All departments in the College offer programs leading to the Bachelor of Arts. There are also programs leading to the Bachelor of Music (B.Mus.), and to the Bachelor of Fine Arts (B.F.A.) in Studio Art, Design, and Dance. Students have great freedom in choosing a program of study and a major. However, a student may be admitted to the Art and Design majors through portfolio acceptance only, and to the Dance and Music majors only by audition. The B.F.A. and B.Mus. programs require sequences of courses which can extend over seven or eight semesters. Likewise, the language majors require pre-major preparation which may take several semesters before commencing the major. Students who do not consider this in their course selection during their first year may have to use summer sessions or extra semesters to accommodate these sequences.

The Field

The humanities focus on human creativity, endeavor, and culture. The imaginative and creative arts—literary and performing—derive from life, and teach about human behavior and constructs of social reality. The history of social, political, and economic systems illuminates and shapes our present and future lives. Students in the College are expected to broaden their perspectives on individual and cultural expression within their own and other societies, to understand the development and evolution of the discipline of study in relation to the culture from which it emanates, and to learn the methods by which knowledge in the discipline is gained.

Academic Advising Services

All students in the College are encouraged to meet regularly with an academic adviser. Faculty and staff advisers are available to assist
students with questions or concerns they have as they progress through their academic careers. This includes advice on course selection; departmental, College and University requirements; career guidance; assistance with academic problems; and referral information about other services.

Each department in the College has a chief undergraduate adviser who facilitates advising to students concerning the major. Advising regarding College requirements, general academic advising, and information concerning other academic matters (e.g., repeat options, repeat course substitutions, late course adds, late course drops, academic discipline) and programs within the College are handled through the Arts and Sciences Advising Center, in E-24 Machmer Hall. This office also houses the College Records Office.

Career Opportunities

Humanities majors acquire a broad liberal arts background and communication skills, which are an excellent foundation for many fields of employment and graduate study. Graduates of the College have gone on to careers in teaching, journalism, social and community work, medicine, law, technology, management, international relations, television and radio broadcasting, corporate and technical communications, and public relations. Graduates of the fine arts programs have also been successful visual and performing artists.

Career and Field Experience Advising

Students are encouraged to explore the world beyond the University as early as possible in their education. The humanities majors are flexible enough to accommodate international study, which is encouraged, and internships and other learning opportunities outside the classroom. The Campus Career Network operates the College of Humanities and Fine Arts Career Planning and Field Experience Offices, with offices in 262 and 264 Barlett Hall. Staff are available to help students make intelligent, well-informed career choices, and to provide opportunities to obtain experience through internships, cooperative education, and service learning programs.

College Requirements for the B.A.

All students pursuing a Bachelor of Arts are subject to College requirements in addition to the University’s requirements and the requirements of the major. These requirements do not apply to the Bachelor of Music, or to the Bachelor of Fine Arts.

Arts and Sciences courses outside the College: Students must complete two courses in the College of Social and Behavioral Sciences and/or the College of Natural Sciences and Mathematics. These two courses may carry a General Education designation, but must be completed in addition to all courses applied to General Education requirements. The courses may not be graded on a Pass/Fail basis. Students may not apply to this requirement any practicum, independent study, thesis, or internship course, or any course below the 100 level. Students may petition the undergraduate dean to apply certain experimental, seminar and special topics courses (courses with numbers ending in 90, 91-95, or 97).

Foreign Language: All students must demonstrate proficiency in a foreign language at the intermediate level, by one of the following methods:

- Completion of a foreign language course at the fourth semester level (Intermediate II or Intermediate Intensive courses numbered 240-249). Intermediate II courses may be graded on a Pass/Fail basis.
- Degree credit equivalent to such a course earned through an appropriate score on a College Board Foreign Language Test or a College Board Advanced Placement Test.
- Proficiency demonstrated in a test designed by a University of Massachusetts language department, or a test administered and validated by a local faculty member if the language is not one offered by a department at the University.
- Satisfactory completion in high school of either a fourth-level foreign language course, or of a third-level course in one language and a second-level course in another language.
- Successful completion of one year in a high school in which English is not the language of instruction.
- Successful completion of a semester or year’s study abroad program that leads to foreign language proficiency at the fourth semester (Intermediate II) level as approved by the appropriate language department.

Students who have not satisfied the Foreign Language requirement on admission to the College must select a foreign language course each term in residence until the requirement has been satisfied. The University offers sequences that satisfy this requirement in the following languages: Arabic, Chinese, French, German, Greek, Hebrew, Italian, Japanese, Latin, Polish, Portuguese, Russian, and Spanish. Students who have not yet completed the Foreign Language requirement may not apply their Pass/Fail option to foreign language courses numbered below 240.

Students who are certified by the Disability Services Office as having a significant hearing impairment that is seriously limiting to the auditory reception of language may fulfill the Foreign Language requirement either by demonstrating proficiency in American Sign Language at the intermediate level, or by completing two semesters (6 cr.) of foreign language, plus two courses (6 cr.) taught in English on the history, culture, or literature of non-English speaking countries or regions. These courses must be in addition to courses used to fulfill the General Education requirements, and may not be graded on a Pass/Fail basis. A list of courses that may be used in this manner is available from the Arts and Sciences Advising Office.

Students with a documented learning disability may submit a request for a foreign language modification to the Foreign Language Committee of Learning Disabilities Support Services (LDSS). For more detailed information about the petition process and required documentation, students should contact LDSS, tel. 545-4602.
Afro-American Studies

325 New Africa House

Degree: Bachelor of Arts

Contact: Esther M. A. Terry
Office: 324 New Africa
Phone: 545-2751

Chair of Department: Associate Professor Esther M. A. Terry. Associate Chair: Professor Ernest Allen. Professors Bracey, Du Bois, Richards, Shepp, Thelwell, Wolff; Associate Professors Hill, Stevens, Strickland, Tracy; Assistant Professor Sinha; Adjunct Professors Bowman, Chamegzyk, Higginson, Laurie, Paynter, Skerrett, Wideman.

The Field

The W.E.B. Du Bois Department of Afro-American Studies is one of the largest such departments in the country, offering an undergraduate major for all students who desire indepth knowledge of the history and culture of Black people in Africa and the New World. The course of study is interdisciplinary with courses in African and Afro-American history, art, political science, and literature. Taught are such graphic arts as sculpting in clay, plaster, and metal and African textile design and fabric printing. Music offerings include dance, music history, and performance workshops. Students have opportunity to participate in a variety of on- and off-campus learning situations. The training and experience of the faculty provides a perspective on the history, culture, and place in the world of Africans and Afro-Americans that differs markedly from that of the traditional disciplines. This approach to the study of human beings offers a better understanding of the totality of the individual or group experience.

The Major

The major in Afro-American Studies requires that a student complete a minimum of 33 credit hours in the Du Bois Department in addition to the Junior Year Writing requirement. Independent study credits do not count toward the major requirements.

I. Introductory Courses (15 cr.)

The following required courses introduce the discipline of Black Studies; the concepts, skills, and tools of modern scholarship; and the history, literature, and culture of Black people from their African origins to contemporary times.

A. 101 Introduction to Black Studies.
B. At least two courses in the Humanities group:
   111 Survey of African Art
   112 Introduction to Clay and Plaster
   113 Aesthetics of Afro-American Art
   151 Culture and Literature
   155 Concepts in Afro-American Music I
   156 Concepts in Afro-American Music II
   MUSIC 102 Afro-American Music
   MUSIC 103 History of Jazz
C. At least two courses in the History and Social Science group:
   132 Afro-American History, 1619-1860
   133 Afro-American History, Civil War to 1954
   161 Introduction to Afro-American Political Science
   ECON 144 Political Economy of Racism
   HIST 160 History of Africa to 1500
   HIST 161 History of Africa since 1500

II. Advanced Courses

Twelve credits hours in courses numbered above 200. Students may choose to concentrate their studies in a particular area (history, social sciences, literature, arts), or may select from a number of areas. Courses include:

211 Textile and Design
212 Sculpture: Welded Sheet Metal
232 History of Black Nationalism
234 Literature of the Harlem Renaissance
235 Black Sociological Thought
236 History of the Civil Rights Movement
318 Black Music and Theater
331 Life and Writings of W.E.B. Du Bois
345 Southern Literature
354 Contemporary African Novel
361 Revolution in the Third World
394 Seminar in African Art

Special problems and Honors courses, which may be applied to this requirement, are also offered by the department.

Courses Outside the Department

Students may receive permission to apply to this requirement courses taught in other Five College Black Studies departments or in other departments at the University. Written approval for this must be obtained from a Du Bois Department adviser prior to enrollment in the outside course. The departments of Anthropology, History, Journalism, Music, Political Science, and Sociology and the Program in Women’s Studies regularly offer such courses; a list is available at the Du Bois Department. These include:

ANTH 382 Caribbean Cultures
ANTH 470 Cultures of Africa
FREN 564 Literature of Africa and the Caribbean
POLSCI 307 Black Politics

The Minor

Requirements

A minor sequence in Afro-American Studies requires that a student elect a minimum of 15 credit hours in the Du Bois Department. Any department-based course not taken as an independent study counts towards the minor requirement. Credits earned in any regular courses taught in other Five College Black Studies departments count towards the minor requirement as well. Students who intend to fulfill the minor requirements in Afro-American Studies are required to register with the department at the beginning of their junior year. Graduating seniors must submit a Declaration of Minor...
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Description</th>
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<tbody>
<tr>
<td>101</td>
<td>Introduction to Black Studies</td>
<td>Interdisciplinary introduction to the basic concepts and literature in the disciplines covered by Black Studies. Includes history, the social sciences, and humanities as well as conceptual framework for investigation and analysis of Black history and culture.</td>
</tr>
<tr>
<td>111</td>
<td>Survey of African Art (ATD)</td>
<td>Major traditions in African art from prehistoric times to present. Allied disciplines of history and archaeology used to recover the early history of certain art cultures. The aesthetics in African art and the contributions they have made to the development of world art in modern times.</td>
</tr>
<tr>
<td>113</td>
<td>Aesthetics of Pan-African Art</td>
<td>Visual expression in the Black Diaspora (United States, Caribbean, and Latin America) from the early slave era to the present.</td>
</tr>
<tr>
<td>117</td>
<td>Survey of Afro-American Literature (ALD) (1st sem)</td>
<td>The major figures and themes in Afro-American literature, analyzing specific works in detail and surveying the early history of Afro-American literature. What the slave narratives, poetry, short stories, novels, drama, and folklore of the period reveal about the social, economic, psychological, and artistic lives of the writers and their characters, both male and female. Explores the conventions of each of these genres in the period under discussion to better understand the relation of the material to the dominant traditions of the time and the writers’ particular contributions to their own art.</td>
</tr>
<tr>
<td>133</td>
<td>Afro-American History, Civil War to 1954 (HSD) (2nd sem)</td>
<td>Major issues and actions from the beginning of the Civil War to the 1954 Supreme Court decision. Focus on political and social history: transition from slavery to emancipation and Reconstruction; the Age of Booker T. Washington; urban migrations, rise of the ghettos; the ideologies and movements from integrationism to black nationalism.</td>
</tr>
<tr>
<td>151</td>
<td>Culture and Literature (ALD)</td>
<td>Relevant forms of Black cultural expressions contributing to the shape and character of contemporary Black culture; the application of these in traditional Black writers. Includes: West African cultural patterns and the Black past; the transition from slavery, the culture of survival; the cultural patterns through literature; and Black perceptions versus white perceptions.</td>
</tr>
<tr>
<td>155</td>
<td>Revolutionary Concepts in Afro-American Music I (ATD) (1st sem)</td>
<td>Introduction to history of Black music from its African origins to the end of the 19th century.</td>
</tr>
<tr>
<td>156</td>
<td>Revolutionary Concepts in Afro-American Music II (ATD) (2nd sem)</td>
<td>African-American music from the beginning of the 20th century to the present.</td>
</tr>
<tr>
<td>161</td>
<td>Introduction to Afro-American Political Science (SBD)</td>
<td>Survey of the politics of the Black community in the U.S. The history of Black political development, major theories which explain Black political life, social, economic, psychological and institutional environment from which Black politics flows. Attention paid to 1988 presidential campaign and the rise of Jesse Jackson and the Rainbow Coalition.</td>
</tr>
<tr>
<td>190F</td>
<td>Survey of Afro-American Literature II (ALD) (2nd sem)</td>
<td>The major figures and themes in Afro-American literature, analyzing specific works in detail and surveying 20th-century Afro-American literature. What the poetry, short stories, novels, drama, and folklore of the period reveal about the social, economic, psychological and artistic lives of the writers and their characters, both male and female. Explores the conventions of each of these genres in the periods under discussion to better understand the relation of the material to the dominant traditions of the time, and the writers’ particular contributions to their own art.</td>
</tr>
<tr>
<td>190G</td>
<td>Racism and the American Experience</td>
<td>Some present-day examples of racism in the workplace and criminal justice system. The roots of racism in North America. Examination of the various uses and purposes of racism as they developed over the course of the nation’s history. The World War II incarceration of Japanese-Americans and the FBI’s suborning of the civil rights movement in the 1960s. The investigation and analysis of contemporary racism as expressed in, and revealed by, the print media of today.</td>
</tr>
<tr>
<td>191</td>
<td>Seminar: Afro-American Short Stories</td>
<td>Examines African-American short stories to define, discover, and analyze perspectives with the goal of ascertaining commonality, uniqueness of vision, tension, and artistry. Attempt to place the African-American perspective within the framework of American culture.</td>
</tr>
<tr>
<td>211</td>
<td>Textile Design and Fabric Printing</td>
<td>Workshop. To produce repeat and non-repeat designs for furnishing or dress fabric. Each design printed on cloth using conventional silkscreening techniques and the direct method. Emphasizes use of lacquer stencil or the direct photographic emulsion technique for making screens. Pigment and fiber reactive dyes used for printing the designs on cloth.</td>
</tr>
<tr>
<td>222</td>
<td>The Black Church in America</td>
<td>Survey of West African religions. The development of the Black Christian Church.</td>
</tr>
</tbody>
</table>
in its visible and “invisible” institutional forms during the colonial period, and the merging of these two branches, free and slave, following the Civil War. Also the emergence of Holiness and Pentecostal sects, the impact of urban migrations on black spiritual expression, the Black Church and civil rights, gender issues, and the recent challenge of Islam.

232 History of Black Nationalism
Black nationalism in the United States, beginning with voluntary associations developed by free blacks in the late 19th century up to the Afrocentric “hiphop” expressions of the 1990s. The interrelations between the economic, political, and cultural forms of African American nationalism analyzed along with its secular and religious expressions. The intimate connections between nationalist and assimilationist tendencies in African American life.

234 Literature of the Harlem Renaissance (ALD)
Exploration of the cultural explosion also termed the New Negro movement, from W.E.B. Du Bois through the early work of Richard Wright. Essays, poetry, and fiction, and the blues, jazz, and folklore of the time examined in terms of how Harlem Renaissance artists explored their spiritual and cultural roots, dealt with gender issues, sought artistic aesthetic and style adequate to reflect such concerns. Readings supplemented by contemporary recordings, visual art, and videos.

235 Black Sociological Thought (SBD)
Assessment of current sociological views of the African-American experience.

236 History of the Civil Rights Movement (HSD)
Examination of the civil rights movement from the Brown v. Topeka decision to the rise of Black power. All the major organizations of the period, e.g., SCLC, SNCC, CORE, NAACP, and the Urban League. The impact on white students and the anti-war movement.

257 Afro-American Novel
Survey of the Black novel from 1940 to the present; major Black novelists of the contemporary period. Emphasis on what these novelists have to say about the black experience in the latter half of the 20th-century. Themes include alienation and identity, revolution, and existentialism. Attention to the styles of various writers and their use of the language.

262 The Radical Tradition in American History
The rise and fall of various radical movements in the United States from the American Revolution to the 1960s. The success and limitations of ideologies and strategies adopted by American radicals to address the problems of political inequality and social injustice. Topics include abolitionism, labor movements, populism, socialism, feminism, and the civil rights movement.

290A The Afro-American Press (D)
The role of minority journalism in the American past and present. Notable editors and newspapers in the 160-year history of the black press, and their contribution to the major issues of their times. The black press of today and its prospects.

290C Seminar: The Blues Came Down Like Dark Night Showers of Rain (ATD)
A comprehensive exploration of the African American musical genre known as the blues, including definitions; African and African American roots; social, psychological, and spiritual uses; common and uncommon themes and images; music and lyric structures; regional and chronological stylistic variations; and employment in African American literature. Includes live performances and a wide variety of recordings, films, and videos. No prior knowledge of the blues or reading knowledge of music required.

290D Afro-American Poetry: Beginnings to 1900 (ALD)
An intensive look at the poetry of Afro-Americans, encompassing orature and literature, including spirituals and seculars as well as the literary output of Afro-Americans from Lucy Terry to Paul Laurence Dunbar.

318 Black Music and Theater
Performance class; improvisation with internationally acclaimed saxophonist. Opportunity to learn to improvise by playing compositions of professional artists. Knowledge of chords and scales prerequisite; intermediate students invited to participate. The musical repertory will include works of Parker, Monk, Ellington, etc.

326 Black Women in U.S. History (HSD)
The history of African American women from the experience of slavery to the present. Emphasis on the effect of racist institutions and practices on women. The ways in which women organized themselves to address the needs of African Americans in general and their own in particular. The achievements of such leaders as Mary Church Terrell, Harriet Tubman, Ella Baker, and Mary McLeod Bethune as well as lesser known women.

331 Life and Writings of W.E.B. Du Bois (D)
Examination of the life and thought of perhaps America’s greatest intellectual activist and one of Massachusetts’ native sons. Microfilm research in the Du Bois archives in the Tower Library.

345 Southern Literature (ALD)
Southern literature by African Americans, including slave narratives, autobiography, fiction and poetry. Concepts and issues of time, oppression and violence, culture and tradition, family and community, roots of social change as they impact factors of identity, race, class, and gender.

350 African American Islam
A history of Islamic influences among peoples of African descent in North America: Muslim beliefs of enslaved Africans, the spread of Ahmadi and Sunni Islam in the 20th-century, and the Nation of Islam and its offshoots.

361 Revolution in the Third World
Changing nature of revolution in the Third World, from the “classical” revolutions in Cuba, China, Algeria and Vietnam to the popular insurgencies of Grenada, Iran, the Philippines and Haiti. Internal and external factors which have contributed to the fall from grace of many of these once popularly supported struggles.

365 Composition: Style and Organization (both sem)
Expository writing focusing primarily on argumentative and narrative essays. Discussion and practice of logic-inductive and deductive reasoning—as it relates to
Afro-American Studies

...the argumentative essay form. Topics as thesis on main idea, organization, style, unity, supporting evidence, avoiding logical fallacies, and basic writing mechanics, including constructing sentences, paragraphing, transitions, and correct grammar.

390A Jazz and Blues Literature (ALD)
A representative sampling of poetry, novels, short stories, and plays by black and white, male and female writers who draw upon jazz and blues music and lyrics either formally, stylistically, thematically, or spiritually.

