

Fall 2010 Schedule of Classes – Division of Humanities

CRN	Course Title and Description	Term	Day	Time	Classroom
-----	------------------------------	------	-----	------	-----------

Art

80052 Painting I: An Introduction

Anderson		Full Term	T, F	3:30-5:30	CFA 509
----------	--	-----------	------	-----------	---------

Painting I is a foundations studio course intended to familiarize students with a variety of painting concepts and processes. Through guided investigations students will gain an understanding of painting materials, color theory, descriptive painting, nonrepresentational painting, and theoretical concerns relevant to painting today. Through a series of thematic assignments students will learn to develop an increasingly personalized painting vocabulary with historical and contextual relevance. Outside homework, reading, and research will be required. College level drawing or consent from instructor is required for this course. Students are expected to purchase their own materials.
Class size limited to 15. Lab fee required

80053 Drawing I*

Anderson		Full Term	T, F	1:00-3:00	CFA 505
----------	--	-----------	------	-----------	---------

Drawing I is a studio foundations course intended to familiarize students with a survey of drawing media, techniques, concepts, and artists. Through design, observational drawing, collage based approaches, and research driven assignments students will develop technical proficiency while formulating a personalized drawing vocabulary. Readings, independent research, and critiques complement in-class studio assignments. Students are expected to purchase drawing materials in addition to a lab fee.
Class size limited to 15 Lab Fee required

80054 Sculpture- Beginning*

Herzog		Full Term	M, R	12:30 - 2:30	CFA 111
--------	--	-----------	------	--------------	---------

An introduction to three-dimensional art exploring additive, subtractive, fabricating and casting approaches to sculpture. During the course of the term you will be introduced to a variety of materials, methods, and ideas. Assignments and discussions will progress from more formal, compositional based works – to the exploration of context, the frame or reference we use to look at and understand art and content, the language or emotional/intellectual meaning or message of art, to the development and understanding of contemporary thought as it relates to sculptural ideas. We will also discuss sculpture of the 20th and 21st Centuries as well as the role of the artist in contemporary society.
Class size limited to 15. Lab fee required

80055 Sculpture Intermediate/Advanced

Herzog		Full Term	M, R	3:30 - 5:30	CFA 111
--------	--	-----------	------	-------------	---------

An in-depth course in exploring three-dimensional art with assignments' and discussions' emphasizing creative expression, critical analysis and discourse. Students will further develop skills in composition, idea generation, conceptual expression, and technical skills while exploring various process and materials. We will also read and discuss sculpture of the 20th and 21st Centuries as well as the role of the artist in contemporary society. The class structure will include studio/work days, discussions on presentations or articles on critical discourse, demonstrations and critics.
Class size limited to 15. Lab fee required

Art History

80002 Masterpieces: Renaissance to Rococo*

Carrasco		Full Term	M, R	12:30- 1:50	LBR 209
----------	--	-----------	------	-------------	---------

This course is offered as an alternative to the traditional introductory survey of the history of art. The goal is to provide an intensive examination of a few significant examples of painting and sculpture, and to introduce students to the kinds of questions that need to be asked in order to understand works of art. We will investigate the artistic traditions as well as the cultural and social context underlying each work. The works to be considered will be selected from the following: Giotto (Arena Chapel frescoes), Jan van Eyck ("Arnolfini Portrait;" "Madonna in a Church"), Masaccio ("Trinity;" Brancacci Chapel frescoes); Botticelli ("Primavera," "Madonna of the Magnificat"), Dürer ("Adam and Eve"), Grünewald (Isenheim Altarpiece), Michelangelo ("David;" the Sistine Chapel ceiling), Leonardo da Vinci ("Last Supper;" "Mona Lisa"), Titian ("Sacred and Profane Love"), Pontormo ("Deposition of Christ"), Rembrandt ("The Night Watch"), Velázquez ("Las Meninas"), and Caravaggio ("Conversion of St. Paul" & "Martyrdom of St. Peter"). Requirements will include several short papers; there will also be occasional visits to the Ringling Museum of Art.
No prerequisites.

CRN	Course Title and Description	Term	Day	Time	Classroom
-----	------------------------------	------	-----	------	-----------

80003 Image and Identity: The Portrait of the Artist in the Western Tradition*

Carrasco		Full Term	W	12:30- 3:20	LBR 209
----------	--	-----------	---	-------------	---------

What does it mean to describe someone as “an artist”? The term evokes a complex set of potentially conflicting expectations derived from our conventional stereotype of the creative personality as someone who stands apart from the ordinary. Why is it that the artist has been seen as exceptional, and how has the characterization of this exceptionalism changed over time? What is the relationship between craftsmanship and genius, between technique and inspiration? Does an artist create as a form of personal expression, or to meet the demands of the marketplace? What is the relationship between creativity and gender? Does true art require suffering and isolation (the melancholic genius, the antisocial rebel), or is creativity compatible with power, wealth, and social status (the sophisticated courtier, the savvy businessman)? These questions are central to the practice as well as the study of art. We will explore them over a broad time period, from the Middle Ages to the present, with brief reference to classical antiquity. The focus will be on themes of continuity and change in the western image of the artist, with a specific focus on the self-portrait. The course format will emphasize reading, discussion, short papers, and oral presentations; substantial time will be devoted to individual research projects on specific artists. Active student participation will be especially important. There are no specific prerequisites, but experience with creative work (art, music, theater, dance, creative writing) and/or art history is highly desirable; interested students should consult with the instructor.