390C Afro-American Literature of the 1930s (ALD)
An intensive look at the literature of African Americans between the Harlem Renaissance and the emergence of Richard Wright and his naturalistic vision. The historical context, the continuing influence of the Harlem Renaissance, other art of the period; the influence of the political climate on the poetry and prose of representative African American writers of the 1930s, and the directions for African American literature of the 1940s mapped out in the 1930s.

390E Race, Ethnicity and Gender in U.S. History (HSD)
Examination of situations which illuminate intersection of race, ethnicity, and gender in antebellum U.S.: contact and interaction between American Indians, African-Americans and European-Americans in colonial New England; relationship between white and black women—both slave and free—in the South; and the development of racist ideologies and behavior in the white working classes.

391-395 Seminars
The Political Thought of Malcolm X and Martin Luther King, Jr.
The contrasting philosophies of Malcolm X and Martin Luther King, Jr. on race and racism, non-violence and self-defense, integration and separatism, Christianity and Islam; their interaction and involvement with the Civil Rights Movement; the northern and southern political and social culture that shaped their thoughts and worldviews; and their changing conceptions of the appropriate tactics and strategy for the black freedom struggle in America.

Creative Writing
Techniques, strategies, and craft of writing short fiction. Format includes class analysis of student’s work, exercises in specific techniques such as narrative, description, dialogue, etc.

The Political Economy of Class and Race
Analysis of foundations of political economy, with special reference to nature of capitalism, and an application of this analysis to role of race in capitalist economy and society. The theoretical framework drawn from the writings of Karl Marx and the classical political economists; the applications based on contemporary materials.

Seminar in African Art
Reliable chronological for African art history of placing of the art forms of some of the ethnic cultural groups, associations or countries in Africa in historical perspective. Allied disciplines of anthropology and archaeology used to recover early history of certain cultures. Related oral sources discussed.

The Writings of Chinua Achebe
Review of Achebe’s writings, concentrating on his five novels and his writings on culture, literature, and politics. Achebe’s contribution to the literature of the modern world. Works read in the context of tradition of modern African literature, of which Achebe is a seminal figure.

Black Philosophy
Examination of the possibility and nature of a distinctively black philosophy, exploring African philosophers and African-American contributions; a systematic investigation of ways in which reflection upon African-American experience questions the presuppositions of Western philosophical tradition.

491 Seminar: Sculpture: Advanced Metal
Students having a basic knowledge of metal sculpture further develop their artistic abilities. Work in bronze, using the lost-wax method. Prerequisite: AFRO-AM 212 or ART 360.

Art

Fine Arts

358 Fine Arts Center

Degrees: Bachelor of Fine Arts
Bachelor of Arts

Contact: Paul E. Bérubé
Director, Undergraduate Program
Office: 357 Fine Arts Center
Phone: 545-1904

Chair of Department: Ronald Michaud. Associate Chair: Jeanette Cole. Professors Davies, Hendricks, Jahoda, Kearns, Lasch, Miller Pollin, Ozereko, Patterson, Retz, Schlappe, Yarde; Associate Professors Coblyn, Galvis Assmus, Giloth, L’apoint, Taunton; Assistant Professors Benn, Gatter, Gerbracht, Kinoshita, Lugosch, Richardson, Wetmore; Lecturer Brennenman; Visiting Lecturers Barrett, Clark, Holland, Porter, Riccitelli; Adjunct Faculty Dabrowski, Martin.

The Field

Artists help people to understand the world and themselves. They develop personal expressions which are meaningful to society. The study of fine arts is as varied as the forms of visual communication and human expression itself and is as old as the history of humankind. The undergraduate major in fine arts is a general degree with a broad background in the fine arts and a concentration in one area. Many students go on to graduate schools. The concentration in Art Education leads to certification for teaching at the elementary or secondary level. The major in Design leads to licensing qualification and a professional career in design. Students with a B.F.A. emphasis in graphic design, computer graphics, interior design, or art education may go directly into professional positions or pursue further study at the graduate level.

Art students may take advantage of the opportunity to study abroad for one or two semesters or in a summer program. Internships are available to students in a variety of disciplines such as computer graphics, interior design, and graphic design.

The Majors

The department offers a Studio Art major leading to the Bachelor of Fine Arts or the Bachelor of Arts, and a Design major leading to the Bachelor of Fine Arts. Students completing the B.A. are subject to the foreign language and
other College requirements of the College of Humanities and Fine Arts. Students completing the B.F.A. programs are not.

There are four concentrations in the studio Art B.F.A. program, and two in the Design major. A variety of subdisciplines are offered within each area. For example, the Sculpture area includes welding, bronze casting, wood carving, clay, plaster, and site-specific works. Students are encouraged to take advantage of course offerings and faculty beyond the boundaries of declared departmental areas. The University and the Five College consortium members offer rich opportunity for expansive study in the arts and sciences.

During the first year all majors take the Foundations program. This two-semester experience evolves through a weekly seminar which provides concepts, art history, demonstrations, guest artists, and field trips to major museums in New York City and Boston. The program develops proficiency in drawing, two- and three-dimensional design, and color, and provides an introduction to a variety of media and techniques basic to all the upper-level major disciplines. All students are required to take a minimum of four art history courses beyond the foundations year. Sophomores continue to take courses in drawing and may begin to take courses in specialized areas. By the beginning of their junior year, students usually seek admission to one of the concentrations. All B.F.A. candidates are required to complete a B.F.A. Degree Project (written thesis and exhibition) in their senior year.

Admission to the Majors

Admission is selective and competitive. A portfolio of slides is required to apply to all programs. Freshman and transfer applicants are given more specific information by the Admissions Office after applying to the University. Students already attending the University should contact the department.

Students may initially apply only for admission to the Art major. Admission to this major does not guarantee acceptance into any particular concentration. The computer arts, graphic design, photography (CDP) concentration, for example, is very competitive, generally admitting only eight to ten students per year. Students interested in the Design major must already be accepted into the Art major and have completed all Foundations course work before applying to the Design major. Students interested in the Art Education concentration must pass the Communication and Literacy Skills sections of the Massachusetts Educators Certification Test as a prerequisite for admission to the concentration and the MECT Subject Area test in Visual Arts before student teaching and graduation.

Art Major

The B.A. program is based on aesthetic and historical knowledge of the visual arts and development of creative ability in several media. Students must meet the College requirements of the College of Humanities and Fine Arts, including a foreign language. The B.A. program requires about 56 credits, including Art History.

The B.F.A. program is a more comprehensive studio program. It requires approximately 77-83 credits, including Art History. It offers concentrations in Two-Dimensional Studies (painting, printmaking); Three-Dimensional Studies (ceramics, sculpture); CDP (computer arts, graphic design, photography); and Art Education.

The B.F.A. Art Education concentration provides the student with a strong background in studio work, and courses necessary for certification application at the elementary and secondary levels in the Commonwealth of Massachusetts. Through reciprocal arrangements, teachers certified in Massachusetts may be qualified to teach in several other states. Student teaching is done for a full semester, usually at schools within a 45-minute drive from campus.

B.F.A. Degree in Design

The Design program is a fully accredited (FIDER) program leading to qualification for the national licensing exam (NCIDQ). Two options are provided within the Design Area: the concentration in Interior Design, for the student who plans to enter into the profession after graduation; and the concentration in Architectural Studies, for the student who plans to prepare for entry into a graduate program in architecture.

Admission is selective. Applicants must be accepted into the Art Department (refer to Art Department entrance procedures) and have completed all Art Foundations course work prior to consideration. Applications are accepted in the fall and spring and require a portfolio of slides or original work placed in a portfolio with transcript and statement of intent for consideration. Transfer students are not automatically accepted into the B.F.A. Design major and should plan to contact the Design Program Director as soon as acceptance to the University and the Art Department are certain in order to have their portfolios reviewed to avoid delay in academic progression.

The goal of the Design program is to develop individuals as problem-solvers capable of creative, sensitive, and viable solutions to impact the built environment. Students are exposed to a broad range of issues including concept development, design for special populations, adaptive re-use, and historical context, and for a wide spectrum of design project types, e.g., in health care, educational, institutional, retail, corporate, residential, financial services and public organizations. The program emphasizes the relationship between architecture and interiors with strong relationships to the social sciences, business, hotel and restaurant administration, engineering, art and related design disciplines (planning and landscape architecture). Models, two-dimensional drawings, photography, verbal and writing skills are emphasized.

Interior Design: The majority of majors take this option, which requires four intensive design studios followed by the B.F.A. Degree Project and Workshop. In addition, students select course work as professional electives (architectural lighting, furniture design, shelter technology, materials and methods of construction, dynamics of human habitation, CAD, photography, etc.), professional practice and rendering. All students are encouraged to undertake the practicum to provide a stronger link to the profession.

Architectural Studies: Ten percent of the students in the Design major elect to take the option in Architectural Studies. Design studios during the first year are taken with those in the Interior Design option followed by two semesters of Architectural Design studio. In addition, course work in engineering, physics, furniture design, statistics, etc. is selected as professional electives. Applicants considering this program should be recommended for admission to the Design program by the Director of Architectural Studies for consideration by the Design Area faculty.

Career Opportunities

A fine arts studio background provides excellent opportunities in related areas such as graphic design, illustration, textiles, publications, advertising, and gallery work. Continued professional work in specific areas of concentration and exhibitions remain a major career goal for many artists.

Graduates who concentrated in Art Education often teach at levels from elementary through high school, in public and private schools, in education departments of museums and in community art programs. They often become art supervisors through additional training at the graduate level. In addition, they enroll in advanced degree programs (M.A. and Ed.D or Ph.D.) and develop and refine skills in research to further their training in studio art or choose to specialize in fields related to art.
education. While teaching, they continue in their own art production, exhibitions, and research.

The Design major enters the profession in a variety of capacities within the government, public and private sectors. Work in the private sector includes entry- to mid-level positions within notable architectural, engineering or interior design practice; government opportunities exist at the international, federal, and state levels; positions with organizations employing facility designers to provide in-house services include banks, colleges, universities, corporations, and hospitality and health care facilities. In addition, graduates find employment in design specialties including lighting, graphic design, rendering, model-making, textiles, furniture and exhibit design. CAD opportunities also provide a new avenue for employment to those electing to develop this capability through advanced course work.

Other art related careers: museum/gallery director or curator, recreation director, architect, photographer, display artist, clothing designer, stage designer, art critic, educational media director, package designer, art editor, jeweler, art therapist, textile designer, film animator.

The Minor

The Studio Art Minor is intended for students who have a strong interest in art and who major in an unrelated area. A total of 18 credits is required: 3 in Art History, 6 in Foundations, and 9 in upper level studio courses. A portfolio is required for acceptance to a Studio Art Minor.

The Courses

(All courses carry 3 credits unless otherwise noted.)

104 Basic Studio/Drawing (AT) (both sem)
Studio. A comprehensive introduction to drawing as a basic foundation for expression intrinsic to all visual arts disciplines. Same as 110, but open to non-majors.

105 Basic Studio/Design (AT) (both sem)
Studio. Design concepts evolving from a flat surface. Elements of design, principles of organization and basic color theory. Same as 131, but open to non-majors.

110 Basic Studio/Drawing I (AT) (both sem)
Studio for majors. A comprehensive introduction to drawing as a basic foundation for expression intrinsic to all visual arts disciplines. Variety of media applied to study of line, value and mark-making in pictorial, compositional and content problems in extensive image development including landscape, still-life, and figure.

120 Drawing II/Thematic Development
Compositional exploration, evolving personal imagery and advanced techniques in various media. Thematic development and the pursuit of individual attitudes and ideas stressed.

131 Two-Dimensional Design I (AT)
Studio for majors. Design concepts evolving from a flat surface. Elements of design, principles of organization and basic color theory using a broad variety of materials. Image development, content and breadth of expression stressed.

132 Two-Dimensional Design II
Studio. Application of two-dimensional design concepts to situations inherent to various selected media.

141 Three-Dimensional Design I
Studio. Introduction to the fundamentals of three-dimensional design and imagery stressing the inter-relationship of materials, concepts and techniques in the exploration of structural and volumetric form.

142 Three-Dimensional Design II
Studio. Exploration of plastic concepts through a variety of methodologies applied to varied media specified for study in each section.

201 Advanced Drawing (both sem)
Studio. For intermediate and advanced students interested in making a transition from known and seen objects and figures toward a freer and more imaginative concept and statement. The use of drawing media such as ink, crayon, collage, watercolor. Figure drawing, still life, landscape, and interior problems. Materials list given in class. Prerequisites: ART 110, 120.

202 Advanced Drawing Problems (both sem)
Studio. Advanced investigation of contemporary drawing problems. Emphasis on foundations of graphic communication. Solutions to problems in relation to the individual students’ personal insights and objectives. Prerequisite: ART 201.

220 Painting I: Representation 1 (both sem)
Studio. Basic practice and theory of painting developed through study of traditional and contemporary procedures used in development of pictorial form. Emphasis on still life, landscape, and the human figure. Materials: oil and/or aqueous media. Prerequisite: foundation courses; for non-majors, ART 104.

221 Painting II: Representation 2 (both sem)
Studio. Basic practice and theory of painting developed through the study of traditional and contemporary procedures used in development of pictorial form. Emphasis on still life, landscape, and the human figure. Materials: oil and/or aqueous media. Prerequisite: foundation courses; for non-majors, ART 104.

223 Painting III: Painting Methods and Materials (both sem)
Studio. Study of formal and informal painting procedures. Focus on development of form as content. Information provided regarding painting processes and associated materials. Includes related theoretical contemporary and historical issues. Varying materials and techniques. Prerequisite: ART 220 and 221, or consent of instructor.

230 Photography I
Introduction to photographic tools and methods. The balance between self-inquiry and the importance of process and materials as vehicles of meaning. Theory explored through class critiques and slide presentations. Photography examined and discussed both from a personal point of view and in its wider cultural context.

231 Photography II
In-depth exploration of techniques and materials including zone system, large format, and non-silver processes. Slide lectures, discussions, and readings. Prerequisite: ART 230 or consent of instructor.

240 Relief Printmaking
Studio, workshop. The creative printmaking process of cutting and printing the raised surfaces of a block. Cutting and printing from various materials including wood, lute, plaster, masonite, box wood and linoleum. Collograph included. Self-motivated workshop situation. Visual ideas
and executions (design and drawings) stressed. Final portfolio required, attend-
dance mandatory. Prerequisite: basic drawing and design, or consent of instructor. $35 materials fee.

241 Intaglio I
Studio, workshop. Engraving, etching and printing images from metal plates. Em-
phasis on drawing and design in exploring and experimenting creatively with vari-
ous techniques in group self-motivating workshops. Includes line etching, engraving, aquatint and related techniques. Stu-
dents print their work and submit final portfolio. Attendance mandatory. Prerequi-
sites: basic drawing, basic design, or consent of instructor. Cost of materials: $50.

244 Lithography I
Studio, workshop. Planographic print-
making process—images drawn on metal plates, fixed chemically, rolled with ink and printed. Emphasis on visual ideas; drawing and design aid in exploration and creative uses of litho techniques. Basic litho techniques include crayon, tuche, reversal, and transfer. Final portfolio re-
quired; attendance mandatory and addi-
tional workshop activity during sched-
uled monitored periods expected. Prereq-
usites: basic drawing and design or con-
sent of instructor. Cost of materials: $75.

250 Interior Design I (1st sem)
Studio. Development of a conceptual ba-
sis for design and planning. Basic spatial concepts, design skill development and communications skills applied to presenta-
tion of design solutions. Model-making, 2-D presentations of abstract and simple spaces. Enriched by an historic overview of 20th-century architecture and design, including products, furniture and major trends. Students must successfully com-
plete this studio in order to enroll in any subsequent design courses. Prerequisites: Art Foundations course work, admission to the major or consent of instructor.

251 Interior Design II (2nd sem)
Studio. Continuation of ART 250. Intro-
duction to programming, interior construc-
tion and detailing, socially relevant issues and the planning of increasingly complex space results in the completion of a sig-
ificant planning and design exercise. Major projects considered along with a minor project, written assignment(s) and in-class exercises. Visiting professionals provide basis for critique of design solu-
tions during project juries. Prerequisite: ART 250 or consent of instructor. Limited to B.F.A. Design majors.

256 Art Education Practicum Seminar
(2nd sem)
To be taken in conjunction with ART ED 501/502. Focuses on current issues in stu-
dent teaching experience and the field of art education. Includes certification re-
quirements, teaching strategies for a di-
verse student population, curriculum re-
sources, professional opportunities and responsibilities, and teacher and student evaluation. Art Education majors only.

260 3-D Studies: Figure Modeling
(both sem)
Representational work in clay using the human figure as subject. Use of model, training in observation and anatomical focus. Projects, reviews, presentations. Prerequisites: for non-majors, ART 110 or equivalent; for majors, ART 120, 131, 141.

261 3-D Studies: Wood (both sem)
Studio. Three-dimensional form through a sequence of assignments, stressing vi-
ual design principles. Projects primarily in wood using woodshop equipment and power tools. Projects, reviews, presenta-
tion. Prerequisites: for non-majors, ART 110 or equivalent; for majors, ART 120, 131, 141.

271 Introduction to Computing in the Fine Arts
Brief historical overview of the development of computer art and the significant events leading to the development of the field, as well as a survey of the major types of graphics display devices used with comput-
ers. Projects include hands-on experi-
ence with a computer graphics system to create both graphics “output” and pro-
grams. Prerequisite: completion of foun-
dation courses or consent of instructor.

280 3-D Studies: Handbuilding (both sem)
Studio, demonstration. Introduction to all basic methods of handbuilding and deco-
rating techniques. Focus both on vessel tradition and ceramic sculpture. Introdu-
tion to glazes, slips, and firing in the stone-
ware tradition. Hands-on, active partici-
pation, attendance required. Overview of ceramic historical, cultural tradition. Pre-
requisite: for majors, ART 131 or 132; for non-majors, ART 110 or 131 or consent of instructor.

281 3-D Studies: Throwing (both sem)
Studio, demonstration. Introduction to potter’s wheel. Emphasis on throwing tech-
niques and functional design. Exploration of oxidation glazes and surface decor-
ation. Active participation, attendance re-
quired. Prerequisite: ART 131 or 132 for majors; ART 110 or 131 or consent of instructor for non-majors.

297 Special Topics
Color Theory
Introduction to the use of color in art and design; emphasis on the visual effects of colors due to context. Various color phe-
nomena isolated and studied independ-
tently. Review of major color order sys-
tems.

Animation Fundamentals
With studio. Introduction to methods and techniques of animation, as well as history of experimental film. Hands-on work with object, sand, line and clay animation among others. Basic audio and video skills. Stu-
dents develop projects of their own design resulting in a fully edited videotape of their work. Prerequisite: ART 271 or con-
sent of instructor.

310 Visual Arts and Human Development I
(1st sem)
Exploration of art as taught in the public schools and in community settings. Top-
ics include: introduction to art education, artistic and aesthetic development, teach-
ing methodologies for diverse student populations, special education in art class-
rooms, and lesson planning. Readings, written assignments, class presentations, and extensive off-campus field experi-
ences. Prerequisite: B.F.A. major or consent of instructor.

311 Visual Arts and Human Development II
(2nd sem)
Continuation of ART 310. Exploration of art as taught in public schools. Topics include: artistic and aesthetic develop-
ment, approaches to teaching art history, criticism, and studio, museum education, problem solving and concept development in art, multicultural approaches to the art curriculum and special education in art class-
rooms. Readings, written assign-
ments, class presentations, and extensive off-campus field experiences. Prerequi-
site: B.F.A. major or consent of instructor.
330 Painting IV: Advanced Painting
Problems 1 (both sem)
Studio. Thematic development based on
the study of objects, the environment, the
human figure, and non-objective vocabu-
laries. Includes related contemporary and
historical issues. Individual and group cri-
tiques used to develop continuity of work.
Materials: unspecified. Prerequisite: ART
223, or consent of instructor.

332 Rendering (both sem)
Studio. The natural extension of architec-
tural drawing. Mechanical perspective de-
veloped into representational drawings
suitable for presentation work. Shades and
shadows developed more intensely. Vari-
ous media explored, including the appli-
cation of color. Prerequisite: ART 151 or
consent of instructor. Limited to B.F.A.
design majors.

336 Graphic Design I (1st sem)
Studio, crits—an intensive general over-
view of the field of Graphic Design. Cre-
ative problem solving in advertising de-
sign, illustration, print media, logo, poster,
and environmental graphic design. Out-
side readings/research, text, client related
projects, deadlines, weekly professional
critiques, final portfolio review, regular
class attendance required, very heavy work
schedule, art oriented projects. Prerequi-
sites: foundation art courses (drawing and
design) or consent of instructor. Heavy
materials/supply costs.

338 Graphic Design II (2nd sem)
Studio, crits—continuation of ART 336.
Advanced studio projects, emphasis on
continued skill and concept development.
Includes 3 dimensional graphics projects
(package design, point-of-sale) and
television story board, magazine layout,
and general work on comprehensives with
a variety of mediums. Student local and
national graphics competitions and client
related projects. Prerequisite: ART 336 or
consent of instructor. Required texts, and
heavy materials cost and work load.

340 Relief Printmaking II
Studio, workshop. Continuation of ART
240 (see description). In-depth explana-
tion of various relief techniques; empha-
sis on individual creative development.
Extensive use of color and experimental
uses of relief techniques. Final portfolio
required. Attendance mandatory; addi-
tional workshop activity during scheduled
monitored periods expected. Prerequisite:
ART 240 or consent of instructor. $35 cost
of materials.

341 Intaglio II
Studio, workshop. Continuation of ART
241. In-depth exploration of various tech-
niques; emphasis on individual creative
development. Extensive use of color in
etching techniques. Final portfolio of all
printed work required. Attendance mandato-
dory; additional workshop activity dur-
ing scheduled monitored periods expected.
Prerequisite: ART 241 or consent of in-
structor. $50 cost of materials.

342 Lithography II
Studio, workshop. Continuation of ART
224 (see description). In-depth explora-
tion of various lithography techniques in
self-motivating group workshop. Empha-
sis on individual creative development.
Advanced litho techniques, including vari-
ous methods of color printing from stone
and aluminum plates. Final portfolio re-
quired. Attendance mandatory; additional
workshop activity during scheduled moni-
tored periods expected. Prerequisite: ART
244 or instructor’s consent. $75 cost of
materials.

350 Interior Design III (1st sem)
Studio. Continuation of ART 251. In-depth
exploration of increasingly complex plan-
ning with significant emphasis on cost,
special detailing, behavioral and architec-
tural programming, social context of de-
sign and planning and opportunities to
work with actual clients. Problem-solving
for mass housing, entertainment, com-
mercial, and institutional environments
includes a focus on code analysis, pro-
gram definition and development, cost
and construction issues, creativity and
communication and an integration of pre-
sentation with construction documenta-
tion. Continued exploration of design
through written, visual, and dimensional
opportunities. Extensive out of class work,
portfolio development, advanced presen-
tation techniques, and class participation/attendance required. Prerequisites: ART
151, 250, 251. Limited to B.F.A. Design
majors.

351 Interior Design IV (2nd sem)
Studio. Continuation of ART 350. Several
complex interior planning and design
projects selected and explored from com-
mercial, institutional, hospitality and re-
tail perspectives. Emphasis on refined plan-
ning and presentation techniques. An in-
terdisciplinary and/or large-scale team
project undertaken. Focus on culmina-
tion of design experiences in preparation
for the B.F.A. Project. Emphasis placed on
individual design approach illustrating
student’s strengths. Prerequisites: ART
151, 250, 251, 350. Limited to B.F.A. De-
sign majors.

352 Construction Methods and Materials
(2nd sem)
With studio. Combines with ART 353 to
present a broad survey of construction
technology. Manufactured products in
building: cabinets, stairs, doors and exits,
acoustics, and HVAC considerations. Lec-
tures followed by drawing assignments
leading to a final assignment of a rudimen-
tary set of working drawings. Prerequi-
sites: ART 151, 250. Limited to B.F.A.
Design majors.

353 Shelter Technology (1st sem)
With studio. Basic elements of construc-
tion: masonry, wood, metals, concrete,
sheathing, and surfacing materials. Lec-
tures followed by drawing assignments
leading to a final assignment of a rudimen-
tary set of working drawings. Prerequi-
sites: ART 151, 250. Limited to B.F.A.
Design majors.

354 Furniture Technology and Design
(1st sem)
Drawing studio. Furniture design in draft-
ing and sketch models only. One-of-a-
kind and mass produced furniture, free-
standing and built-in architectural wood-
work. Advanced drafting and small-scale
sketch model making. Three furniture de-
sign projects in presentation drawings and/
or models, plus materials and methods
research, field trips and special lectures.
Prerequisites: ART 151, 250, Art Foun-
dations. Limited to B.F.A. Design ma-
jors, or consent of the Program Director.

356 Architectural Lighting (1st sem)
Studio and lecture. Lighting hardware,
color, and psychological impact, quantita-
tive and qualitative lighting design, intro-
duction to special lighting. Preparation of
electrical plans, reflected ceiling plans for
the development of engineering packages.
Visits to actual lighting installations, eval-
uation, and discussion. Focus is on lighting
as creative and supportive design element
in the development of architectural spaces.
357 **Architectural Design I (1st sem)**


361, 460 **3-D Studies: Sculpture IV, V (both sem)**

With studio. Students select mediums, and develop a personal sculptural vocabulary and imagery. Group discussions and critiques balanced with independent work in any sculpture facility. Midsemester and end of semester reviews. Prerequisites: ART 110, 120, 131, 141, and 2 of the 3 lower division sculpture courses, with the third taken concurrently with ART 361. Technical competency in sculpture fundamentals required.

362 **3-D Studies: Metal Casting (both sem)**

Studio. Basic skills in creating sculpture by casting bronze and/or aluminum into ceramic shell and investment molds. Development of the ability for self criticism, applying formal elements of three-dimensional design as well as contemporary issues in art. Prerequisite: non-majors, ART 110 or equivalent; majors, all 100 level foundations courses, or consent of instructor.

363 **3-D Studies: Welding (both sem)**

Studio. Basic skills in fabricating welded steel sculpture using oxy-acetylene, electric arc, metallic inert gas (MIG) welders and metal cutting and brazing techniques. Development of the ability for self criticism, applying formal elements of three dimensional design as well as contemporary issues in art. Prerequisite: non-majors, ART 104 or equivalent; majors, all 100-level foundations courses, or consent of instructor.

370 **Junior Year Writing Program**

Required for all art majors during their junior or senior year. A grade of C or better needed to graduate.

372 **Introduction to Computer Aided Design in the Arts**

With studio. Interactive computer aided drafting techniques in the context of two dimensional design. Emphasis on first-hand experience using an interactive CAD system. Basic tools of the system; students use them to develop projects of their own design. Prerequisite: drafting experience.

374 **Computer Animation I**


375 **Introduction to Electronic Still Photography**

With studio. Aspects of image processing in the context of electronic still photography. Topics include: image acquisition, image enhancement, image analysis, spatial and color transformation, image display and recording. Students develop images and algorithms for display on various devices. Prerequisites: ART 271 and ART 230 or consent of instructor.

380 **3-D Studies: Mold Making/Production**

Studio, lecture, demonstration. Production, slip-casting. One-, two-, three- and multipiece molds made for slip cast and press mold production. Prerequisite: ART 131 or 132 for majors; ART 110 or 131 or consent of instructor for non-majors.

381, 480 **3-D Studies: Ceramics IV, V (both sem)**


395A **Design Theory Seminar**

Focus on theory and methodology as a framework for practice in the design professions. Values, conceptual structures, social context and business issues affecting and shaping current practice investigated through symposia, readings, papers, and group project. Prerequisites: ART 250, 251.

397 **Special Topics**

**Advanced Printmaking**

Studio. Emphasis on individual projects in either relief, intaglio, or lithography. Prerequisites: completion of 1st and 2nd level of either relief, intaglio, or lithography.

**Computer Animation II**

With studio. Continuation of ART 374 (prerequisite).

**Critical Issues: Theory and Practice**

Analysis of major theoretical traditions as they relate to contemporary visual production. Projects include creating visual and written works addressing connections between art-making and theory. Readings, discussions, collaborative work, slide lectures, film/video screenings and critiques for the basis of in-class work. Prerequisite: consent of instructor.

**Computer-Aided Graphic Design**

With studio. Beginning class, developing skills using PageMaker program on Macintosh. PageMaker is geared to quick and effective integration of text, typography, photographs, illustration, and other graphic elements. Prerequisite: background in computer graphics/graphic design or consent of instructor.

400 **B.F.A. Degree Project/Design (both sem)**

Design students initiate a project selected in consultation with the B.F.A. Design Workshop instructor and the B.F.A. Committee. Projects require a minimum of one semester of design exploration and usually carry 6 credits. Students encouraged to make project decision during prior semester. Projects with an emphasis on adaptive re-use of existing structure desirable; theoretical explorations considered. Plans of existing conditions, photographs, field measurements, and complete program required before project can be started. Project consists of 12 to 24 boards plus 10 to 50 pages of written text. Research may deal with historical aspects of the building, behavioral attitudes of users, and/or the program. Students expected to work independently and under faculty guidance as well as to attend the B.F.A. Workshop (ART 491D). Completed projects presented to faculty and students for professional and peer evaluation. Project instructions available in department office.
Prerequisite: completion of Design Studio sequence.

401 B.F.A. Degree Project/2-D Studies
Individually defined student project developed with guidance of a committee made up of at least two 2-D Studies faculty members. Students produce a coherent body of work consistent with their personal vision. The project concludes with a One Person Exhibit of work, a written thesis, an oral defense and photodocumentation of the project, all subject to approval by the faculty committee. Prerequisite: ART 420 or consent of committee.

402 B.F.A. Degree Project/3-D Studies
Individually defined student project developed with guidance of a committee made up of at least two 3-D Studies faculty members. Students produce a coherent body of work consistent with their personal vision. The project concludes with a One Person Exhibit of work, a written thesis, an oral defense, and photodocumentation of the project, all subject to approval by the faculty committee. Prerequisite: ART 461/481 or consent of committee.

404 B.F.A. Degree Project/CDP
Students initiate semester project in consultation with area faculty and B.F.A. committee. Students encouraged to make decisions during prior semester. Project concludes with an exhibition of work, a written thesis, an oral defense, and documentation of the work executed—all subject to approval by the faculty committee. Prerequisite: ART 471.

420 Painting V: Advanced Painting Problems 2
Studio. Emphasis on cultivation of an individual painting vocabulary based upon development of themes derived from personal experience. Includes related contemporary and historical issues. Individual and group critiques used to develop continuity of work. Materials: unspecified. Prerequisite: ART 320 or consent of instructor.

450 Professional Practice (2nd sem)
Lecture. Budgeting, professional practices, portfolio and interview procedures. NCIDQ orientation, resources and materials, strategies for success (marketing and financial business structure) and field trips. Emphasis on the awareness of individual professional image and role within the profession. Requires use of New York or Boston showrooms for budget problem development. Prerequisite: Design sequence through ART 350.

457 Architectural Design Problems II (2nd sem)
Similar to ART 357/557; different series of problems. Prerequisites: ART 151, 250, 251. Limited to B.F.A. Design majors or by consent of instructor.

461 Senior Seminar 3-D Studies: Sculpture
Prethesis writing experience and group critique to achieve focus and direction to create independent work for B.F.A. Degree Project.

471 Senior Seminar: Computing Studio
Students develop and complete individual semester-long projects of personal interest in preparation for B.F.A. Degree Project. Involves written component and weekly critiques. Prerequisites: at least five prior courses in area of specialization and all area core requirements.

481 Senior Seminar 3-D Studies: Ceramics
Prethesis writing experience and group critique to achieve focus and direction to create independent work for B.F.A. Degree Project.

515/516 Advanced Problems in Art Education (1st sem)
Organization, development, and teaching of on-campus art classes for community children and young people. Topics include: history of art education, rationales for art education, curriculum development, teaching art in public schools, art budgets, lesson planning, and teaching evaluation. Readings, written assignments, teaching classes, and extensive off-campus field experience. Art Education majors only.

584 3-D Studies: Clay/Glaze Processes
The application of clay and glaze technology in the creation of fine arts ceramics. Study of clay body formulation and glaze calculation for low, medium and high fire temperatures. Development of color in, under, and over glazes through the use of oxide and carbonates of heavy metals and soluble metallic salts in oxidation and reduction atmospheres.

Art Education

ART ED 501 Student Teaching Practicum K-9 (2nd sem)
Art Education student teaching grades K-9. Taken in conjunction with ART 256. Prerequisites: major in Art Education concentration; ART 310, 311, 515 or 516, and consent of instructor.

ART ED 502 Student Teaching Practicum 5-12 (2nd sem)
Art Education student teaching grades 5-12. Taken in conjunction with ART 256. Prerequisites: major in Art Education concentration; ART 310, 311, 515 or 516, and consent of instructor.
Courses in art history must be completed with a grade of C or above in order to be counted toward the major. All 500-level courses are open to undergraduates who have satisfied prerequisites. Majors are encouraged to select courses in a wide range of media, historical periods, and geographical areas. They are also urged to gain a reading knowledge of at least two foreign languages; knowledge of languages is essential for further study, for research, and for many careers in the field.

For the degree with Departmental Honors a student must meet the requirements for the major, maintain a high GPA, complete four honors courses in art history, and successfully complete either a thesis or an independent study project.

**Special Programs**

Majors are encouraged to enrich the required program of courses with study abroad and a museum internship. Internship information is available from departmental advisers and from the Field Experience Office.

**Study Abroad:** The International Programs Office provides information about study in various programs outside the United States for one semester, for the year, or during the summer. Majors have studied at institutions in Florence, Siena, Oxford, Dublin, and elsewhere abroad.

**Internships:** Working directly with works of art in museums or galleries, dealing with material related to art history in libraries, or working in the field of historical preservation can be part of the major. Students in their junior years should contact the Undergraduate Adviser for information about specific programs. Majors have interned at institutions in Florence, the Museum of Fine Arts, Boston, the Guggenheim Museum, New York. The internship can provide practical experience helpful in finding a job.

**Career Opportunities**

The major in art history provides such a solid foundation in the humanities that it prepares students for careers in any discipline within the liberal arts. Within the field itself, the major prepares students for work at museums, galleries, historic sites, libraries, and agencies in arts management. A graduate degree is required for teaching and most upper-level museum work. Students should consult the Undergraduate Adviser for information on M.A. and Ph.D. programs in art history and such related areas as museology, conservation, archaeology, and arts management. All Ph.D. programs require reading knowledge of German and French.

**The Minor**

Students must complete five courses (15 credits) in art history, as follows:

- Two 100-level surveys:
  - 100 Ancient to Medieval
  - 110 Renaissance to Modern

- Three upper-level courses
  - One 100-level course:
    - 115 Introduction to the Visual Arts
  - Four upper-level courses

Courses must be completed with a grade of at least C to be counted toward the minor.

**The Courses**

(All courses carry 3 credits unless otherwise noted.)

The 100-level courses are introductory surveys intended primarily for freshmen, although they may be taken at the sophomore level or above.

The 500-level courses (ARTHIS 500-543) are the immediate continuation of the introductory courses for students at the sophomore level and above. They offer a more detailed survey of the art and architecture of a particular period. For most, the 100-level survey is a prerequisite.

The Topical and Great Themes Courses (ARTHIS 551-585) offer the more advanced student the opportunity to explore select problems in greater detail. They require an art history course or equivalent experience in the area as prerequisite. Qualified undergraduates also may enroll in 600-level graduate seminars. These, as well as the Great Themes courses, vary from semester to semester; detailed descriptions are available in the Art History Office.

**100 Survey of Art: Ancient to Renaissance (ATD) (1st sem)**

First half of a survey of art history from prehistoric times to the 20th century. Chronological and systematic approach; either a basis for more detailed study of individual periods in upper-level art history courses, or a solid general foundation for a heightened appreciation of the heritage of art. More professionally oriented than ARTHIS 115. Background for upper-level
370 Junior Year Writing Course (1st sem)
Course projects which give practice in different types of art historical writing (catalogue entry, book or exhibition review, interpretative essay, technical report) combined with in-class exercises in the writing of analytical and explanatory prose. Topic focuses from semester to semester on a period, culture and/or individual artist. Required of all art history majors in their junior year.

390B Impressionism and Post-Impressionism
Introduction to modern art of the later 19th century through the major figures of these two movements. Analysis of their techniques, subjects, and the shape of their styles has developed. Discussion of the same material from a critical and topical point of view. Background for upper-level art history courses; required of majors. May register for Honors.

500 Greek Art (1st sem)
The visual arts against the cultural history of Greece. The origins, unfolding, and flowering of Greek painting, architecture, and sculpture from roughly 900 to 100 B.C. Possible museum field trip. Prerequisite: ARTHIS 100, 115 or consent of instructor. May register for Honors.

506 Early Medieval Art (1st sem)
The development of Christian art in Western Europe from the early Middle Ages to the beginning of the Romanesque period. Focus on the Early Christian, Byzantine, Hiberno-Saxon, Carolingian, and Ottonian periods and the related political, intellectual, and cultural developments. Prerequisite: ARTHIS 100 or consent of instructor.

511 Early Italian Art (1250-1500) (1st sem)
Chronological survey organized by city rather than artist to provide a stronger sense of the social context in which works of art were produced. How city-states develop distinctive artistic styles, and how different governmental systems favored various forms of patronage. Cities include: Naples, Rome, Siena, Florence, Milan, Mantua, Ferrara, Padua, Urbino, and Venice. Central themes: the revival of interest in classical antiquity and the development of the mathematical system of one-point perspective.

512 Northern European Art, 1400-1600 (1st sem)
Topical survey of the art of the Renaissance in Northern Europe: van Eyck and disguised symbolism, late Gothic spiritualism; Bosch and the fantastic; Durer and the Reformation; the rise of landscape and the art of Pieter Bruegel. Primary attention to painting; the expressive value of the works in cultural context. Prerequisite: some college-level art history, preferably introductory, e.g., ARTHIS 100, 110, or 115. May register for Honors.