80138 Major Artists of the Baroque*

Hassold		Full Term	T, R	10:30-12:00	CAP 107
---------	--	-----------	------	-------------	---------

This course will explore the artistic and stylistic innovations of the seventeenth century in three different ways. First, the major artists (architects, painters and sculptors) of the period will be investigated through lectures on their individual development. (Lectures will be devoted to Caravaggio, Bernini, Borromini, Velazquez, Vermeer, Rubens, Rembrandt, George de la Tour, Poussin, etc.) Second, a number of lectures will cover innovations in genre and iconography. Finally, the course will use Heinrich Wofflin’s now classical study of stylistics, *Principles of Art History*, to define the Baroque style and to explore its various national forms of expression. During the first module, a number of class sessions will be scheduled in the Ringling Museum of Art. The Ringling’s excellent Baroque collection will provide the basis for the discussion of Wofflin’s theory. *No prerequisites; open to beginning students.*

80005 Seminar: Images of Women

Hassold		Full Term	T, F	1:00-2:20	CAP 107
---------	--	-----------	------	-----------	---------

This course will explore how women have been seen in the twentieth century through the investigation of seven visual texts: Picasso’s *Demaiselles d’ Avignon*; Marcel Duchamp’s *The Bride Stripped Bare by Her Bachelors, Even*; Max Ernst’s collage novel *A Little Girl Dreams of Taking the Veil*; De Kooning’s *Woman I*; Richard Lindner’s *The Meeting*; Fernando Botero’s *Amparo*; and a selection of Cindy Sherman’s images. These visual texts will be related to Freud’s concept of the feminine, and Jane Gallop’s discussion of the French Feminists’ response to Freud in her book *The Daughter’s Seduction*. Neither the nurturing feminine nor the destructive feminine (so beloved of the XIXth C.) can be discovered in XXth C. images of women. The positive and negative polarities of the archetypal feminine have been replaced with images of disintegration, fragmentation and destruction. These images are often intertextual in nature, dependent in part on the use of other visual texts, (i.e., earlier art, or popular and even commercial visual images). The nature of the intertextual material will be explored as well as the implications of these new images of the feminine. This course is designed for students with previous experience in modern art, but beginning students who have a background in other disciplines are also welcome. Students wishing to enroll in this course will need to choose a literary text, visual art work or a film that deals with images of the feminine for their personal study, their presentation and term paper topic. Course is recommended for interdisciplinary students. *Permission of instructor dependent on the choice of paper topic to be submitted in writing before the beginning of the term. Enrollment will be limited to 12 students.*

Classics

80039 Elementary Ancient Greek I

Shaw		Full Term	M, W, F	11:00- 11:50	PME 219
------	--	-----------	---------	--------------	---------

Elementary Ancient Greek I is the first half of a year-long course on the language of the ancient Greeks. This course covers Chapters 1-13 of *Thrasymachus*, a book uniquely organized to allow students to read a continuous Greek narrative from day one. The text includes adapted passages from famous, ancient Greek authors; and by the end of the second semester, we will even be reading unadapted passages from Homer’s *Odyssey*. Successful completion of the first year of Greek will prepare students to read and understand ancient works in the original language. *There are no prerequisites for Elementary Greek I, but this course is a prerequisite for Elementary Ancient Greek II.*

80006 Advanced Greek I*

Shaw		Full Term	M, R	12:30- 1:50	PME 223
------	--	-----------	------	-------------	---------

Advanced Greek I is the first semester in a yearlong course in Greek literature. We will concentrate on Greek prose (authors and texts will vary by year, but will include works by Plato, Lucian, Lysias, Herodotus, Xenophon, Thucydides, Plutarch and others). In addition to reading and translating for comprehension, we will also complete a systematic review of morphology and syntax via handouts and homework. At the end of this course, you will be better able to read, translate and interpret ancient Greek prose. *Prerequisite: Elementary Greek I and II at New College, or the equivalent. Please see instructor if you are uncertain about placement.*

*Meets Liberal Arts Requirements

Fall 2010 Schedule of Classes – Division of Humanities

CRN	Course Title and Description	Term	Day	Time	Classroom
-----	------------------------------	------	-----	------	-----------

80204 Greek Civilization*

Rohrbacher		Full Term	TBA	TBA	TBA
------------	--	-----------	-----	-----	-----

A survey of the ancient Greeks from Homer to Plato, with an emphasis on Athens in the fifth century. We will study Greek debates over literature, government, philosophy, religion, society, humor, and love, mostly through the close reading of primary sources in English translation. Texts to be read include Homer's Iliad, Hesiod's Works and Days, selections from the lyric poetry of Archilochus, Sappho, Alcaeus, and others, Aeschylus' Agamemnon, Euripides' Hippolytus, Lysias' Speeches, Plato's Euthyphro and Symposium, Aristophanes' Clouds, Herodotus' Histories, and Thucydides' History of the Peloponnesian War.
No prerequisites, no class size limit. Two papers, midterm, final.