513 High Renaissance and Mannerist Italian Art (1500-1600)
Sixteenth-century visual arts produced in the major artistic centers of Italy, including Florence, Rome, and Venice. The lives and works of specific artists, such as Leonardo, Raphael, Titian, and Michelangelo. Focus on the relationship between art and society. Themes include: the rise in social status of the artist and the notion of artistic genius; the influence of patronage and collecting; women as subjects, patrons, and practitioners of art; classicism and “anti-classicism” (Mannerism); art and religious reform; government and city planning; and the role of art in the creation of political identities.

516 Italian Baroque Art (1st sem alt yrs)

517 Northern European Art, 1600-1700 (2nd sem)
Survey of 17th century painting outside Italy. Emphasis on Velazquez, Poussin, Rubens, Rembrandt, Vermeer. Meaning and function of the art in historical and cultural context. Prerequisite: some college-level art history, preferably introductory, e.g., ARTHIS 100, 110, 115. May register for Honors.

521 European Art 1780-1880
Surveys major artists and developments from David through Impressionism; emphasis on historical context and related cultural and intellectual developments. Prerequisites: ARTHIS 110, 115 or consent of instructor. May register for Honors.

522 Modern Art 1880 to Present (1st sem)
Introduction to directions and major issues in 20th-century art. Focus on movements from Post-Impressionism, Symbolism, Expressionism, Cubism, Dada, Surrealism, to post-World War II and contemporary directions from Abstract Expressionism to Post-Modernism. Prerequisite: ARTHIS 110 or 115 or consent of instructor.

524 American Art I (1st sem)
Painting, architecture, and sculpture in the English North American colonies and the
United States to 1860. Emphasis on painting. Prerequisite: ARTHIS 110 or 115. May register for Honors.

525 American Art II (2nd sem)
Painting, architecture, and sculpture in the United States from 1860 to 1940. Emphasis on painting. Prerequisite: ARTHIS 110 or 115. May register for Honors.

527 History of the Decorative Arts
Historical survey of the decorative arts from the middle ages into the present century; emphasis on the European and American period styles of the 18th century onward. Various media of the decorative arts, including furniture, glass, textiles. Prerequisite: ARTHIS 100, 110, or 115.

531 19th-Century Architecture (1st sem)
Architecture as an art; proper architectural terms, architecture as a tool of society. The flow of architectural style from 1750 to 1910 in Europe and America; background to the frequent changes in style, from Romanticism and through the debatable tastes of the mid-century, to the rise of the skyscraper and early Frank Lloyd Wright. Valuable as humanistic study of architecture; basic for architects, regional planning, landscape and town planning, and preservation.

532 20th-Century Architecture (2nd sem)
The stylistic trends of our era; Frank Lloyd Wright and other 20th century innovators to contemporary developments. Changing theories of modern architecture and their historical sources. Views of modern architects through reading and criticizing their ideas. Preparation for careers in architecture, environmental design, interior decoration, and art history. An art history survey course and ARTHIS 531 helpful.

536 History of Islamic Art and Architecture I (1st sem alt yrs)
History of Islamic art from its origins in the Byzantine and Sasanian traditions of the Near East, to its development under the Arab Empire and under subsequent Turkish and Persian dynastic patrons through the 13th century. The Islamic world from Spain to India; emphasis on the central Islamic lands of the Near East. Media include architecture, painting, textiles, ivories, ceramics, glass and crystal, and others seldom encountered in the study of Western art. Background in either art history or Near Eastern history useful. Alternates with ARTHIS 537.

537 History of Islamic Art and Architecture II (1st sem alt yrs)
Continuation of ARTHIS 536. The artistic expression of the various Islamic peoples from the 14th through 18th centuries through important art works and related historical material. Any one of three 100-level art history courses, or ARTHIS 536 or a course in Islamic history desirable. A trip to the Metropolitan Museum in New York; at student option. Alternates with ARTHIS 536.

551 Roman Art (2nd sem)
The origins and unfolding of Roman art from the Etruscans through the late Empire, roughly 600 B.C. to 300 A.D. Concentration on the flowering of Roman architecture and sculpture, especially portraiture, in the Late Republic and High Empire, 100 B.C.-200 A.D., and the development of a large-scale, influential, and lasting imperial iconography. Prerequisite: ARTHIS 100, 110 or consent of instructor. May register for Honors.

556 Medieval Painting
The history of the illustrated book from early Christian period through the high Middle Ages. Problems in materials and technique; stylistic and iconographic questions. Prerequisite: ARTHIS 506 or 507.

562 Aspects of Baroque Art in Northern Europe
Selected aspects of art and architecture in England, France, Flanders, Holland, Germany, and Austria from 1600 to 1750. Prerequisite: ARTHIS 517 or consent of instructor.

563 Vernacular Architecture (1st sem)
Seminar. Concentrates on American Colonial architecture of New England and a variety of vernacular structures in later periods; e.g., barns, windmills, factories. For students of architectural preservation and renovation, as well as art history.

566 Criticism of Modern Art
Practical exercises and studies in the evaluation of modern painting, including supporting theory and/or relationships to the other arts. Prerequisite: ARTHIS 522 or consent of instructor.

567 History of Photography
Introduction to the history of the medium from 1839 to the present. Lectures focus on the social and cultural factors underlying each type or form of photography, relation of the medium to other arts, and visual analysis of the images themselves. Prerequisite: ARTHIS 110 or 115 or consent of instructor; ARTHIS 522 helpful.

568 Contemporary Art (2nd sem)
Issues and developments in American art after 1940 from the present perspective. Cultural and art historical context of the postwar work of American artists from Abstract Expressionism through the most recent options raised in the works themselves, artists’ writings, critics’ interpretations, public reception, and support. Prerequisite: ARTHIS 522. Enrollment limited to about 20. May register for Honors.

581-5 Great Themes in Art History (both sem)
Changing treatment of central themes, issues, and problems in art history. Topics change; offerings usually available in Modern and Islamic. List of current offerings available in Art History Office, 317B Bartlett. Prerequisite: upper-level survey course on theme to be examined, or consent of instructor.

582 Contemporary Women’s Art and Criticism
Seminar. Directions and definitions of women artists’ work from the 1970s to the present in the social and critical context in which it developed. Feminist theory and art criticism central to each phase examined. Prerequisite: ARTHIS 522 or 568 or consent of instructor.

583 History of Prints (2nd sem)
Seminar. History of printmaking as fine art; emphasis on major printmakers, Durer, Lucas van Leyden, Rembrandt, Goya. Issues of collecting and prints as vehicle of popular and propagandistic communication. Required field trips. Prerequisite: previous courses in art history.
Asian Languages and Literatures

26 Thompson Hall

Degree: Bachelor of Arts

For Chinese
Contact: Alvin P. Cohen
Office: 22 Thompson
Phone: 545-4954

For Japanese
Contact: Stephen M. Forrest
Office: 10 Thompson
Phone: 545-4950

Head of Department: Professor Chisato Kitagawa. Professors Cohen, Gjertson; Associate Professor Bargen; Assistant Professors Iwasaki, Shen; Visiting Assistant Professors Forrest, Shi, Xiao; Visiting Lecturers Shingu, Toyooka; Associate Faculty Drake, Gaubatz, Katzner, Miller, Minear. Adjunct Research Professor Brooks; Adjunct Associate Professor Nguyen; Adjunct Lecturers Domier, Foster-Moore, Sato.

The Field

Chinese is spoken by one-fourth of the world’s population and is the vehicle for an extremely large body of literature, in the broadest sense, that began to develop over three thousand years ago. Chinese civilization reached high levels in the development of literature and the arts, government and economics, historical documentation, and philosophy and religion, as well as in technology and material culture. China is rapidly becoming a major economic and political power in the modern world. Consequently, China will play a crucial role in world events in the next twenty-five years, and the Chinese language will be an essential tool for communicating with and understanding this large country that occupies the geographic and cultural center of Eastern Asia.

Japanese is the language of more than one hundred million people who are heirs to an exceptionally rich tradition in literature and the arts. It is the language of the world’s second greatest economic power and of much important innovation in such fields as engineering, chemistry, linguistics, management, and marketing. It is the language of one of the most important trading partners of the United States, and of a literary tradition in which many of the most important works were written by women.

The University of Massachusetts Amherst is the only public institution of higher education in New England to offer Bachelor of Arts degrees in Chinese Language and Literature, Chinese Language and Linguistics, Japanese Language and Literature, and Japanese Language and Linguistics, as well as minors in Chinese and in Japanese. These programs offer students a sound command of the language as well as a solid background in literature, linguistics, culture, and civilization. The minors in Chinese and Japanese offer a combination of skills which can greatly enrich one’s educational experiences and enlarge postgraduate possibilities. The Department of Asian Languages and Literatures administers study abroad programs in Japan, the People’s Republic of China and Taiwan which are aimed at increasing students’ fluency in Chinese and Japanese and the understanding of those cultures.

The Majors

Chinese Language and Literature

Prerequisite

The successful completion of four semester courses in Mandarin Chinese: 126, 246, 326, 327 (24 credits) or the equivalent.

Departmental Requirements

31 credits for the major, distributed as follows:

A. Required courses (16 credits)
375 Introduction to Chinese Linguistics
426 Advanced Modern Chinese I
427 Advanced Modern Chinese II
450 Elementary Classical Chinese
451 Intermediate Classical Chinese

B. 9 credits from among the following:
430 Scientific and Technical Chinese
432 Media Chinese
433 Business Chinese
498Y Practicum (1-6 credits)
526 Readings in Modern Chinese Literature I
527 Readings in Modern Chinese Literature II
528 Chinese Language in Contexts
536 Premodern Vernacular Literature
537 Modern Vernacular Literature
552 Readings in Chinese Historical Texts
555 Classical Chinese Poetry
556 Classical Chinese Prose
570 Research in Chinese Source Materials
575 Syntactic Structures of Chinese
576 History of the Chinese Language
577 Chinese Dialectology
580 Teaching Chinese as a Foreign Language I
581 Teaching Chinese as a Foreign Language II

C. 6 credits from among the following:
136 Introduction to Chinese Cinema
153 Chinese Literature: Poetry
154 Chinese Literature: Tale, Short Story, Novel
155 Chinese Myths and Legends
197A Chinese Script I
197B Chinese Script II

241 Contemporary Chinese Literature
242 Chinese Vernacular Literature
HIST 114 History of China I
HIST 115 History of China II

Joint Major in Chinese and Linguistics
(See Linguistics section)

Japanese Language and Literature

Prerequisite:
The successful completion of four semester courses in Japanese: 126, 246, 326 and 327 (24 credits) or the equivalent.

Departmental Requirements: 33 credits total

A. Required Courses (6 credits)
426 Readings in Modern Japanese I
B. 12 credits from among the following:
427 Readings in Modern Japanese II
430 Scientific and Technical Japanese
498Y Practicum
532 Media Japanese I
533 Media Japanese II
536 Advanced Modern Japanese I
537 Advanced Modern Japanese II
C. 9 credits from among the following:
291A Japanese Women Writers
375 Introduction to Japanese Linguistics
391A Landscape and Travel in Japanese Literature
528 Japanese Language in Context
556 Introduction to Classical Japanese I
557 Readings in Classical Japanese II
560 Seminar in Japanese Literature
570 Introduction to Reference & Bibliography
575 Syntactic Structures of Japanese
580 Teaching Japanese as a Foreign Language
581 Issues in Foreign Language Learning and Teaching
CHINSE 450H Elementary Classical Chinese
D. 6 credits from the following:
135 Japanese Arts and Culture
143 Japanese Literature: Classical & Medieval
144 Japanese Literature: Modern
197A Japanese Poetry and Song
HIST 116 Survey of Japanese Civilization

Joint Major in Japanese and Linguistics
(See Linguistics section)

Restrictions

A minimum grade of C in courses used to satisfy the major requirement; no Pass/Fail option in such courses; only six credits from other institutions in the Five College consortium may be applied to the major; students who begin the major at an advanced level must take enough courses at that level to accumulate the required number of credits from the major; double majors need to complete the Junior Year Writing
requirement in only one of their majors. No student who passes the department’s foreign language exemption exam may enroll in 110/120/126/127/246/247.

Career Opportunities

Asia-related courses can play an important role in general education, and a major in Chinese or Japanese can lead to exciting career prospects in the following areas.

Teaching: English as a Second Language in the U.S. and Asia; Asian literature courses in junior high and high school; basic language skills in elementary schools.

Business: International and national banking; travel organizations; publishing houses; shipping firms; import-export houses; advertising/public relations.

Government Service: National Security Agency; Central Intelligence Agency; Departments of State, Defense, Treasury; Diplomatic Corps; Peace Corps; Public Relations.

Professional: Librarian; museum research/curator; ministry; international law; international labor relations.

Graduate Study: Comparative literature; linguistics; East Asian languages; history; law; international law; international management; international marketing research; library science; art history; business administration; computer science; economics.

The Minors

Chinese

Requirements (24 credits as follows):

A. 12 credits of Chinese language:
126 Intensive Elementary Chinese I
110 Non-intensive Elementary Chinese I
120 Non-intensive Elementary Chinese II and
246 Intensive Elementary Chinese II

B. Any courses from among the following (from either Group I or Group II or from both) for a total of 12 credits:

I. Language and Linguistics
326 Intensive Intermediate Chinese I
327 Intensive Intermediate Chinese II
375 Introduction to Chinese Linguistics
426 Advanced Modern Chinese I
427 Advanced Modern Chinese II
430 Scientific and Technical Chinese
432 Media Chinese
433 Business Chinese
450 Elementary Classical Chinese
451 Intermediate Classical Chinese
498Y Practicum (1-6 credits)

526 Readings in Modern Chinese Literature I
527 Readings in Modern Chinese Literature II
528 Chinese Language in Contexts
536 Premodern Vernacular Literature
537 Modern Vernacular Literature
552 Chinese Historical Texts
570 Research in Chinese Source Materials
575 Syntactic Structures of Chinese
576 History of the Chinese Language
577 Chinese Dialectology

II. Literature
136 Introduction to Chinese Cinema
138 Religion in Chinese Culture
151 Fiction East and West
153 Chinese Literature: Poetry
154 Chinese Literature: Tale, Short Story, Novel
155 Chinese Myths and Legends
197A Chinese Script I
197B Chinese Script II
241 Contemporary Chinese Literature
242 Chinese Vernacular Literature
HIST 114 History of China I
HIST 115 History of China II

Japanese

Requirements (24 credits as follows):

A. 12 credits of Japanese language:
126 Intensive Elementary Japanese I
110 Non-intensive Elementary Japanese I
120 Non-intensive Elementary Japanese II and
246 Intensive Elementary Japanese II

B. Any courses from among the following (from either Group I or Group II or from both) for a total of 12 credits:

Group I. Language and Linguistics
326 Intensive Intermediate Japanese I
327 Intensive Intermediate Japanese II
375 Introduction to Japanese Linguistics
426 Readings in Modern Japanese I
427 Readings in Modern Japanese II
528 Japanese Language in Context
532 Media Japanese I
533 Media Japanese II
536 Advanced Modern Japanese I
537 Advanced Modern Japanese II
556 Introduction to Classical Japanese I
557 Introduction to Classical Japanese II
570 Introduction to Reference and Bibliography
575 Syntactic Structures of Japanese

Group II. Literature and Culture
135 Japanese Art and Culture
143 Japanese Literature: Classical and Medieval
144 Japanese Literature: Modern
197A Japanese Poetry and Song
291A Japanese Women Writers
391A Landscape and Travel in Japanese Literature

560 Seminar in Japanese Literature
HIST 116 History of East Asia: Japan

Note: Students who begin taking language courses at a level above the elementary level must take advanced courses sufficient to accumulate 24 credits for the minor. A grade of C or better is required for courses used to satisfy the minor requirement. Courses for the minor may not be taken Pass/Fail. No more than six credits taken through the Five College consortium will be accepted for the minor. No student who passes the department’s foreign language exemption exam may enroll in 110/120/126/127/246/247.

The Courses

(All courses carry 3 credits unless otherwise noted.)

Chinese

Note on Elementary and Intermediate Chinese: No more than six credits may be earned for any combination of courses at the Elementary level (Chinese 110, 120, 126). No more than six credits may be earned for any combination of courses at the Intermediate level (Chinese 246).

110 Non-intensive Elementary Chinese I (2nd sem)
Introduction to modern standard Chinese (Mandarin); romanization, phonetics system (Hanyu pinyin), essential sentence structures, basic vocabulary, approximately 180 traditional characters. Basic skills in listening, reading, and writing. Content and structure same as first half of CHINSE 126.

120 Non-intensive Elementary Chinese II (1st sem)
Equivalent to the second half of CHINSE 126 in content. Further development of communicative skills in listening, speaking, reading and writing. Introduction to the next 200 traditional characters. Prerequisite: CHINSE 110.

126 Intensive Elementary Chinese I (1st sem) 6 cr
Beginning course on modern standard Chinese (Mandarin). Introduction to the romanization phonetic system of Chinese (Hanyu pinyin), essential sentence structures, basic vocabulary. Rigorous training
in pronunciation and tones, accuracy and fluency in speaking. Emphasis on overall development of communicative competence in listening, speaking, reading, and writing. 380 Chinese characters in traditional form.

127 Intensive Elementary Chinese I: Reading and Writing (1st sem) 6 cr
A special course for heritage speakers of Mandarin Chinese who have little knowledge of Chinese literacy. Introduction to the romanization phonetic system (Hanyu pinyin) and 500 characters in both traditional and simplified forms. Emphasis on development of reading and writing skills. Prerequisite: consent of instructor.

136 Introduction to the Chinese Cinema (ATD)
Chinese cinema, broadly defined to include films from Hong Kong and Taiwan, from its inception at the turn of the century to the present. Explores Chinese film as an art form, an instrument of political propaganda, and a medium of mass entertainment. No background required, although some knowledge of modern Chinese history is helpful. Conducted in English.

138 Religion in Chinese Culture (ID) (1st sem)
Introduction to the major religious traditions in Chinese culture: Taoism, Buddhism, the state religious cult, popular religion, and Islam. Emphasis on historical developments, and political, social, and cultural influences.

153 Chinese Literature: Poetry (ALD)
Historical introduction to Chinese poetry from earliest times to the modern period; emphasis on major poets and periods. Conducted in English.

154 Chinese Literature: Tales, Short Stories, Novels (ALD)
Chinese fictional works from early times to fall of the empire in 1911. Approach combines historical with thematic. Readings concerning adventure, love, revenge, crime and detection, manners, religious allegory, karma, and the supernatural are in English translation.

155 Chinese Myths and Legends (ALD)
Introduction to myths and legends of traditional China: gods, goddesses, immortals, dragons, and deified heroes. Their ancient forms and how they appear in literature and art. Conducted in English.

197 Special Topics
Chinese Script I (1st sem)
Historical and contemporary variations of the Chinese writing system. Analyzes the structure of Chinese characters from a historical perspective. Develops ability to recognize Chinese characters in a variety of printed and non-printed forms. Hands-on experience. Conducted in English.

Chinese Script II (2nd sem)
Continuation of CHINSE 197A. Further analysis of Chinese characters from the historical perspective. Prerequisite: Chinese Script I or consent of instructor. Conducted in English.

246 Intensive Elementary Chinese II (2nd sem) 6 cr
Continuation of CHINSE 120 or 126, further developing aural-oral skills in modern standard Mandarin. Focus gradually shifts toward reading and writing. Introduces next 400 characters in traditional form, principles of character simplification, and use of Chinese-English dictionaries.