80205 Advanced Latin: Catullus, Poems*

Rohrbacher		Full Term	TBA	TBA	TBA
------------	--	-----------	-----	-----	-----

Gaius Valerius Catullus (85/84-65/64) is the foremost representative of the late republican "neoteric" or "New Poetry" movement. His poems range in tone from obscene, abusive, and comical to sensual, solemn, and despairing. Catullus has long been popular for the freshness and, at times, the rawness of his poetry. We will read all of the poems, including those often thought injurious to the morals of undergraduates. *Prerequisite: Elementary Latin I and II at New College, or the equivalent. Please see instructor if you are uncertain about placement.*

Languages

Students who have studied French, German or Spanish before and who are interested in continuing at New College need to take the corresponding on-line placement test.

80038 Beginning French I

Van Tuyl		Full Term	M, W, F M (Lab)	10:00- 10:50 7:00- 8:30 PM	CHL 221 LBR 154
----------	--	-----------	--------------------	-------------------------------	--------------------

This first-semester course is designed for students with little or no background in French. Using the multimedia *French in Action* program, this immersion course focuses on the use of grammatically and idiomatically correct French. Required work for the course includes weekly quizzes, frequent dialogues, and a comprehensive final exam. Attendance, active participation, and individual study in the Language Lab are required. Three 50-minute classes per week plus one 90-minute lab session. Class is conducted entirely in French. *Enrollment limited to 20.*

80040 Proust's Remembrance of Things Past

Van Tuyl		Full Term	M R (French Section) R (English Section)	12:30 – 1:50 12:30 – 1:50 2:00- 3:20	CFA 211
----------	--	-----------	--	--	---------

See description under Literature

80008 Intermediate French I*

Reid		Full Term	M, W, F T	10:00- 10:50 7:00- 8:30PM	LBR 250 LBR 250
------	--	-----------	--------------	------------------------------	--------------------

For students continuing from Beginning French II or who studied French for 2-3 years in high school. This class focuses on the use of grammatical and idiomatically correct French in conversation and written work. The grammar lessons are supplemented with a selection of cultural texts. Weekly assignments include compositions, oral exercises and presentations, and tests covering grammar and vocabulary. There is a final exam held during exam week. Attendance and active participation are required. The class is conducted entirely in French. Class meets for three 50-minute sessions plus one 90-minute lab per week. *Prerequisite: Completion of Beginning French II or permission of instructor based on placement test results. Enrollment may be limited.*