247 Intensive Elementary Chinese II: Reading and Writing (2nd sem) 6 cr
Continuation of CHINSE 127. Introduction to next 700 Chinese characters and expansion of vocabulary. Further develops reading and writing skills while improving oral communication. Prerequisite: CHINSE 127.

285 Language Suite Conversation (both sem) 2 cr with 1-cr Honors option
Designed as part of the living-learning community in Thatcher Language House. Improves knowledge of the Chinese language with emphasis on oral skills. Builds vocabulary, develops ability to understand and communicate more freely in the language by focusing on social and cultural issues.

326 Intensive Intermediate Chinese I (1st sem) 6 cr
Develops ability in spoken Mandarin and increases knowledge of Chinese characters. Prerequisite: CHINSE 246.

327 Intensive Intermediate Chinese II (2nd sem) 6 cr
Develops reading and speaking abilities in Mandarin. Should recognize 1800 characters by year’s end. Prerequisite: CHINSE 326.

375 Introduction to Chinese Linguistics
Introduction to the general nature of modern Chinese syntax. Survey of phonological and syntactic structures, vocabulary makeup and development in this century, current changes in writing system, progress in standardization, major typological characteristics. Mandarin and other major dialects included. Prerequisite: CHINSE 327.

391G Junior Year Writing Program
Required of all Chinese majors during their junior or senior year. Prerequisite: successful completion of the GenEd College Writing (CW) requirement.

426 Advanced Modern Chinese I (1st sem)
A continuation of Intermediate Chinese. Further expansion of vocabulary and extensive practice of listening, reading, speaking, and writing. Review of Chinese grammar as needed. Conducted in Chinese. Prerequisite: CHINSE 327 or consent of instructor.

427 Advanced Modern Chinese II (2nd sem)
Further expansion of vocabulary and extensive listening, reading, speaking and writing. Review of Chinese grammar as needed. Conducted in Chinese. Prerequisite: CHINSE 426 or consent of instructor.

430 Scientific and Technical Chinese I
Readings in contemporary Chinese materials related to the physical and natural sciences, engineering, medicine, agriculture, and other areas according to student interest. Provides vocabulary necessary to read ordinary science journalism, and the foundation for reading technical publications. Prerequisite: CHINSE 327.

432 Media Chinese
Improves reading and listening comprehension through the use of authentic materials in Chinese media such as newspapers and television programs. Learn special vocabulary and style commonly used in journalistic Chinese. Learn Chinese word-processing, browsing news in Chinese on the World Wide Web. Prerequisite: CHINSE 426.

433 Business Chinese
Introduction to terminology and basics of foreign trade in Chinese. Builds fluency in reading authentic texts and documents of business Chinese. Training in writing and translating business letters regarding import and export, and conducting business
negotiation in Chinese. Prerequisite: CHINSE 426 or consent of instructor.

450 Elementary Classical Chinese 4 cr
Introduction to the literary language of China and to methods for study and philological analysis of Chinese texts. Prerequisite: CHINSE 246 or JAPAN 327.

451 Intermediate Classical Chinese
Develops facility in the literary language of China, increases reading speed, expands vocabulary, further introduces methods for the study and philological analysis of Chinese texts. Readings from a variety of medieval and ancient literature, Tang poetry, and Buddhist texts. Prerequisite: CHINSE 450.

526 Readings in Modern Chinese Literature I (1st sem)
Critical reading and appreciation of selections from modern Chinese literary works of various genres, including short stories, novels, plays, and poems. Reading and discussion in Chinese. Prerequisites: CHINSE 426 and 427 or consent of instructor.

527 Readings in Modern Chinese Literature II (2nd sem)
Continuation of critical reading and appreciations of selections from modern Chinese literary works of various genres, including short stories, novels, plays, and poems. Reading and discussion in Chinese. Prerequisite: CHINSE 526 or consent of instructor.

528 Chinese Language in Contexts (2nd sem)
For upper-division undergraduate and graduate students.Explores aspects of Chinese language as studied in traditional Chinese linguistics, historical linguistics, sociolinguistics, and Chinese dialectology. Topics include historical sources, traditional divisions, formation of the standard dialect (Mandarin), social variations and geographical distributions. Prerequisites: CHINSE 375 and 427 or consent of instructor.

552 Readings in Chinese Historical Texts
Furthers the study of Classical Chinese through advanced readings. Introduction to content, conventions, and styles of various types of Chinese historical writings. Prerequisite: CHINSE 451.

555 Classical Chinese Poetry
Critical reading and appreciation of selections from major anthologies and authors of various poetic genres written in classical Chinese from the Chou dynasty to the present. Prerequisite: CHINSE 451.

556 Classical Chinese Prose
Critical reading and appreciation of selected essays of various forms in literary Chinese written by classical and neoclassical masters. Prerequisite: CHINSE 451.

570 Research in Chinese Source Materials
Introduction to a variety of basic research tools necessary for the study of Chinese primary sources. Extensive use of University Library’s East Asia Collection. How to use dictionaries, biographical and geographical references, indices, bibliographies, calendrical concordances, etc. Prerequisite: CHINSE 450.

575 Syntactic Structures of Chinese

576 History of the Chinese Language
Develops the ability to use source materials in Chinese linguistics. Historical survey of the nature and development of Chinese grammatical and phonological structures in three stages: Archaic, Ancient and Modern. Prerequisite: CHINSE 375.

577 Chinese Dialectology
Focus on geographical distribution and historical development of modern Chinese dialects. Systematic survey of phonological, lexical, and syntactic structures of seven major Chinese dialectal groups. Reconstruction of phonological systems of Old Chinese and Middle Chinese. Prerequisite: CHINSE 375.

580 Teaching Chinese as a Foreign Language I
Introduction to theory and research related to Chinese and other foreign language teaching and learning. Survey of major teaching methods with emphasis on their application to Chinese teaching. Other topics include: language pedagogy, lesson planning, teaching techniques, material development, testing, and teacher development. Prerequisite: consent of instructor.

581 Teaching Chinese as a Foreign Language II
Examines research and significant issues concerning Chinese language teaching and learning, and their implications for classroom instruction. Topics include: language acquisition, interlanguage and error correction, testing and assessment, culture and language learning, heritage learners, learning strategies, use of technology. Prerequisite: CHINSE 580.

Japanese

Note on Elementary and Intermediate Japanese: No more than six credits may be earned for any combination of courses at the Elementary level (JAPAN 110, 120, 126). No more than six credits may be earned for any combination of courses at the Intermediate level (JAPAN 246).

110 Non-Intensive Elementary Japanese I (2nd sem)
Course develops basic skills in modern standard Japanese: speaking, listening, reading, and writing.

120 Non-Intensive Elementary Japanese II (1st sem)
Further development of the basic skills in Japanese as listed above. Prerequisite: JAPAN 110.

126 Intensive Elementary Japanese I (1st sem) 6 cr
Modern standard Japanese: speaking, reading, and writing.

135 Japanese Art and Culture (ID)
Exploration of Japan’s secular and religious arts and their impact on gendered literary texts, such as early aristocratic women’s writings and medieval warrior epics. Films about the traditional theater, which influenced the culture of sexuality, and about the Zen-inspired art of the tea ceremony, which reflected political upheaval. Locating points of intersection between art and literature, religion and politics in modern Japan under Western influence. Conducted in English.
143 Japanese Literature: Classical and Medieval (ALD)
Introduction to Japanese poetry, prose, and plays, from the creation myths to the courtly romance (The Tale of Genji) to the warrior epic (The Tale of the Heike) to Noh drama. Linking humanistic, aesthetic, and religious values to literary expression and development. Conducted in English.

144 Japanese Literature in Translation
(MLD)
Introduction to Japanese literature from around 1600 to present. Alternating between reading poetry and prose and viewing classics of Japanese film. Discussion of the construction of love and death during centuries of national seclusion and in the era of Western influence. Focus on changing gender relations and on the status of discriminated against minorities. Conducted in English.

197A Japanese Poetry and Song
Introduction to Japanese poetry and song. Exploration of 58 texts ranging from pop lyrics to eight-century love poetry; their poetic forms; relationship to Chinese and Western literary traditions; issues of gender/role playing and authorship/authority.

246 Intensive Elementary Japanese II
(2nd sem) 6 cr
Acquisition of basic competence in the areas of speaking, reading, and writing. Part 2 of a two-part course. Prerequisite: JAPAN 126.

285 Language Suite Conversation
(both sem) 2 cr with 1-cr Honors option
Designed as part of the living-learning community in Thatcher Language House. Improves knowledge of the Japanese language with emphasis on oral skills. Builds vocabulary, develops ability to understand and communicate more freely in the language by focusing on social and cultural issues.

291A Japanese Women Writers
Seminar on achievements of Japanese women writers. Examines classical and modern ages, separated by 500-year hiatus in women’s literary productivity.

326 Intensive Intermediate Japanese I
(1st sem) 6 cr
Reading and analysis of literary texts. Much time devoted to understanding Japanese grammar and oral practice. Prerequisite: JAPAN 246.

327 Intensive Intermediate Japanese II
(2nd sem) 6 cr

375 Introduction to Japanese Linguistics

391A Landscape and Travel in Japanese Literature
Seminar traces tradition of travel writing in Japanese literature; explores cultural encoding of landscape, Chinese literary predecessors and Western parallels, political implications of writing about place.

391G Junior Year Writing Program
Required of all Japanese majors during their junior or senior year. Prerequisite: successful completion of College Writing (CW) requirement.

426 Readings in Modern Japanese I
(1st sem) 6 cr

427 Readings in Modern Japanese II
(2nd sem) 6 cr

528 Japanese Language in Contexts
Sociolinguistic aspects of modern Japanese, with special attention to culture-dependent assumptions and their relevance to language use. Prerequisite: JAPAN 427 or consent of instructor.

532 Media Japanese I
Helps advanced students improve their conversational skills, especially listening comprehension for uncontrolled and colloquial conversation. Prerequisite: JAPAN 426 or consent of instructor.

533 Media Japanese II
Continues to build upon acquired skills in conversation and listening comprehension. Regular assignments and exams. Prerequisite: JAPAN 532 or consent of instructor.

536 Advanced Modern Japanese I
(1st sem)

537 Advanced Modern Japanese II
(2nd sem)
Further reading in literary materials with concentration on translation from English-Japanese and Japanese-English. Prerequisite: JAPAN 536.

556 Introduction to Classical Japanese I
Introduction to the literary language of Japanese through the study of classical grammar and the linguistic analysis of poetry and prose. Prerequisite: JAPAN 426.

557 Introduction to Classical Japanese II
Critical reading and appreciation of selected major masterpieces in cultural and literary contexts; improving grammar and dictionary skills. Prerequisite: JAPAN 556 or consent of instructor.

560 Seminar in Japanese Literature
Exploration of varied topics such as the construct of masculinity, women’s issues, warfare and its consequences, or of specific genres, such as diaries, poetry or the theater. Emphasis on the transformation of literary forms into cinematographic expressions. Topics change from semester to semester; may be repeated up to four times. Readings in English. Prerequisite: JAPAN 144 or grounding in other areas of European or Asian literature with consent of instructor.

570 Introduction to Reference and Bibliography
Introduction to Japanese resources available through general reference works, bibliographies, and the Internet, to important special reference materials. Prerequisite: consent of instructor.
575 Syntactic Structures of Japanese
Detailed analysis of major syntactic structures of modern “standard” Japanese. Discussion of current and controversial issues in Japanese syntax. Prerequisite: JAPAN 427 or consent of instructor.

580 Teaching Japanese as a Foreign Language
Seminar in the theoretical and practical approaches to learning and teaching. Topics include language proficiency and skill acquisition, evaluation and development of curriculum materials, teaching methodology, testing, and teacher development. Requirements: presentations, discussion, demonstrations, class observation and critiquing, and papers. Prerequisite: consent of instructor.

581 Issues in Foreign Language Learning
Examination of significant issues in research on foreign language learning and teaching and their implications for classroom instruction. Topics include language development, classroom instruction, learning and teaching culture, assessment and testing, learner factors such as learning strategies and styles. Prerequisite: consent of instructor.

524 Herter Hall
Degree: Bachelor of Arts
Contact: Rex Wallace
Office: 520 Herter
Phone: 545-5779

Chair of Department: Associate Professor Keitel; Chief Undergraduate Adviser: Professor Rex Wallace. Professors Grose, Kitchell, Philippides; Assistant Professors Breed, Felton; Associated Faculty: Professors La Follette (Art History); Moebius (Comparative Literature); Barton, (History); Freeman (English); Matthews (Philosophy).

The Field
Classical studies is an interdisciplinary field, embracing every aspect of the cultures of ancient Greece and Rome and the formidable influence of those cultures on the subsequent development of western civilization. Classical studies provides valuable insight into the ways in which the past has shaped the world’s present languages, literatures, religions, political and scientific thought, and artistic traditions. The first requirement of a student in classics is a knowledge of the original language. All Classics majors, therefore, are expected to complete a four-semester sequence in one of the classical languages. Students may take Greek (ancient or New Testament) or Latin (nonintensive or intensive sequences). The intensive sequence of Latin is taught both during the academic year and during the summer sessions. Modern Greek is also taught in the department.

The Major
Students who major or double-major in Classics must complete at least 10 courses (30 credits) in classics, Greek, or Latin in addition to the University General Education courses. Approved courses in other departments or in the Five Colleges may be substituted. Only three of these credits may be taken Pass/Fail, and normally a grade of C or better must be earned in each course.

Students interested in a Classics major should contact a member of the department, or seek advice from the Chief Undergraduate Adviser, Professor Rex Wallace, Herter 520, tel. 545-5779. Students may obtain a full descriptive brochure with the exact requirements for the major from a rack on the fifth floor of Herter Hall or from Arts and Sciences Advising or the Robsham Visitors Center. The brochure describes the programs of the Classics Department, as well as career opportunities for those majoring or double-majoring in Classical Studies.

Every student majoring in Classics, in consultation with the Chief Undergraduate Adviser, chooses a faculty member for regular advice on course selection, career choice, graduate level studies, internships, and study abroad. Study abroad, especially in Greece or Italy, is strongly recommended for majors in classics. The Intercollegiate Center for Classical Studies in Rome offers a semester (either fall or spring) in residence in Rome, Italy. Valuable summer programs are sponsored by the Vergilian Society in Cuma, Italy; the American Academy in Rome; and the American School of Classical Studies at Athens. The Department of Classics is affiliated with most of the above organizations.

Internships, both short-term and long-term, are available in a wide variety of regional and national businesses, art and history museums, and archives. Classics students also regularly participate in archaeological excavations, both in the United States and abroad.

A separate major, Classics and Philosophy, is jointly administered by the Departments of Classics and Philosophy.

Career Opportunities
A major in classics, the oldest discipline in the liberal arts, is excellent preparation for any occupation or profession, including business, government, law, politics, management, computing, publishing, seminary, medicine, teaching; and is especially valuable for vocations requiring refined analytical and verbal skills. The major also prepares a student for graduate work in all areas of classical studies: archaeology, language and literature, ancient history, and museum studies.

There is currently, throughout the United States, a critical shortage of qualified teachers of Latin at the secondary level. Because teaching at the high school level in public schools requires a teaching certificate, prospective teachers of Latin should concentrate in the Greek and Latin Languages area (see above) and continue their studies at the Master’s level, either at the University or elsewhere, in Latin and Education. The Commonwealth of Massachusetts does not grant teaching certificates without an M.A. degree or its equivalent.
The Minors

The Classics Department offers minors in three areas: Greek Language, Latin Language, and Classical Civilization. Each acquaints the student with an important facet of Greek and/or Roman society. The minors are designed not only to be useful and enjoyable, but also to furnish a sound foundation in each of the three areas. They also offer an easy transition from the minor to the major.

Students interested in a classics minor should consult with the Chief Undergraduate Adviser. The Greek Minor: at least 18 credits, to include the completion of courses in Greek through GREEK 320 and two classics courses at the 200-level or above.

The Latin Minor: at least 18 credits, to include the completion of two courses in Latin at the 300-level, and two classics courses at the 200-level or above.

The Classical Civilization Minor: at least 18 credits in classics courses at the 200-level or above, in addition to CLSICS 100 or 102. Students wishing to transfer credits from other institutions to meet the requirements for a minor at the University, to substitute equivalent courses, to obtain an authorizing signature, or simply to get information about a minor, should consult the Chief Undergraduate Adviser, Professor Wallace, 520 Herter.

The Courses

(All courses carry 3 credits unless otherwise noted.)

Classics

Courses labeled “Classics” contribute towards a liberal education and most carry AL, HS, or AT General Education designations. They require no knowledge of Latin or Greek.

100 Greek Civilization (HS) (both sem)
Survey of ancient Greek literature, art, and history. The major Greek states and their political, social, and cultural development (Mycenae, Cnossus, Sparta, Athens, Macedonia). Emphasis on Greek influences on Roman and later western civilization.

102 Roman Civilization (HS) (both sem)
Survey of Roman literature, art, and history. The expansion of Rome and its political, social, and cultural development (Republic and Empire). Emphasis on Roman influences on western civilization.

105 Greek and Latin Elements in English (1st sem)
Practice in language skills, particularly in learning roots, prefixes, and suffixes incorporated from Indo-European, Greek, and Latin into English. Emphasis on correct use of language and etymological dictionaries and understanding nuances of English meaning.

224 Greek Mythology (AL) (both sem)
Structure and meaning of ancient Greek myths. Political, social, artistic, and religious expression of myths in both ancient and modern times. Emphasis on creation, transformation, and heroic myths as told by Homer, Hesiod, Ovid, Vergil, and Apuleius.

261 Greek Voices (AL)
Various voices of Homer, Hesiod, lyric poets, dramatists, Herodotus, Thucydides, and Plato. Their meaning and wisdom for later generations. Emphasis on content rather than genre.

262 Roman Voices (AL)
Various voices of Lucretius, elegiac and lyric poets, Vergil, Juvenal, Tacitus, and Apuleius. Their meaning and wisdom for later generations. Emphasis on content rather than genre.

263 Classical Echoes (AL)
The literary genres and/or themes introduced by the Greeks and Romans, and traceable in subsequent literatures through the Middle Ages and Renaissance down to our own times.

300 Greek Archaeology (AT) (1st sem)
Archaeology of ancient Greece in Minoan-Mycenae, Geometric, Archaic, and Classical Periods. Methods, progress, and ethics of archaeological research. Emphasis on remains displaying the architectural and urbanistic development of major cities and sanctuaries, and on their contribution to western civilization.

301 Roman Archaeology (AT) (2nd sem)
Archaeology of the Roman world during the Republic and Empire period. Methods, progress, and ethics of archaeological research. Emphasis on remains displaying the architectural and urbanistic development of Roman cities and colonies in Italy, North Africa, and Britain, and on their contribution to western civilization.

326 Egyptian and Indo-Iranian Mythology (AL)
Structure and meaning of ancient Egyptian, Hindu, and Persian myths. Political, social, artistic, and religious expression of myths in both ancient and modern times. Emphasis on ritual, creation, funerary, heroic, and royal myths from Pharaonic Giza and Karnak, India, and Iran.

328 Religions of the Greek World (HS)
Ritual, theology, and myth in ancient Greece, from the Neolithic to the Hellenistic periods. Interactions, rivalries, and reconciliations. Emphasis on types of worship: public state religions, private mystery cults, chthonic and heroic sacrifices.

329 Religions of the Roman World (HS)
Ritual, theology, and myth in the Roman world, from the Republican period to the triumph of Christianity. Interactions, rivalries, and reconciliations of Roman religion, Judaism, Isiacism, Mithraism, and Christianity. Emphasis on types of worship: public state religions, private mystery cults, missionary doctrines.

335 Women in Antiquity (HS)
Lives, roles, contributions, and status of women in Greek and Roman societies, as reflected in classical literature and the archaeological record.

365 World of Greek Drama (AL) (2nd sem)
Survey of ancient Greek drama, with attention to themes, dramaturgy, and local or universal meanings. Emphasis on the major tragedies of Aeschylus, Sophocles, and Euripides.

381 Introduction to Classical Scholarship (2nd sem)
Practice in writing and in oral communication skills. Assignments drawn from different areas of classical scholarship: language and literature, art and archaeology, or history and civilization. For classics majors, satisfies Junior Year Writing requirement.
532 Roman Republic (2nd sem)
Survey of the Roman world from the Iron Age through the development of a Mediterranean empire to the assassination of Julius Caesar. Problems of historical interpretation. Emphasis on political, social, and cultural aspects. Prerequisite: HIST 301 or equivalent.

533 Roman Empire
Survey of the Roman world from the Age of Caesar and of Augustus to the collapse of the Empire in the western Mediterranean. Problems of historical interpretation. Emphasis on political, social, and cultural aspects. Prerequisite: HIST 301 or equivalent.

592 Hellenistic Kingdoms (1st sem)
Survey of the Greek world from the 4th through 1st centuries B.C.; focus on the career of Alexander the Great and his legacy, the Hellenistic Kingdoms of the Near East. Problems of historical interpretation. Emphasis on archaeology, history, and literature. Prerequisite: HIST 300 or equivalent.

608 The Teaching of Classical Humanities in Secondary Schools (1st sem)
Guidance in preparing enrichment material in language classes and in designing and teaching courses dealing with classical life and institutions, drama, art, mythology, and literature on the secondary level. Combined with prepracticum: observation and practice at high school level.

Greek, Classical and Modern

Note on Elementary and Intermediate Greek:
No more than six credits may be earned for any combination of courses at the Elementary level (Greek 110, 120, 126). No more than six credits may be earned for any combination of courses at the Intermediate level (Greek 230, 240, 246).

The following Greek courses are offered by the Department of Classics for students majoring in classics or other fields such as comparative literature, English, or philosophy. At the elementary and intermediate levels, there are two language tracks (Classical and Modern), reflecting the different character of the language at different times. Each of these two tracks fulfills the Colleges of Arts and Sciences foreign language requirement. At the advanced level, small seminars tailored to the individual needs of students are available in the department and at other of the Five Colleges.

Students who are fluent in Modern Greek may arrange to take an examination for credit in Modern Greek with Professor Philippides, 527 Herter.

110 Elementary Modern Greek I
Introduction to word forms and constructions. Development of skills in reading, writing, understanding, and speaking. Selected readings.

120 Elementary Modern Greek II
Continuation of Greek 110. Development of skills in reading, writing, understanding, and speaking Modern Greek. Selected readings. Prerequisite: GREEK 110.

126 Elementary Intensive Classical Greek
6 cr (1st sem)
Study of pronunciation, grammar, and syntax of classical Greek. Selected readings from Plato, Herodotus, and Aristophanes.

242 Classical Greek Prose (AL) (1st sem)
Survey of vocabulary, grammatical structure, and dialectical variations from Attic Greek. Historical background from the Bronze and Archaic periods. Readings from Homer’s Iliad and Odyssey. Prerequisite: GREEK 242 or equivalent.

310 Classical Greek Poetry: Homer (AL) (2nd sem)
Survey of vocabulary, grammatical structure, literary formulae, and dialectical variations from Attic Greek. Historical background from the Bronze and Archaic periods. Readings from Herodotus and Demosthenes. Prerequisite: GREEK 242 or equivalent.

320 Classical Greek Prose (AL) (1st sem)
Survey of vocabulary, grammatical structure, and dialectical variations from Attic Greek. Historical background from the Classical period. Readings from Herodotus and Demosthenes. Prerequisite: GREEK 242 or equivalent.

452 History
Selections from various Greek historians: Herodotus, Thucydides, Xenophon, Polybius, etc. Emphasis on the evolution of historiography in the ancient world. Prerequisite: 300-level course in Greek or equivalent.

462 Drama (1st sem)
Selections from Greek tragic and/or comic drama. Analysis of structure, style, and context of the works. Prerequisite: 300-level course in Greek or equivalent.

Latin

Note on Elementary and Intermediate Latin:
No more than six credits may be earned for any combination of courses at the Elementary level (Latin 110 through 126). No more than six credits may be earned for any combination of courses at the Intermediate level (Latin 230 through 246).

The following Latin courses are offered by the Department of Classics. Those at the elementary and intermediate levels fulfill the Colleges of Arts and Sciences foreign language requirement.

LATIN 310 and the other advanced courses, together with those in Greek, fulfill the basic requirements of the classics major or minor (Greek and Latin Languages concentration) and are often taken by those preparing for graduate work in classics, English, comparative literature, Romance languages, linguistics, ancient philosophy, and ancient, medieval, or church history, as well as by those preparing for professional degrees in business, law, management, medicine, or religion.

Elementary and Intermediate Latin Sequences
The Department of Classics offers two elementary-intermediate Latin sequences: intensive and nonintensive. LATIN 126-246 are intensive courses which allow the student to complete the foreign language requirement in one academic year or during two summer sessions. LATIN 110-120-230-240 is a four-semester, nonintensive sequence for the students who wish to meet the foreign language requirement in two years.

Notes: Students who fail a course cannot continue to the next course in a sequence until they have retaken and passed the failed course. LATIN 240 or LATIN 246 may be taken Pass/Fail, but LATIN 110-120-230 or 126 must be taken for graded credit.

Latin Placement Examination
Students who wish to fulfill all or part of the foreign language requirement by examination in Latin may take the Latin placement examination. This examination is administered by the Department of Classics on the first Friday of
each semester at 3-5 p.m. Students who wish to take this examination should register at the departmental office, 524 Herter, at least one week before the examination date.

Note: Students are only allowed to take the placement examination twice, once as new students, and once later.

110 Elementary Latin I (1st sem and wintersession)
Introduction to classical Latin word-forms and constructions; English similarities and differences; introduction to life and habits of Roman people in imperial times.

120 Elementary Latin II (2nd sem)
Continuation of LATIN 110. Prerequisite: LATIN 110 or equivalent.

126 Intensive Elementary Latin 6 cr (1st sem & Summer Session I)
Combination of LATIN 110 and 120.

230 Intermediate Latin I (2nd sem)
Continuation of LATIN 120: classical Latin word-forms and constructions; English similarities and differences; introduction to life in the city of Rome and to government in early imperial times. Prerequisite: LATIN 120 or equivalent.

240 Intermediate Latin II (2nd sem and wintersession)
Continuation of LATIN 230, with short readings from original Latin prose and verse. Fulfills the CAS foreign language requirement. Prerequisite: LATIN 230 or equivalent.

246 Intensive Intermediate Latin 6 cr (2nd sem & Summer Sessions I & II)
Combination of LATIN 230 and 240. Fulfills CAS foreign language requirement. Prerequisite: LATIN 120 or 126 or equivalent.

310 Latin Prose (AL) (1st sem)
Selected readings from Latin prose; emphasis on Cicero or Pliny or Tacitus; grammatical and contextual analysis of a major work by one of these authors; social and cultural background in Late Republican or Early Imperial Rome. Prerequisite: LATIN 240 or 246 or 4 years of high school Latin.

320 Latin Poetry (2nd sem)
Selected readings from Latin poetry. Grammatical and textual analysis. Social and cultural background in late Republican and/or Early Imperial Rome. Prerequisite: LATIN 240 or 246 or 4 years of high school Latin.

LATIN 240 or 246 or 4 years of high school Latin.

425 Vergil’s Aeneid
Selections from Vergil’s Aeneid. Analysis of structure, style, and context. Prerequisite: 300-level course in Latin or equivalent.

430 Satire
Selections from Horace, Petronius, and Juvenal. Analysis of structure, style, and context of their works. Prerequisite: 300-level course in Latin or equivalent.

435 Lyric and Elegy
Selections from Latin lyric and elegiac poetry, including Catullus, Horace, Tibullus, Propertius, and Ovid. Analysis of structure, style, and context of their works. Prerequisite: 300-level course in Latin or equivalent.

440 History or Biography
Selections from Livy, Sallust, Caesar, Tacitus, or Suetonius. Analysis of structure, style, and context of their works. Prerequisite: 300-level course in Latin or equivalent.

445 Drama
Selections from Latin dramas of Plautus, Terence, and Seneca. Analysis of style, structure, and context of their works. Prerequisite: 300-level course in Latin or equivalent.

450 Cicero’s Orations
Selections from Ciceronian orations. Analysis of structure, style, and historical context. Prerequisite: 300-level course in Latin or equivalent.

505 Oral Interpretation (1st sem) 1 cr
Oral reading and interpretation of Latin prose and poetry, with a final classroom performance. Required of M.A.T. candidates, and recommended for all students of Latin who wish to improve their knowledge of the restored pronunciation of classical Latin. Prerequisite: 300-level Latin course or 4 years of high school Latin.

592 Seminar
Latin Prose Composition 1-3 cr

600-Level Courses — undergraduate Classics majors may audit with instructor’s consent. Latin author courses at the 600-level are listed only in the Graduate Bulletin.

607 Teaching the Latin Language

608 Teaching Latin Literature
Survey of materials and methods of teaching Latin literature at the secondary level. Emphasis on curriculum development and effective teaching. Writing and teaching of mini-units in off-campus schools. Prerequisite: LATIN 691.

612 Advanced Prose Style
Analysis of prose styles of major classical Latin authors, Cato to Tacitus. Attention to stylistic imitation and development among authors. Reinforcement through setting of Latin prose compositions in preassigned styles.

616 Advanced Latin Grammar (2nd sem)
Grammatical system of Classical Latin: sounds, inflection and word-formation, sentence structure. Historical background. Greek origins and Roman innovations. Readings, in the original, from Varro, Quintilian, Palaemon, Charisius, and Priscianus.

620 History of the Latin Language
Overview of major philological and morphological developments of Latin from Indo-European. Prehistoric and historic changes. Epigraphical evidence from archaic, post-archaic, classical, and postclassical periods.

691 Seminar: History of Latin Literature (1st sem)
Close readings of selections from the entire scope of Latin literature, from earliest antiquity through the middle ages. Attention to materials suitable for teaching at the secondary level.
Classics and Philosophy

The Classics and Philosophy major is administered jointly by the two departments. It is for philosophers who wish to read Plato and Aristotle in Greek and study the prephilosophical origins of Western thought, and for classicists with a primary interest in the history of ancient ideas.

Requirements
12 hours of credit in Elementary and Intermediate Greek
6 credits in Greek Readings
6 credits in Classics
6 credits in Philosophy
6 credits in Ancient Philosophy
6 credits in special seminars taken in the junior and senior years.
Questions may be directed to the Classics Department or the Philosophy Department.

Comparative Literature

303 South College
Degree: Bachelor of Arts

Contact: David Lenson
Office: 312 South College
Phone: 545-0929

Chair of Department: Professor William Moebius. Director of Undergraduate Studies: Professor Maria Tymoczko. Professors Delany, Dienes, Lawall, Lenson, Miller, Petroff, Portuges, Rothstein; Associate Professors Gentzler, Levine; Associated Faculty: Gjertson (Asian Languages and Literatures); Kinney, Mariani, Radhakrishnan, Spivak, Young (English); Maddox, Schwartzwald, Stone, Sturm-Madoo (French and Italian); Beekman, Lennox (Germanic Languages and Literatures); Patai, Scott (Spanish and Portuguese). Adjunct Faculty: Pasquale.

The Field

Comparative Literature is the international, interdisciplinary study of literary and other texts as modes of human expression. Courses in Comparative Literature examine literary works from many national traditions, and also study the relations between literature and the other arts. The Comparative perspective includes insights from philosophy, history, linguistics, sociology, the media, and the other human sciences.

Three tracks lead to the B.A. degree in Comparative Literature. All emphasize analysis and comparison of works from several national literary traditions (one of which may be English), and the study of these works in their original language. The third track also explores the relation of literature to an extraliterary discipline, such as sociology, history, music or film.

The Major

Students select one of the following four interdepartmental options:

I. General Language/Literature Track
12 upper-level credits in the major literature
12 upper-level credits in the minor literature
15 upper-level credits in Comparative Literature

II. Advanced Language/Literature Track
A. With elementary work in a third language
12 upper-level credits in the major literature
9 upper-level credits in the minor literature
6 credits of elementary work in a third language, preferably ancient

B. With upper-level work in a third language
12 upper-level credits in the major literature
12 upper-level credits in the minor literature
15 upper-level credits in Comparative Literature

III. Literature and a Related Discipline
12 upper-level credits in the department of the related discipline
12 upper-level credits in a major literature
12 upper-level credits in a minor literature
15 upper-level credits in Comparative Literature

For a full description of Film Study as a related discipline, see description available from the Comparative Literature Department.

Requirements and Recommendations

Related Departments

A. Language Departments: Only upper-level courses in literature (not literature in translation) may be counted toward the major. To define "upper-level," Comparative Literature recognizes each department’s definition as applied to its own majors. Usually, a course numbered 240 or higher is considered to be upper-level; please inquire at particular departments for details.

B. One 3-credit course in Creative Writing may be counted upon written request (including a description of the particular course and its relation to the student’s major program) to the Undergraduate Studies Committee of Comparative Literature.

Comparative Literature Courses

A. Courses at or above the 300 level will count toward the major. In addition, one 200-level COMLIT course may be counted. Students may count a maximum of two film courses for the COMLIT segment of the major, one of which must be 400-level or above.

B. A senior seminar in literary theory is required. Students should consult with an adviser before their senior year to learn which course(s) will fulfill this requirement in the appropriate year. Students selecting the third major track may use the term paper to focus on the connection between literature and their related discipline. Any COMLIT graduate course satisfies the theory requirement.

C. 391 Literary Criticism is required.

D. A non-Western or African American humanities course is strongly recommended.

E. No more than 6 credit hours of Independent Study courses may be counted toward the major.
**Comparative Literature**

F. COMLIT 397B Junior Year Writing meets the University requirement for a second writing course. This course is in addition to the 15 required upper-level credits of Comparative Literature, and is offered in the fall semester.

**Grade Restrictions**

No course graded lower than C may be counted toward the major. No courses counting toward the major may be taken on a Pass/Fail basis.

**Study Abroad**

Just as the Department of Comparative Literature often plays host to exchange students from abroad, universities in Brazil, Ecuador, France, Germany, Italy, Russia, Spain and in other countries have provided opportunities for semester and year-long study to majors in Comparative Literature. Interested students should consult International Programs, tel. 545-2710, for specific information on such overseas study. Costs are usually very reasonable, most credits transfer to the University, and financial aid is available.

**Career Opportunities**

**Education/Teaching:** Elementary, high school and college-level teaching. English as a Second Language in the U.S. and abroad, textbook and educational policy writing.

**Business:** Banks, travel organizations, publishing houses, shipping firms, mail-order firms, sales organizations, advertising agencies, public relations firms, the media.

**Government Agencies:** Foreign service researcher or writer, diplomatic corps, archivist, public relations or civilian support for military installations abroad, cultural affairs consultant, Peace Corps/Vista member.

**Professional:** Librarian, archivist, minister, lawyer specializing in international law or international labor relations, medical practitioner, foreign correspondent.

**Arts:** Artist/writer, editor, arts management, consultant, museum researcher, and curator.

**The Minor**

15 credits in courses at the 200 level and above constitutes a minor in Comparative Literature. Proficiency in one foreign language is required. All courses should be selected with the help of an adviser.

A. 200-level courses: a maximum of two such courses. This part of the requirement should be fulfilled, if possible, prior to taking courses numbered 300-599, since 200-level courses are introductory to the discipline.

B. Courses numbered 300-599: the student must select a minimum of three such courses. One 200-level course may count toward this part of the requirement if the student makes special arrangements with the instructor to do work in a foreign language.

**Proficiency in the foreign language** will be determined by the Comparative Literature Undergraduate Studies Committee on the basis of level of prior foreign language courses and grades, or a University exam, or the equivalent.

If English is not the native language, students can offer their native language to fulfill the foreign language requirement, but must then show evidence of proficiency in English.

Transfer credits: The Department will allow a maximum transfer of 6 upper-level Comparative Literature credits. The determination of transfer credits toward the minor will be made by the Undergraduate Studies Committee upon petition by the student.

The Pass/Fail option is not available for courses to be credited toward the minor.

Independent study courses: The student may count toward the minor only one 3-credit independent study course taken in the Comparative Literature department at the 300-level or above.

Any such course requires knowledge of and work in a minimum of one foreign language.

**The Courses**

(All courses carry 3 credits unless otherwise noted.)

101C Ghosts and Apparitions (AL)

Examines the history of apparitions beginning with the Phantoms, Shades and Erinyes of antiquity, continuing to ghosts of the middle ages and on to modernity, addressing the reappearance of apparitions, unexpected in the wake of the scientific revolution, in the transformed guise of ‘ghosts in the machine’.

121 International Short Story (AL) (both sem)

Russian, Czech, German, French, Italian, Spanish, English, American, and Latin-American stories from Romanticism to the present. Fantastic tales, character sketches, surprise endings; main types of the short story.

122 Spiritual Autobiography (ALD)

Exploration of the individual psyche, growth of self-consciousness; the dark night of the soul and the role of suffering in personal growth. Reading from a variety of spiritual diaries, autobiographies, from East and West, written by women and men, believers and heretics. Ancient and modern examples.

131 Brave New Worlds (ALD)

Utopian and dystopian novels. The ability of literature to generate social critique. Readings include works by Huxley, Orwell, Kafka, Atwood, Burgess, Gibson, Piercy, Gilman, Dick, and others.

141 Good and Evil, East and West (ALD)

The imaginative representation of good and evil in Western and Eastern classics, folktales, children’s stories, and 20th-century literature. Cross-cultural comparison of ethical approaches to moral problems such as the suffering of the innocent, the existence of evil, the development of a moral consciousness and social responsibility, and the role of faith in a broken world. Contemporary issues of nuclear war, holocaust, AIDS, abortion, marginal persons, anawim, unwanted children.

151 Fiction East and West (ALD)

Introduction to traditional and modern Chinese, Indian, and Japanese fiction. The encounter between Asian cultures and the “West” in 20th-century fiction. Cross-cultural views of self and society East and West, and of writers who work between Asian and Western worlds.

152 Modern Japanese Literature

See JAPAN 144, under Asian Languages and Literatures.

153 Chinese Literature: Poetry

See CHINSE 153, under Asian Languages and Literatures.