Fall 2010 Schedule of Classes – Division of Humanities

CRN	Course Title and Description	Term	Day	Time	Classroom
80009	Advanced French				
Reid		Full Term	M, W, F	11:00- 11:50	LBR 250
<p>This course in composition and conversation is intended for students with two years of college French or the equivalent. A comprehensive grammar review plus reading and writing assignments of increasing difficulty will prepare students to study French literature and culture in the original. Readings include a wide variety of French and Francophone literary works as well as a selection of nonfiction texts. Required work for the course includes daily grammar exercises plus intensive individual grammar review, frequent writing assignments, self-correction of all written work, and a comprehensive midterm and final exam. Attendance and active participation are required. Class is conducted entirely in French. <i>Prerequisite: Successful completion of Intermediate French II or permission of instructor. Enrollment limited to 20.</i></p>					
80010	Elementary German I				
Cuomo		Full Term	M, W, F	10:00 – 10:50	HCL 7
<p>This is the first part of a one-year introduction to the German language. Using Moeller/Adolph/Hoecherl-Alden's <i>Deutsch heute</i> Eighth Edition as text and the accompanying workbook, CD program, and online exercises, students will gain a fundamental knowledge of German grammar, vocabulary, and syntax. Since emphasis will be on the acquisition of both active and passive language skills, German will be the primary language used in the classroom, and participation in weekly conversational and review sessions with the teaching assistant is a requirement. During Term I we will cover the introduction and first six chapters of <i>Deutsch heute</i>. There will be frequent written and online assignments (Ace tests), and chapter quizzes, as well as comprehensive midterm and final examinations.</p>					
80011	German Conversation and Composition				
Cuomo		Full Term	T, F	4:00- 5:20	LBR 154
<p>In this advanced-level German course students will build upon their background from second-year German and focus on the development of their active skills in writing and speaking German. In addition to reviewing such essential grammar as the subjunctive, passive voice, adjective endings, and conjunctions with the help of Rankin/Wells, <i>Handbuch zur deutschen Grammatik</i>, they will cover expressions and vocabulary for discussion strategies and textual analysis. They will work with short prose pieces, films by Werner Herzog (<i>Kaspar Hauser</i>) and others and at least one radio play, before focusing on Friedrich Dürrenmatt's novel <i>Der Richter und sein Henker</i> in the last weeks of the term. Students will be responsible for regular preparation of the material and assignments including short essays, discussion questions, presentations, and tests based on the texts and grammar covered. <i>Prerequisite: two years of college-level German or its equivalent. Students with questions about their proficiency should contact the professor.</i></p>					
80012	Intermediate German I*				
Sutherland		Full Term	M, W, F	11:00- 11:50	LBR 156
<p>This course will both review grammatical structures covered in Elementary German and introduce more complex structures, while continuing to focus on reading, listening, speaking and writing skills. Along with a textbook and participation in weekly conversational and review sessions with our German language teaching assistant, students will be responsible for reading a work of fiction and viewing two film versions of this work. Writing and vocabulary assignments will evolve from these assignments. In addition, <i>Hörspiele</i> will also be used. Students will be expected to apply grammatical structures and vocabulary in their writing and speaking assignments. <i>Prerequisite: one year of college-level German or its equivalent as demonstrated on the placement test.</i></p>					
80041	Age of Goethe*				
Sutherland		Full Term	T, F	1:00 – 2:20	LBR 156
<p><i>See description under Literature</i></p>					
80013	Elementary Spanish I (Section 1)				
Staff		Full Term	M, W, F	11:00- 11:50	HCL 7
<p>This first-semester course is designed for students with little or no background in Spanish. The main goals of this course are to acquire good knowledge of basic Spanish Grammar (simple sentence structure, simple tenses in the Indicative), to build Vocabulary, and to develop Oral/Aural skills. Required work for the course includes preparation of short dialogues/skits for in-class work, weekly quizzes, take-home grammar exercises, reading/writing, laboratory assignments, and 3 to 4 major exams. Three 50-minutes classes per-week. An additional six hours (at least) of preparation for class are required, plus 3 to 4 hours to complete workbook & laboratory assignments, every week. Attendance and active participation in class exercises are required. Students are expected to prepare all assignments carefully. Quality and timeliness of completed work, significant progress in language skills, and evidence of mastery of basic Spanish grammar will be the basis for the evaluation of a student's performance. <i>Students interested must contact Professor Portugal as soon as possible for assessment: students will be required to take the placement exam and file a placement form. No student will be admitted without fulfillment of these requirements.</i></p>					
80014	Elementary Spanish I (Section 2)				
Staff		Full Term	M, W, F	10:00- 10:50	LBR 152
<p><i>Same Course Description as Elementary Spanish I (section 1)</i></p>					

*Meets Liberal Arts Requirements

Fall 2010 Schedule of Classes – Division of Humanities

CRN	Course Title and Description	Term	Day	Time	Classroom
80015	Intermediate Spanish (Section 1)				
Staff		Full Term	M, W, F	10:00- 10:50	LBR 154
<p>This course is designed to clarify grammatical concepts, increase vocabulary and improve oral expression and reading skills. Oral/Aural work will be stressed more heavily than written work. The texts will provide grammar exercises as well as basic readings intended to increase vocabulary and stimulate conversation. Required work for the course includes weekly quizzes, take-home grammar exercises, reading/writing & laboratory assignments, and 3 to 4 major exams. The class will be conducted in Spanish only and students will be expected to participate actively in all exercises and prepare all assignments carefully. Three 50-minute classes per-week. An additional six hours (at least) of preparation for class are required, plus 3 to 4 hours to complete workbook & laboratory assignments, every week. Significant progress in the accuracy of communication will be the basis for the evaluation of a student's performance.</p> <p><i>Prerequisite: Satisfactory completion of Elementary Spanish II at New College. Students with equivalent work done in another institution (one year college-level) or two years of high-school Spanish are eligible, but are required to complete the placement exam and a placement form. Students not coming from Elementary Spanish must contact the instructor as soon as possible during the Spring Semester of 2007 for assessment of proficiency: students will be required to take the placement exam and file a placement form. No student will be admitted without fulfillment of these requirements.</i></p>					
80016	Intermediate Spanish (Section 2)				
Staff		Full Term	M, W, F	11:00- 11:50	LBR 252
<p><i>Same Course Description as Intermediate (section 1)</i></p>					
80017	Lecturas Hispánicas				
Staff		Full Term	M, R	12:30- 1:50	LBR 250
<p><i>See description under Literature</i></p>					
80210	Advanced Spanish: Latin American Essays				
Portugal		Full Term	T, F	1:00-2:20	LBR 250
<p><i>See description under Literature</i> <i>The course is open to students who have completed 'Lecturas Hispánicas' or 'Advanced Spanish' at New College. All others need permission of the instructor.</i></p>					
80141	Intermediate Russian I*				
Schatz		Full Term	M, W, F	10:00 – 10:50	PME 219
<p>This course is the third component in the four-semester Beginning-Intermediate language sequence. We will use <i>Golosa</i> Book 2 as our primary text with supplementary materials from the BBC <i>Russkaya sluzhba</i> and other online news and cultural sources. As in the past, our goal will be increased facility in reading Russian and greater fluency in oral and written expression. Students who have completed at least two semesters of college-level work in Russian at another institution are welcome to enroll, but prior consultation with the instructor is strongly advised.</p>					
80139	Self and Survival: 20th-Century Short Fiction by Babel, Olesha, Platonov, Solzhenitsyn, Tolstaya, and Pelevin				
Schatz		Module 1	T, F	2:30 – 3:50	PME 219
<p><i>See description under Literature</i></p>					
80140	Guided Readings in Russian Literature and Culture				
Schatz		Module 2	T, F	2:30- 3:50	PME 219
<p><i>See description under Literature</i></p>					
80020	Elementary Hebrew I				
Inouye		Full Term	M, W, F	11:00- 11:50	COH 116
<p>This course introduces students with no previous knowledge of Hebrew to the Modern Hebrew language. The development of oral and written language skills is the primary focus of the course. To this end, students will acquire basic useful vocabulary through an introduction to the fundamentals of Hebrew grammar and syntax. An introduction to the Hebrew alphabet will set the foundation, as we will quickly move to develop students' skills in conversation, reading, writing, and aural comprehension.</p>					
80021	Hebrew III*				
Inouye		Full Term	M, W, F	10:00- 10:50	COH 116
<p>This Intermediate level Hebrew class assumes students' successful completion of Elementary Hebrew I and II, or some comparable previous background. The development of oral, aural, and written language skills continues to be the primary focus of the course. To this end, students will continue to acquire useful vocabulary, and more complex grammar, and syntax. Some of the specific topics in morphology and syntax that will be covered in Hebrew III are: construct states, hitpa'el conjugations in the present tense, pa'al conjugations in the past tense, ordinal numbers, conjugations of prepositions I and shel, and possessive sentences</p>					