154 Chinese Literature: Tale, Story, Novel

See CHINSE 154, under Asian Languages and Literatures.

190C Introduction to Science Fiction (ALD)

Socially critical writers on the margin of the 20th-century literary establishment, including Bester, Sturgeon, Shepard, Zelazny, Russ, Butler, Varley, and Gibson.

204 Women, Man, and Myth (AL)

The heroic tradition in European literature from ancient Sumeria to the Medieval period. Emphasis on the myths of masculine and feminine—male and female divinities, male and female heroes—and the problem of war and peace.
233 Fantasy and World Literature (AL)
Fantasies as escape into strange realms where time and space are not our own. Exploration of fantastic voyages to learn about human desires and dreams, and the reality they grow out of. Interdisciplinary approach; psychological theories of dreams and individual fantasies related to the structure and effects of fantasy literature. Honors section available, with greater attention to theoretical material and historical background.

234 Myth, Folk Tale, and Children's Literature (AL)
Reading and analysis of selected traditional European and African folk narratives and of contemporary stories for children from picturebooks to chapter books. Addresses questions of personal and social identity, of narrative presentation and response, of power and authority in changing environments focused on the child.

236 Digital Culture (I)
An introduction to digital culture, including study of actual works of art in their new digital forms and the implications of "hypertext" for creative writing, theory, and criticism. Potential for academic research on the Internet, the World Wide Web, and electronic libraries.

321 The Artist Novel
The artist as depicted in the European artist-novel of the later 19th and early 20th century; definition of lifestyle, roots in landscape, mythical and legendary prototypes, languages of the art. Concentration on Joyce, Mann, and Proust. Also Lawrence, Hesse, Rilke, Stendhal, and Huysmans.

331 Contemplative Literature: East and West (ALD)
A critical reading of contemplative literature from Buddhist, Taoist, Jewish, and Christian traditions. The imaginative presentation of emptiness, self and salvation in selected Eastern and Western texts. How contemplatives and contemporary seekers from different traditions perceive ultimate reality, and how writers evoke the absolute through language and literature.

334 Myth and Literature
Readings from traditional myth and ancient and modern literatures seen in the light of cross-disciplinary interpretations and approaches. Myth as autonomous mental activity, higher function of language, outcropping of social or moral imperatives, scandal-sheet, etc. How literature represents myth, e.g., as subject, theme, motif, bipolar tension, or equation.

354 Vietnam: Literature and Film (ALD)
Focus on "images" of the war as presented in poetry, fiction, and film, often comparing the same image as it has been "rewritten" in literature and film. How images are manipulated by (re)writers to reinforce or subvert powerful cultural and political institutions.

387 Myths of the Feminine
Myths about women and the life cycle from many cultures: ancient near east, classical antiquity, Old Europe, India, Asia, the Islamic world. Women writers from those same cultures, showing the interplay between the cultural construction of the feminine and personal voices.

381 Self-Reflective Avant-Garde Film (AT)
Modern origins of experimentation in film and literature in avant-garde schools such as Expressionism and Surrealism, with contemporary results of this heritage. Whether film is the most modern of the media, the results of two obsessive concerns: 1) the poetic, dreamlike, and fantastic, 2) the factual, realistic, and socially critical or anarchic.

382 Cinema and Psyche (AT)
Exploration of contemporary international cinema through film history and psychoanalytic theory. Focus on comparative representations of nationality, childhood, and social dislocation. Topics addressed: inscriptions of the autobiographical; transcultural readings of visual texts; cinematic constructions of gender and subjectivity; dreams, fantasy, and memory; the "family romance."

383 Narrative Avant-Garde Film (AT)
Focus on narrative problems of love, desire, sexual identity, daily life, and death. These films' investigations of how we might gain distance on our life fictions by questioning and undermining viewer identification with narrative.

384 Vietnam: Literature and Film (ALD)
Comparative introduction to black African literature: poetry, folk tales, novels, and plays from Senegal, the Ivory Coast, Ghana, Nigeria, and Cameroon. The writer's role in changing cultural consciousness. Negritude; the impact of a non-Western cultural context on a European literary tradition; adaptation of European literary language to the spirit of a non-Western culture.

356 American Literature in the European Context
American fiction and essays, mostly of the 19th century, in light of European literary and social developments. The supernatural tale pioneered by E.T.A. Hoffmann and adapted by Poe and Hawthorne; English Gothic novels as background for major American works of fiction; Massachusetts Transcendentalism as an outgrowth of German Idealist philosophy.
Introduction to Freudian Thought: Lay Analysis
A background in ideas which have become part of American culture and of everyday language and symptoms: e.g., Oedipus complex, anxiety, compulsion, defense, denial, fixation, inhibition, narcissism, neurosis, obsession, projection. The usefulness of Freudian concepts for literary and cultural analysis. The history, development and dissemination of psychoanalysis.

Local Literature: The Sense of Place
Readings of short novels, stories, poems and plays from around the world that emphasize local settings to examine how the sense of place is evoked, how it influences themes, characterization and plot, and how it contributes to the work's significance in a larger context. Authors include Ronsard, Balzac, Austen, Faulkner, Narayan, Chekhov, Mann, Senghor, Lessing.

Medieval Celtic Literature
All the major genres of Celtic literature—stories of the old gods, tales of the great heroes, bardic poetry, tales of kinds, voyages to the otherworld, and nature poetry. Comparisons of literary traditions from Ireland, Wales, Scotland, and Brittany, and a historical/cultural background.

The Literary Double
Representations of doubles (look-alikes, would-be look-alikes, or life-usurpers) in fiction, beginning with E.T.A. Hoffman, then tracing the use of such devices to Poe, Hawthorne, Balzac, Gogol, Dostoevsky and Nabokov. Examination of some relevant psychoanalytic work on schizophrenia and multiple personalities.

In Sickness and Health
An examination of literary responses to issues of illness and health. Illness as metaphor, mode of enlightenment. Diseases of language. Healing texts. Texts about healing. Readings include selected novels, poems, and essays from Western and non-Western traditions, works by poets, novelists, and scientists, by the sick and the well.

Theory and Practice of Translation
A theoretical foundation for the study and practice of literary translation. Emphasis on the role translation plays in shaping literary systems, the connections between translation and women's writing, post-colonial translation practices and needs, and the relationship between translation and political power.

Seminar: Decadent Literature
Certain 19th- and 20th-century texts that celebrate and promote what would appear to be a diseased and exhausted condition of civilization. Historical approach: aestheticist and apocalyptic sensibilities, with attention to psychological and socio-political issues, as well as a concern for formal obsessions.

Special Problems
Junior Year Writing

Seminar: Surrealism
The Surrealist "revolution of the mind" in 20th-century literature and art. Central themes of liberty, anti-rationality, dreams and the unconscious, "mad love," the role of women, creative imagination and the "marvelous," the problem of active political commitment for "pure" revolutionaries. Major texts in prose, poetry, visual arts, film.

Autobiography and Gender
The literary nature of autobiography and the psychology of its composition and reading, based on works by Simone de Beauvoir, Jean-Paul Sartre, Nathalie Sarraute, Marguerite Duras, Roland Barthes, Walter Benjamin, Primo Levi, Sigmund Freud. Selected films and videos screened in conjunction with readings.

Modern Poetry and Poetics
Selected major authors and movements in poetic modernism, considering backdrops in European and American intellectual and literary history; modernistic experiments in poetic form; the interrelationship of politics and poetry.

Romanticism
Romanticism as an international movement in literature and the other arts. The assimilation by the arts of the newly discovered Individualism of French and German philosophy. Rejection of mimesis for an idea of art as a synthetic, original power which gains universality through the genius of the individual creator.

Symbolist Movement
The literature of England and France in the middle and late 19th century. The concept of the imagination, and concurrent aesthetic, epistemological, and ethical questions traced primarily through poetry, but also through drama and the novel.

Cross-Cultural Theory and Text: The New Novel
The applicability of European literary theory to Third World literature. The work of several major European theorists within the Marxist/sociological tradition (Goldmann, Lukacs, Leenhardt, and Eagleton); usefulness of their theories with respect to the Latin American boom; comparison to several theories of the novel which have developed within Latin America.

Narrative Technique
Study of controversial recent theorists of reading and writing; testing this understanding on fiction.

Literature and Myth
Narrative patterns of myth and folk tale in relation to the patterns of literary narratives. Emphasis on theory of myth as it sheds light on “the order of events” and on character-relationships in both mythical and literary narratives. Sumerian, Greek, and African myths; selections from theory and fiction from 1850 to present.

Seminar: Comparative Directors
The cinematic culture of contemporary Eastern Europe; emphasis on feature filmmakers from the former Soviet Union, and from Eastern Europe. The ideological, historical, and artistic tendencies characteristic of these national cinemas as they inform the practice of directors.

Seminar: Medieval Women Writers and Feminist Theory
The writings of selected medieval and Renaissance women writers from the point of view of current feminist theory. Critical approaches include French feminism, feminist theologians, Marxist critiques, and object-relationships theory. Focus on the themes of love and desire in women's writings, and how recent theory offers a way to understand those themes.
595 Seminar: International Film Noir
Film noir from its American heyday (1944-1958) to the new European cinema of the sixties and seventies. How filmic texts explore the relationship between the representation of “reality” and the technical imperatives of cinema as an artistic medium. Film noir’s displacement of social mores and their constitution of reality in the light of formalist, feminist, and psychoanalytic theory.

170 Bartlett Hall
Degree: Bachelor of Arts
Contact: Randall Knoper
Director of Undergraduate Studies
Office: 252 Bartlett
Phone: 545-0388
Chair of Department: Professor Anne Herrington. Associate Chair: Professor Ernest Gallo; Director of Undergraduate Studies: Associate Professor Randall Knoper. Professors Ashton, Burt, Cheney, Clingman, Culley, Davidov, Diamond, DiMarco, Donohue, Edwards, Egan, Espada, Farrell, Freeman, Gallo, Keefe, Kerrigan, Kinney, Leheny, Lowance, Moran, Nelson, Neugeboren, Noland, Quick, Radhakrishnan, Shadoian, Skerrett, Smith, Spivack, Tate, Wideman, Wier, Young; Associate Professors Bartolomeo, Bromell, Carlin, Doyle, O’Brien, Spencer, Welburn; Assistant Professors Collier, Cooper, Harris, Holland, Maira; Lecturer Bradley.

The Field
Perhaps the greatest value in the study of English language literature and its cultures is that it provides powerful visions of what it is like to live in the world, visions which foster an individual’s personal growth. Literary study teaches empathy with others and a critical judgment that recognizes ideology and rejects slogans. Reading and writing, both at increasingly sophisticated levels of complexity, are the two different but intricately intertwined approaches by which students of literature and culture pursue their work.

As a department of writing and literature, English offers an excellent humanistic education, a solid foundation both for students who intend to go directly into a career upon graduation and for those who will go on to graduate or professional schools.

The Major
Admission to the English major is restricted. Students who intend to major in English will be designated as Pre-English. Admission to the major is guaranteed by the completion of the pre-major requirement, ENGL 200 Seminar in Literary Studies, with a grade of BC or better.

The English major requires ten courses in addition to the pre-major requirement.

British Literature prior to 1900 (3 courses)
221 or 222 Shakespeare
201 Major British Writers I
One course in literature 1700-1900: 202, 348, 349, 358 or 359, or other appropriate survey course subject to prior departmental approval.

American Literature (2 courses)
270 American Identities
One additional course (200-level or above)

Writing and Criticism (1 course)
330 Practical Criticism or 419 Games Thinkers
Play or a 400-level course designated as meeting the same objectives. (The list of these courses changes from semester to semester; students should contact the department.) A 400-level course may also be used to meet one of the requirements in British, American or 20th-century literature, below.

Twentieth-Century Literature (1 course)
One course (200-level or above) in 20th-century literature written in English (British, American, post-colonial, etc.)

Departmental Electives (3 or 4 courses)
Additional courses to bring the total number of courses to ten (not including the pre-major). These may be chosen from 203, 279, other 200-level courses with prior departmental approval, and courses numbered 300 or higher.

Restrictions on acceptance of transfer credit: The department normally accepts a maximum of three courses from other institutions, including other members of the Five College system, for the fulfillment of major requirements. For transfer students, a maximum of three upper-level courses (nine credits) designed for juniors and seniors can be transferred from other institutions.

Options within the English Major
There is no requirement that students choose a particular focus for their upper-level courses, but they may choose to concentrate on one area of literature. In American literature, for example, specialized courses and work on individual authors (Melville, Dickinson, etc.) are offered, as is a concentration in American Studies which cuts across a number of disciplines. In British literature, a solid curriculum of courses is offered in the literary periods (e.g., the Romantic period, the Middle Ages, the time of Shakespeare), individual authors (e.g., Chaucer, Dickens, Joyce, Lawrence), and genres (e.g., lyric poetry, the epic, the novel, satire, comedy).

Majors interested in enhancing their major curriculum with work in technical and professional writing should contact Prof. John Nelson, 210A Bartlett, tel. 545-3560.
English majors are urged to consider the possibility of study abroad by taking advantage of the department’s summer program in Oxford or one of the academic year programs at the Universities of East Anglia, Kent, York, Manchester, Sheffield, Sussex, and others.

Honors in English
The departmental Honors track addresses the interests of students with the most intense passion for writing and criticism, providing both enriched courses and independent studies. To join the program, students must have a minimum G.P.A. of 3.2, and should arrange to meet with the English department honors coordinator as soon as possible after enrolling, ideally at the end of the sophomore year or early in the junior year, to discuss course scheduling and thesis plans. An appointment may be made in the Undergraduate Office, 252 Bartlett, and subsequent meetings need to be arranged as the thesis year approaches. Enrolled students must complete ten honors courses with a grade of B or better, four of which must be English department courses, including research and thesis. All Honors students are also required to complete a research-based, critical thesis or a creative writing project, or a combination of these.

The Minor
Students wishing to minor in English must complete six courses, including ENGL 200, Seminar in Literary Studies; and one course each in two of the areas of British literature, American literature, and 20th-Century literature, as described under the requirements for the major. Students must also take three departmental electives, as described under major requirements. Of these six courses for the minor, no more than two may be writing courses. Courses with a grade below C will not be accepted towards the minor.

Courses
(All courses carry 3 credits unless otherwise noted.)

115 The American Experience (ALD)
Primarily for nonmajors. Introduction to the interdisciplinary study of American culture, with a wide historical scope and attention to diverse cultural experiences in the U.S. Readings in fiction, prose, and poetry, supplemented by painting, photography, film, and material culture.

116 Native American Literature (ALD)
An introduction to the literatures of Native peoples of North America. Major and recent writers, and their narrative forms, considered in relation to oral and mnemonic traditions and in the larger context of “world literatures.”

117 Ethnic American Literature (ALD)
American literature written by and about ethnic minorities, from the earliest immigrants through the cultural representations in modern American writing.

125 Masterpieces of Western Literature I (AL)
Epic, drama, philosophical dialogue, and sacred history as major sources of Western culture. Aims to enrich the appreciation of literary values and develop the understanding of abiding human issues by focusing on Homer, the Bible, Plato, Dante.

126 Masterpieces of Western Literature II (AL)
Masterworks in the modern languages (as distinguishable from the classical ones) from the Renaissance and beyond. Aims to enrich the appreciation of modern techniques and themes in contact with eternal questions.

131 Society and Literature (ALD)
Literature that deals with our relationship to society. Topics may include: the utopian vision; the notion of the self, politics and literature.

132 Man and Woman in Literature (ALD)
Literature treating the relationship between man and woman. Topics may include: the nature of love, the image of the hero and heroine, and definitions, past and present, of the masculine and feminine.

140 Reading Fiction (AL)
An introduction to themes and techniques of fiction through a reading of selected short stories and novels with emphasis on structure, style, point of view, and theme.

141 Reading Poetry (AL)
An introduction to themes and forms of poetry through a reading of selected poems in English. Emphasis on such poetic techniques as word choice, imagery, and structure, and on such modes as the ballad, lyric, sonnet, ode, and dramatic monologue.

142 Reading Drama (AL)
An introduction to themes and techniques of drama through a reading of selected plays. Emphasis on such matters as structure, style, staging, and tragic and comic modes.

144 World Literature in English (ALD)
Study of major literary texts in English from different parts of a postcolonial “third world”—African countries, the Caribbean, and India. Commonalities and differences in literary development in postcolonial nations.

162 Science Fiction and Imagination
A course in literature, with some attention to films. Emphasis on themes such as time, relativity, dystopia, and apocalypse as they relate to the historical development of science fiction.

196 Independent Study 1-6 cr

200 Seminar in Literary Studies
Introduction to literary study, concentrating on close reading and analysis of texts, writing and revising critical essays, and discussion of the issues that underlie the study of literature. Prerequisite: ENGLWP 112 or equivalent.

201 Major British Writers
The growth of English literature from the Middle Ages to the end of the 17th century, with emphasis on major writers in historical context, major works as responses to the social and political situations and revisions of earlier literary visions. Prerequisite: ENGLWP 112 or equivalent.

202 Major British Writers
The development of British literature from the Enlightenment of the 18th century through the Romanticism and Realism of the 19th century to the Modernism of the early 20th century; literary response to scientific and industrial changes, political revolution and the technical and social reordering of British society. Prerequisite: ENGLWP 112 or equivalent.

203 The Bible: Myth, Society and Literature
The literary influence of the Bible; the most important genres; creation myths, hero tales, erotic poetry, prophecy, short stories, devotional verse, gospels. Avoids the interpretations of the later religions.
254 Introduction to Asian American Studies (ID)
Introduction to Asian American studies as an evolving field and to the history, politics, and cultural production of Asian American communities. Themes may include citizenship, borders, space, youth culture, labor, and the body, using texts by and about Asian Americans, including theoretical works, fiction, ethnographic studies, and documentary film. Prerequisite: ENGLWP 112 or equivalent.

221 Shakespeare (AL)
A study of Shakespeare’s dramatic art and poetic style through approximately a dozen plays. Students may earn degree credit for only one of ENGL 221 and 222. Prerequisite: ENGLWP 112 or equivalent.

222 Shakespeare (AL)
A study of Shakespeare’s dramatic art and poetic style through approximately a dozen plays. Limited to English majors. Students may earn degree credit for only one of ENGL 221 and 222. Prerequisite: ENGLWP 112 or equivalent.

254 Writing and Reading Imaginative Literature (AL)
Analysis of problems of form, elements of genre, style and development of themes of stories and poems, written by class members and in class texts. Lecture, discussion, 5 poems, 2 stories, 2 essays.

266 Literature and Human Development (AL)
Works of literature and contemporary theories of human development analyzed, to comment on self-concept, identity, relationship, and maturity. How literature and psychology help us form a dynamic definition of humanity. Prerequisite: ENGLWP 112 or equivalent.

270 American Identities
Explores the ways literature participates in the definition of national identity. Readings focus on ways American issues of creed, class, status, gender, self and community, possession and dispossession, nationhood and ethnicity, and language have contributed to American identities. Prerequisite: ENGLWP 112, or equivalent.

271 Early American Literature
The development of American literature from the early 17th century through the writings of Washington Irving, whose Sketch Book appeared in 1819. Chronologically, the evolution of New England Puritanism, 18th-century Rationalism, the beginnings of 19th-century American Romanticism. Prerequisite: ENGLWP 112 or equivalent.