Fall 2010 Schedule of Classes – Division of Humanities

CRN	Course Title and Description	Term	Day	Time	Classroom
-----	------------------------------	------	-----	------	-----------

80022 First Year Modern Chinese I

Zhu		Full Term	M, W, F	10:00- 10:50	LBR 252
-----	--	-----------	---------	--------------	---------

This is the first introductory language course in Modern Standard Chinese (Pǔtōnghuà) designed for students with little or no background with a focus on speaking, listening, reading, and writing skills. The first semester, which will cover the first 10 chapters in the *Integrated Chinese (Third Edition)*, introduces the basic phonetic system, some basic grammar, the writing system, and everyday conversational vocabulary and sentence patterns. Our in-class meetings will concentrate on the training of oral and aural skills. Students are also required to attend a one-hour lab session or group meetings with the TA. In addition to active participation in class and supplementary activities and timely submission of written assignments, students are expected to spend at least one hour per day preparing for classes, tutorial sessions, quizzes and tests, among other activities. *Enrollment limited to 20.*

80024 Second Year Modern Chinese I

Zhu		Full Term	M, W, F	11:00 – 11:50	CHL214
			Lab W	7:00 – 8:00PM	LBR 209

This course is open to students who have completed First Year Chinese I and II (aka. Elementary Chinese I & II). Building upon the vocabulary and sentence structures mastered in the first year, students will learn more useful expressions and more complex structures, and continue to develop greater fluency and competency in listening, speaking, reading and writing. Students are expected to grasp all the major grammar points by the end of the year and will be introduced to different aspects of Chinese culture and society. In addition to active participation in class and timely submission of written assignments, students are expected to spend at least one hour per day preparing for classes, tutorial sessions, quizzes and exams, among other activities. Enrollment is limited.

80023 Third Year Modern Chinese I

Zhu		Full Term	M, W, F	10:00 – 10:50	LBR 248
-----	--	-----------	---------	---------------	---------

This course is designed to expose students to more advanced and comprehensive knowledge of Mandarin Chinese, emphasizing both linguistic capacity and communicative competence. While students continue to expand their vocabulary and their understanding of grammar and structure, students will begin to discuss in greater depth both orally and in written forms, on various cultural topics and by using more sophisticated sentence patterns and expressions. Students will learn to read and write in a variety of styles of written Chinese, such as descriptive, expository, and argumentative. To enroll in this class, students are expected to have completed the courses of the first and second year Chinese or to demonstrate an equivalent level.

Literature

80045 American Fiction*

Dimino		Full Term	T, F	2:30-3:50	CHL 221
--------	--	-----------	------	-----------	---------

This course will cover the development of American fiction from the mid-nineteenth century to the present. We will read some major novels and short fiction in depth, and become familiar with the current critical discussion of the meaning and value of American fiction. Our reading will include works that deal with the power of money, such as James's *The Portrait of a Lady*, Dreiser's *Sister Carrie*, and Rushdie's *Fury*. In the second part of the course, we'll read works that highlight the issue of race, which has no biological validity but is nevertheless significant in American culture, such as Melville's *Benito Cereno*, Faulkner's *Light in August*, Ellison's *Invisible Man*, and Toni Morrison's *Beloved*. Students will write two eight-to-ten-page papers, a statement of goals, and a self-evaluation, and will be expected to participate actively in class discussions.

Open to all students; enrollment will be limited to 25. This course fulfills a Liberal Arts Curriculum requirement.

80046 American Humor

Dimino		Full Term	M, R	2:00-3:20	CFA 212
--------	--	-----------	------	-----------	---------

"It was wonderful to find America," says Mark Twain's Pudd'n'head Wilson on Columbus Day, "but it would have been more wonderful to miss it." In this course we will explore the comic vision of America in literature and in film, examining such topics as the legacy of Old Southwest humor, especially in works set in Mississippi (Longstreet, G. W. Harris, Thorpe, Faulkner, Welty, the Coen brothers); humor and race (Twain, Chesnutt, J. C. Harris, Hughes, Hurston, Reed, Bambara, Parks); "black" (absurd) humor and its precursors (West, Barth, Heller); women's humor (Fanny Fern, Holley, Loos, Parker, O'Connor, and many others); and humor and war.

Movies for the course will be selected from the following: Buster Keaton and Charlie Chaplin films; Marx Brothers films; adaptations of stage comedies (*Arsenic and Old Lace*, *You Can't Take It With You*, *The Man Who Came to Dinner*); comic classics of the thirties and forties (*Bringing Up Baby*); contemporary films (*Dr. Strangelove*; *O Brother, Where Art Thou?*); and the class's choice of a film or films.

Students will write a statement of goals, two 6-8 page papers, and a self-evaluation, and will do a class presentation on the humor they like the most (this need not be literature or film). Everyone will be expected to participate actively in discussions.

Fall 2010 Schedule of Classes – Division of Humanities

CRN	Course Title and Description	Term	Day	Time	Classroom
80047	Acting I Eginton, FSU/Asolo	Full Term	W	2:00-5:00	CFA 211
	Through a series of concentrated improvisations, speeches, monologues and scenes, as well as script analysis for actors and directors, this introductory acting course will develop a foundation for acting work using the following definitions: Acting is "living truthfully under imaginary circumstances"; Acting is the "reality of doing." The technique taught is based on Practical Aesthetics, as developed by David Mamet and the Atlantic Theater Company in New York, as well as Meisner and Stanislavsky techniques. Reading, paper writing, and outside of class rehearsal is required, as well attendance of a professional production. The course is taught by Associate Professor Margaret Eginton, from the Florida State University/Asolo Conservator for graduate actor training. <i>All interested students should attend the first meeting, with a prepared monologue of 1 minute in length. No acting experience is necessary to enroll in this class. Preference given to upper contract students.</i>				
80040	Proust's Remembrance of Things Past Van Tuyl	Full Term	M	12:30 – 1:50	CFA 211
			R (French Section)	12:30 – 1:50	
			R (English Section)	2:00- 3:20	
	This course is devoted to the study of Marcel Proust's 1913-1927 masterpiece <i>Remembrance of Things Past</i> , an eight-volume work about time, memory, love, jealousy, social climbing, homosexuality, hypochondria, art, literature, music, good-night kisses, and a very special cookie. This course involves unusually extensive reading assignments: we will read major portions <i>Remembrance of Things Past</i> , and will study a number of critical articles on Proust's work. Work for the course includes writing assignments, contributions to the class listserv, and active participation in class discussion.				
80009	Advanced French Reid	Full Term	M, W, F	11:00- 11:50	LBR 250
	<i>See description under Languages</i>				
80017	Lecturas Hispánicas Staff	Full Term	M, R	12:30- 1:50	LBR 250
	This course is intended to be a transition from language courses to the study of literature and culture in Spanish. The course is designed for students who have completed Spanish Conversation and Composition or its equivalent. We will review key grammatical aspects to promote accuracy and variety in oral and written expression. We will connect our study of grammar to the main focus of the course: reading and class discussion of texts and topics that are relevant to Hispanic culture and society, and writing about them. Students will write short essays and will make individual and group presentations as corollary of the reading-discussion work. Two main compositions will be required [one will be an individual assignment and the other a group writing project]. Active class participation is a requirement of this class. Students must be willing to meet in groups outside class times in order to prepare for oral or written assignments. Key to the evaluation of students' work will be: knowledge of grammar, frequency and quality of in-class participation, and satisfactory completion of the written assignments. The expectation is that students will show clear improvement in their control of the language [structure, vocabulary, flow] in all the different areas [oral and written expression, listening and reading comprehension,] taking into account the specific nature of each one of the assignments [either more structured or more open formats]. <i>The course is open to students who have completed Spanish Conversation and Composition at New College. All others need to take the placement exam AND permission of the instructor.</i>				
80210	Advanced Spanish: Latin American Essays Portugal	Full Term	T, F	1:00- 2:20	LBR 250
	In this course we will study Latin American essays written in the 19 th and 20 th Centuries. Our interest will be focused on works devoted to the elaboration of key topics in the narratives of identity [questions of nation, ethnicity and gender]. We will establish connections with the practice of other genres, such as poetry and short stories, in order to study the particularities of the essay as a genre as it has been practiced in particular cultural environments, and to look into its possibilities as a form of intellectual inquiry. We will pay close attention to the play of language, and develop appropriate strategies to understand, describe, and explain idiosyncratic uses. Throughout the semester the course will demand intense reading, active in-class participation, in-class presentations [individual and group], and short written assignments in a variety of formats [including interpretive and free essays, and the translation and annotation of assigned texts]. Written assignments, class discussions, and all main readings will be in Spanish. Secondary readings in English may be assigned as support material for class discussion or be part of the research for the final project. The final project will be the "edition" of a selected essay: a short study of the text [an essay on the essay] and annotations clarifying questions of language and context. <i>The course is open to students who have completed 'Lecturas Hispánicas' or 'Advanced Spanish' at New College. All others need permission of the instructor.</i>				

Fall 2010 Schedule of Classes – Division of Humanities

CRN	Course Title and Description	Term	Day	Time	Classroom
-----	------------------------------	------	-----	------	-----------

80011 German Conversation and Composition

Cuomo		Full Term	T, F	4:00- 5:20	LBR 154
-------	--	-----------	------	------------	---------

See description under Languages

80041 Age of Goethe*

Sutherland		Full Term	T, F	1:00 – 2:20	LBR 156
------------	--	-----------	------	-------------	---------

This course presents the “Age of Goethe” within the cultural context of eighteenth-century globalization marked by colonialism, slavery, and the triangular trade. The course looks closely at the rise of the German bourgeoisie and using cultural productions such as literary texts by Goethe, Schiller, Lenz, Kleist, Eichendorff, and others, we will look at how the German bourgeoisie constructs itself and how these expressions contribute to the development of a national “German” self within a larger European and global context.

80139 Self and Survival: 20th-Century Short Fiction by Babel, Olesha, Platonov, Solzhenitsyn, Tolstaya, and Pelevin

Schatz		Module 1	T, F	2:30 – 3:50	PME 219
--------	--	----------	------	-------------	---------

After the establishment of Soviet power, a campaign was set in motion on several fronts to efface the distinction between the private and the public, the personal and the collective. The goal was to eradicate “individualism”. Some chose to capitulate in various ways, while others retreated into subjective worlds (“internal emigration”). In this course we will examine these and other strategies for self-survival as they figure in the short fiction of six writers whose work will take us from the 1920’s to the present. This course is open to all interested students, but enrollment will be capped at 20. One analytical essay will be required, and consistent participation in class discussion will be expected.

80140 Guided Readings in Russian Literature and Culture

Schatz		Module 2	T, F	2:30- 3:50	PME 219
--------	--	----------	------	------------	---------

For this undertaking, students, either individuals or small groups, may choose as the focus of study a personality, period, or genre which is not included in regularly offered New College courses (the fiction of Nikolai Leskov; medieval chronicles and hagiography; 18th-and 19th-century drama, Fonvizin to Chekhov). The student may also choose to undertake a broad historical overview of Russian literary culture or to consider some other important aspect of Russian culture (folk tales and traditional/peasant culture; cultural policies and practices under Stalin; developments after the collapse of the Soviet Union). A total of five projects will be accepted. Students will meet weekly with the instructor, who will be responsible for assisting in compiling a bibliography and establishing productive and manageable goals for each project. Recommended most strongly for students with some previous work in Russian literature. Proposals must be submitted by the final week of Module 1.

80042 Chaucer--The Canterbury Tales

Myhill		Full Term	T, R	10:30-11:50	CHL 215
--------	--	-----------	------	-------------	---------

Geoffrey Chaucer was one of the first and certainly the most important author to recognize and develop the potential of English as a literary language. We will read about ten of his Canterbury Tales in the original Middle English (which is much easier than it looks!), encountering characters from all walks of medieval life telling an astonishing variety of stories sacred and profane, romantic and filthy, hilarious and somber. The course will involve a small amount of philology, but will focus primarily on Chaucer’s strategies of narrative, and his exploration of the genres of medieval English literature (particularly romance, fabliau, and exemplum) and the debates in medieval English society (particularly on marriage and sovereignty). Students are expected to participate actively in class discussion and write several brief translations, two short papers, and one seminar paper. Previous experience with Middle English is not expected, but some familiarity with medieval or Renaissance European literature, history, or art would be useful.

80137 Twentieth-Century British and American Drama: Realism and its Discontents*

Myhill		Full Term	M, R	12:30 -1:50	LBR 156
--------	--	-----------	------	-------------	---------

This course will survey the major trends in British and American drama in the twentieth century, exploring the ways the theater of this period works with and against the conventions of realism. The course will involve a wide variety of dramatists and styles, and may include readings from Tennessee Williams, Arthur Miller, Eugene O’Neill, Joe Orton, Tom Stoppard, Harold Pinter, Edward Albee, Caryl Churchill, August Wilson, Bernard Shaw, Samuel Beckett, Clifford Odets, Lorraine Hansbury, David Henry Hwang, and Suzan-Lori Parks. Students are expected to participate actively in class discussion, participate in scene work, and write several short papers. *The course is open to all interested students, but enrollment may be limited.*

CRN	Course Title and Description	Term	Day	Time	Classroom
-----	------------------------------	------	-----	------	-----------

80043 British Modernist Fiction: Haunted By the Victorians*

Wallace		Full Term	T, R	10:30 – 11:50	CHL 224
---------	--	-----------	------	---------------	---------

This class surveys modernist writers, primarily those with strong connections to the British prose tradition. We will concentrate on the conjunction of innovative literary style with new approaches to psychological character, linguistic play, social criticism and fascism. Although like the Victorian novelists they sometimes deal with sexuality, social injustice, and the meaning of history, the moderns do so in new ways, sometimes considered inherently apolitical, defined by “art for art’s sake.” Their focus is more inward and psychological, expressed through creative and fragmented stylistic devices. The modernists create new narrative forms, new sentence structures, and new ways of revealing character, thus artistic style becomes increasingly important as the interior self becomes the focus of the modern novel. We will study a representative sampling of these writers including Joseph Conrad, Ford Madox Ford, E. M. Forster, James Joyce, Virginia Woolf, D. H. Lawrence, Katherine Mansfield, and Jean Rhys, asking what is the driving concern of each work? How does the literary style support or reveal that concern?

By the end of the term, students should be able to identify salient characteristics of modernism, explain what some modernists thought they were doing and offer opinions about how successful individual writers were. Literary terms such as plot, style, mood, setting, symbolism, stream of consciousness, epiphany, character, frame story, irony, omniscient narrator, and unreliable narrator should become familiar. Students will also gain some familiarity with important historical contexts from the censorship of *The Rainbow* and *Ulysses*, to the thinkers and artists of the “Bloomsbury group,” to World Wars I and II as the respective beginning and end markers of the modernist period. Students are expected to write three 6-8 page papers, one of which must be a thorough revision of an earlier effort using secondary critical sources. Additional regular short writing assignments will be expected in keeping with this class’s writing intensive focus.

This class is open to beginning students of literature and non-majors.

This will be a writing-intensive course, and is recommended to students who want to improve their writing skills. There are no prerequisites for this course, but enrollment may be limited to enable the seminar and writing focus of the course.

Enrollment limited to 15-20 students

80044 The Gothic Tradition: 1760-1870

Wallace		Full Term	T, F	2:30 – 3:50	CHL 224
---------	--	-----------	------	-------------	---------

Gothic novels emerge at the end of the eighteenth century, but the tradition carries on today in popular fiction that blends horror with the exploration of the human psyche. We will read mostly classic gothic fiction in this course, from some early gothic novels through satirical imitations, and several nineteenth century permutations. Beginning with Horace Walpole's "first" gothic, *The Castle of Otranto*, we will read William Beckford's orientalist fantasy, *Vathek*. From Anne Racliffe's gothic endorsement of reason in *Mysteries of Udolpho*, we will move to Mathew Lewis' more overtly demonic and fantastic work, *The Monk*. Jane Austen was one of many who critiqued the fashion for gothic fiction and neo-gothic architecture with her *Northanger Abbey*, which nevertheless derives much of its strong social critique from the despised gothic form. At nearly the same time as Austen is penning her mock-gothic, William Godwin and Eliza Fenwick in England and Charles Brockden Brown in America are using gothic tropes to engage in political critique in *Things as They Are*, *Secresy*, and *Wieland*. In the Victorian era, the gothic fosters the return of the repressed in both detective forms (Wilkie Collins' *The Woman in White* and Arthur Conan Doyle's *The Hound of the Baskervilles*), and in the form of horror (Bram Stoker's *Dracula* and Robert Louis Stevenson's "Dr. Jekyll and Mr. Hyde"). We will conclude, if time permits with some examples of 20th-century gothic from Sigmund Freud's case history *Dora* to Angela Carter's *The Bloody Chamber*. We will ask why the gothic persists, how it changes in each age, and what needs it fulfills to have remained a popular, if despised, literary form for so long. Students are expected to write three short papers (6-8 pages) or two longer ones (10-12 pages) using secondary sources.

This class is directed to more advanced students of literature and may be limited.

Music

80025 Fuzion Dance I

Bolanos-Wilmott		Full Term	T, F	1:00 -2:20	FCS
-----------------	--	-----------	------	------------	-----

Leymis's unique teaching style creates a community setting that encourages new ways of moving and celebrates the art of dance. Students will be introduced to Contemporary and African dance techniques while addressing elements of alignment, endurance, use of weight, spatial awareness, while taking risk in the classroom setting. Students will also learn movement phrases from the repertory of Fuzion Dance Artists, Sarasota 1st Contemporary Dance Company.