272 American Romanticism
The cultural life of 19th-century America in selected poetry and prose by Hawthorne, Thoreau, Douglass, Cooper, Whitman, Poe, Melville, and Lincoln. Emphasis on the symbolic and ethical idealism of selected ante-bellum poetry and prose, and on the themes of Puritanism, Transcendentalism, Manifest Destiny, Jacksonian Democracy, and Slavery. Prerequisite: ENGLWP 112 or equivalent.

273 American Realism
“Realism” as the mode and attitude that dominates American literary expression. Major texts from the period 1865-1925; writers defining, refining, revising, and reversing the realist aesthetics of the age as they cope with new facts and ideas—Darwin, freed slaves, big business, immigrants, “the woman problem,” crime in the streets, the making of new fortunes, the loss of a usable past. Prerequisite: ENGLWP 112 or equivalent.

279 Introduction to American Studies (ALD)
Interdisciplinary approach to the study of American culture. Focus on issues of race, class, gender, and ethnicity. Readings drawn from literature, history, the social sciences, philosophy and fine arts. Supplemented with audio-visual materials—films, slides of paintings, architecture, photography and material culture, and music. Required for students with a concentration in American Studies. Prerequisite: ENGLWP 112 or equivalent.

296 Independent Study 1-6 cr
Special problems.

298 Practicum 1-15 cr

311 Legends of Arthur
Introduction to the Arthurian legends, in both romance and chronicle, in medieval English literature, stressing both their significance to the societies they reflect and Malory’s use of the earlier romances and chronicles in his great achievement, the Morte Darthur. Prerequisite: ENGLWP 112 or equivalent.

314 Middle English Literature Exclusive of Chaucer
Readings of selected works written in the later Middle Ages in England, exclusive of Chaucer’s. Lyrics, drama, dream-vision allegories, romances. The works as poetry and as expressions of medieval consciousness; how authors grapple with the problems of love, war, faith, social corruption and revolution. Prerequisite: ENGLWP 112 or equivalent.

319 Representing the Holocaust (ALD)
Major writers, works, themes, and critical issues comprising the literature of the Holocaust. Exploration of the narrative responses to the destruction of European Jewry and other peoples during World War II (including diaries, memoirs, fiction, poetry, drama, video testimonies, and memorials). Prerequisite: ENGLWP 112 or equivalent.

320 Religion in Western Literature (AL)
Examination of literature from a variety of religious experiences—Roman Catholic, Protestant, Jewish, Native American, and other traditions—to gain a fuller understanding of religion and the religious experience and the role it plays in the lives of individuals and societies. Prerequisite: ENGLWP 112 or equivalent.

326 Elizabethan and Jacobean Drama
The drama of the English Renaissance. Selected works by several major Elizabethan and Jacobean playwrights, including Marlowe, Jonson, Chapman, Middleton, Webster, and Ford. Emphasis on the artistic and intellectual character of the English Renaissance as reflected in drama. Prerequisite: ENGLWP 112 or equivalent.

327 Modern Business Writing
For students going into business. Deals with clarity, organization, tone and persuasion, business document formats, and grammar basics. Prerequisite: ENGLWP 112 or equivalent.
330 Practical Criticism
Seminar-sized course in critical reading and writing. Satisfies Junior Year Writing requirement for English majors. Reading and writing about the main genres of literature—fiction, poetry and drama from critical perspectives that attempt to define how we read. For English majors only. Prerequisite: ENGLWP 112 or equivalent.

332 Woman as Hero
The concept of heroism as modified and developed in literary works having women as central characters. Prerequisite: ENGLWP 112 or equivalent.

339 Film and Literature
Film-works as extensions, continuations, syntheses, and reconstitutions of cultural and artistic traditions. The historical, formal, and aesthetic relationships between literature and the cinema. Emphasis on problems raised in literary aesthetics as a result of film. Prerequisite: ENGLWP 112 or equivalent.

342 Tragic Drama
An examination of plays (mostly Greek, Elizabethan, and modern) and critical theories (modern, but with attention to Aristotle and Hegel) in an attempt to sharpen perception of the genre “tragedy.” Prerequisite: ENGLWP 112 or equivalent.

343 The English Epic Tradition
Introduction to the epic as complex and comprehensive literature—which includes romance, drama, history, Gods and goddesses, kings and queens, heroes and heroines, ships and swords. Cultures and nations celebrating their past, present, and future. Prerequisite: ENGLWP 112 or equivalent.

348 Rise of the Novel
Reading and discussion of novels by Defoe, Richardson, Fielding, Sterne, Austen, and reports by individuals on readings by Behn, Congreve, Goldsmith, Smollett, Walpole, Burney, Beckford, Edgeworth. Main stress on themes, social context, moral and social ideas; some discussion of form and technique. Prerequisite: ENGLWP 112 or equivalent.

349 English Novel: Scott to Hardy
Exploration of some great novels of the 19th century, with emphasis on their historical context, themes of individual and community, faith and doubt, orphans and families, coping with social changes. Prerequisite: ENGLWP 112 or equivalent.

350 Expository Writing
Note: Upper-level course. Should not be elected by freshmen or by anyone who has not completed the Writing requirement. Should not be taken Pass/Fail; nor taken to satisfy requirements of some major other than English.

351 Technical Writing
The Junior Year Writing requirement for the College of Engineering. Emphasis on forms for engineering communication appropriate to federal, industrial, environmental, and research areas. Prerequisite: ENGLWP 112 or equivalent.

353 Expository Writing
Provides students with techniques for clear, accurate, and persuasive writing. Topics include: style and clarity, layout and design, practical grammar, formats for persuasion, proofreading and revision. Prerequisite: ENGLWP 112 or equivalent.

354 Creative Writing: Introduction
Writing in the various modes of fiction, poetry, drama, and essay. Analysis of student writing in class and in tutorial; development of critical skills. Prerequisite: ENGLWP 112 or equivalent.

355 Creative Writing: Fiction
A seminar in writing short stories and other fiction for students who demonstrate familiarity with the basis of scene and story. Students write regularly, read and criticize one another’s writing, read in contemporary fiction. Prerequisite: ENGL 354.

356 Creative Writing: Poetry
A seminar in writing poetry for students who demonstrate familiarity with the basics of imagery, rhythm, and form. Students write regularly, read and criticize one another’s writing, read in contemporary poetry. Prerequisite: ENGL 354.

358 Romantic Poets
Poetry of Blake, Coleridge, Wordsworth, Shelley, Keats, and Byron read in detail. Political, religious, and psychological frames of critical reference brought to bear in order to define the consciousness of English romanticism and its contribution to modern poetry. Prerequisite: ENGLWP 112 or equivalent.

361 Modern Novel, 1900-1945 (AL)
The novel as reflecting the passing of the old and the start of the new age. Social, political, ideological themes; critical appreciation of the novel form and the trying out of new ways of writing. How new formal techniques emerge for probing the meanings of “self” and “consciousness,” hence of individual, interpersonal, and “social” experience. Prerequisite: ENGLWP 112 or equivalent.

362 Modern Novel, 1945-Present (AL)
Close reading and analysis of novels to achieve an awareness of the aesthetic and social characteristics of the modern novel and a critical appreciation of the possibilities and varieties of point of view, time, and psychology in literary modernism. Prerequisite: ENGLWP 112 or equivalent.

363 Modern British Drama (AL)
Intensive study of major British and Irish dramatists from the 1890s to the 1950s, such as Pinero, Jones, Shaw, Wilde, Granville Barker, Synge, Yeats, Gregory, O’Casey, Coward, Eliot, Beckett, and Pinter. Close readings of plays; consideration of the relationship between popular and experimental forms, intellectual issues, and cultural and social contexts. Prerequisite: ENGLWP 112 or equivalent.

364 Modern European Drama
Masterworks by important European dramatists of the 19th and 20th centuries, in perspectives of broad social change and rapid development of theatrical and dramatic art. Intensive study of plays, read in translation, by major playwrights—Buchner, Ibsen, Strindberg, Chekhov, Pirandello, Brecht, Genet, Beckett. Focus on particular artistic, social, moral, and philosophical concerns characterizing each author’s vision of contemporary life. Prerequisite: ENGLWP 112 or equivalent.

365 20th-Century Literature of Ireland (AL)
Nineteenth-century background: the Irish Renaissance; such major figures as Yeats, Synge, Joyce and O’Casey; recent and contemporary writing. Prerequisite: ENGLWP 112 or equivalent.

366 Modern Poetry
Examination of some of the major poems written in America, England and Ireland from the beginning of World War I to the
end of World War II. Poets vary; usually include Yeats, Frost, Stevens, Williams, Eliot, Pound, H.D., Hart, Crane, Langston Hughes, Cummings, Jeffers, and Wilfred Owen. Background lectures in the poetry of Dickinson, Whitman, Hopkins, Hardy, and Robinson. Prerequisite: ENGLWP 112 or equivalent.

367 Contemporary Poetry
Reading in a dozen or more major contemporary poets—Berryman, Lowell, Ginsberg, Clifton, Kinnell, Rich, Merrill, Hacker, Walcott, Levine, Harper, Heaney, Plath, Wright, for example—to map the territory and the emotional and formal range of some of the most successful writers. Prerequisite: ENGLWP 112 or equivalent.

368 Modern American Drama (AL)
A survey of modern American drama from the beginning of the century to the 1960s, with attention to dramatists such as O'Neill, Glaspell, Wilder, Hellman, Odets, Williams, Miller, and Albee. Emphasis on the social, cultural, and intellectual contexts out of which American theatrical traditions developed. Prerequisite: ENGLWP 112 or equivalent.

369 Studies in Modern Fiction (AL)
Examination of current directions in fiction written in English, traditional and experimental, demanding close reading of texts, a good deal of writing, and an understanding of the cultural context. Prerequisite: ENGLWP 112 or equivalent.

374 20th-Century American Literature
A survey of movements, modes and representative voices in both fiction and poetry published between 1900 and 1960. Prerequisite: ENGLWP 112 or equivalent.

375 American Poetry
The development of American poetry from the colonial period to the 20th century, especially the changes in language and form, method and content that mark the shift to an American tradition and a contemporary mode in poetry. Prerequisite: ENGLWP 112 or equivalent.

376 American Fiction
Classic texts exploring and creating myths about the American character. The craft of fiction and themes preoccupying major American writers; emphasis on issues of gender and race. Prerequisite: ENGLWP 112 or equivalent.

378 American Women Writers
Fiction “rediscovered” by scholars in the last 10 years exploring the social and sexual arrangements of American culture. The perspective brought by women writers to the American Literature canon of traditional literature. Prerequisite: ENGLWP 112 or equivalent.

379 Technical Writing
Presents skills required in technical editing and technical writing, and the forms required by scientific, industrial, and corporate communication. Emphasizes appropriate style, graphics, and diagrams. Prerequisite: ENGLWP 112 or equivalent.

380 Professional Writing and Technical Communication I
Introduces principles of software technical writing and documentation. Simulates the writing/editing process used in the computer industry. Prerequisite: ENGL 379.

381 Professional Writing and Technical Communication II
Continuation of ENGL 380. Production of documentation of portfolio quality; examples of technical editing and writing of entry-level quality. Prerequisite: ENGL 380 or consent of instructor.

382 Professional Writing and Technical Communication III
Directs students toward particular types of technical editing and writing: report writing, grant proposals, speechwriting, voiceovers, and integration with video and films, etc. Prerequisite: ENGL 381.

396 Independent Study 1-6 cr
Special problems.

412 History of the English Language
The exploration of the current state of the English language and how it got that way; case studies in language change from Anglo-Saxon to Middle English to Modern English and its regional, national, and cultural variants. Prerequisite: ENGLWP 112 or equivalent.

416 Chaucer’s Canterbury Tales
Discussion of the greatest pre-Shakespearian English literary work, in the light of late-Medieval art, thought, and aesthetics. Emphasis on Chaucer’s sense of making a book, and his notions of the purpose (and limits) of fictions. Prerequisite: ENGLWP 112 or equivalent.

419 Games Thinkers Play
Course in critical thinking requiring the writing of twelve essays examining some primary texts as well as the assumptions of various schools of criticism. Prerequisite: ENGLWP 112 or equivalent.

421 Advanced Shakespeare
Advanced study of Shakespeare within the frame of specific topics which will vary from semester to semester. Restricted to students who have taken ENGL 221 or 222.

437 Milton
The poems of John Milton in the epic, lyric, pastoral, and dramatic modes; emphasis on Paradise Lost. These and selections from the prose read as products of the classical tradition, the climax of Renaissance thought and Baroque art, and the point of transition to the modern world. Prerequisite: ENGLWP 112 or equivalent.

450 Advanced Expository Writing
Writing extensive essays; for those who wish to achieve or improve upon professional writing skills. Prerequisite: ENGL 350 or equivalent.

468 James Joyce
Major works of James Joyce in prose, drama, and lyric poetry, emphasizing Ulysses or Finnegans Wake. Prerequisite: ENGLWP 112 or equivalent.

469 Aspects of British Literature
Topics vary.

470 Individual British Authors
Topics vary.

480 Aspects of American Literature
Topics vary.

481 Individual American Authors
Topics vary.

491-495 Seminars
Topics in English Literary History
Topics vary.

496 Independent Study 1-6 cr
Special problems.
French and Italian Studies

Chair of Department: Professor Robert Schwartzwald. Professors Berwald, Busi, Carre, Garaud, Maddox, Martin, Sturm-Maddox; Associate Professors Mazucco, Sears, Stone, Terrizzi; Assistant Professors Lamb, Mensah; Adjunct Professors Lawall, Portuges.

French and Francophone Studies

312 or 309 Herter Hall

Degree: Bachelor of Arts

Contact: Christian Garaud
Office: 312 or 309 Herter
Phone: 545-2314/6702
E-mail: cgaraud@frital.umass.edu

The Field

The field of French and Francophone Studies encompasses not only the mastery of language skills but also the study of the literature and thought, culture, history, and institutions of France, French Canada, and other Francophone countries in Europe, Africa, and the Caribbean. Along with a high level of competence in an important world language, majors acquire a broad knowledge of one of the world’s most dynamic cultural traditions and its complex relations with other countries around the world in colonial and postcolonial times. Requirements are flexible enough to allow students to combine the liberal arts and skill oriented components of their major with other related programs of study, including majors and minors in other fields and certification programs. An academic-year or semester program in Paris, France, is sponsored by the department and is recommended for all students interested in French language and culture. Students are also encouraged to pursue double majors.

The Major

The prerequisite to the French and Francophone Studies major is proficiency in French at the elementary level (French 120 or 126 or equivalent).

The major requires a total of 36 credits. A maximum of six credits of courses at the intermediate level (230, 240, 250) may be counted in these 36 credits; all others must be in courses at the 300-level or higher.

Intermediate Proficiency

Students must demonstrate proficiency at the intermediate level by achieving a grade of AB in FREN 240. Students who do not do this must complete FREN 250.

Advanced Language Proficiency

371 Advanced Grammar
372 Phonetics and Conversation
473 Composition (Students who can demonstrate oral competence by study abroad may be exempted from 372.)

Introduction to Literature and Culture

324 Introduction to French Literature, Poetry, Novel and Theater
386 French Civilization to 1945

Literature and Culture

At least one course in three of the following five areas of French literature and culture: Medieval and Renaissance; 17th and 18th centuries; the Revolutionary period through the late 19th century; the 20th century; the Francophone world.

Additional courses at the 300-level or above to complete the 36 credit major are electives. Junior Year Writing: 303 Writing on Language (fulfills the University requirements only).

The Major With Concentration in Teaching

Students planning to teach French at levels 5-12 should contact the Foreign Language Teacher Training Program director, Professor Jean-Pierre Berwald, and apply formally through the STEP program at the School of Education, Furcolo Hall. The application should be submitted as early as possible in order to plan the program, which includes both the foreign language major and the necessary courses in professional education.

Required Courses

Students are normally required to complete a major in French which includes courses in language, literature, civilization and linguistics. In addition, they are required to complete 23 to 26 credits in courses in professional education and related practica. Study abroad in a francophone setting is strongly advised. French teaching candidates should also plan on beginning a second foreign language. Post-baccalaureate certification students should consult Professor Berwald. The requirement for linguistics may be satisfied by one of the following: LING 101, People and their Language, or LING 401, Introduction to Linguistic Theory, or LING 411 Introduction to Psycholinguistics or EDUC 670, Language and Language Learning.

Admission to Program

In addition to meeting other University, Colleges of Arts and Sciences, School of Education, and individual program admission criteria, undergraduate students must achieve a passing score on the Communication and Literacy Skills Test of the Massachusetts Educator Certification Tests (MECT) before admission to professional preparation programs for educators.

Admission to Practicum

In addition to meeting other preparation program requirements, all students in a program for which there is an MECT Subject Test must pass the appropriate Subject Test as a prerequisite for enrolling in their practicum.

The following are the education-related courses:

EDUC 524 The Work of the Middle and High School Teacher
PSYCH 305 Educational Psychology or EDUC 594 Psychology in the Schools
EDUC 377 Multicultural Education or EDUC 597R T.E.A.M.S. (Tutoring in the Schools)
FREN 572 Basic Methods Teaching French Languages
EDUC 592S Microteaching
FREN 500U Student Teaching
EDUC 510 Student Teaching Seminar
EDUC 615J Educational Law

Students completing this program receive the Provisional Certificate with Advanced Standing which enables them to find a teaching post. They then have five years in which to complete coursework for the Standard Certificate which generally entails the completion of the Master’s degree.

Those seeking the Standard Certificate should complete the following courses:

FREN 573 Advanced Methods of Teaching Foreign Languages
FREN 774 Research Studies in Foreign Language Education or EDUC 691G Action Research in the Schools
EDUC 560 Methods and Materials in Special Education
EDUC 591M Education for Cultural Understanding
EDUC 681 Teaching Reading and Writing at the Secondary and Adult levels
EDUC 691G Action Research in the Schools
EDUC 698A Clinical Site Experience

Other Optional Concentrations

Students are encouraged to develop concentrations and programs for certificates in other areas. Each generally requires the completion of additional credits. A great variety of programs is available at the University and in the Five Colleges. Among these are the concentrations in Journalism, Social Thought, Modern
European Studies, Canadian Studies, African Studies, Film Studies, and the certificate in General Language Interpretation.

Restrictions
All prospective majors must make an appointment to see an Undergraduate Adviser. Majors must secure an adviser’s signature of approval when registering for courses.

It is the student’s responsibility to check with an Undergraduate Adviser in advance of the last semester of the senior year in order to be sure that all departmental requirements for graduation have been fulfilled.

The grade of D in a French course or in a related course required for the major is not acceptable and will not be counted toward the number of major credits. These D credits may be made up either by repeating the course for no credit or by successfully passing an equivalency exam to be given by the Department. This second option is possible only in language courses taken in the senior year. Grades of Pass/Fail for major courses taken here or elsewhere are not accepted. At least 12 of the 36 major required credits must be taken on the University of Massachusetts’ Amherst campus.

Study Abroad
An academic year or semester program in Paris, France, is sponsored by the department and is recommended for all students interested in French language and culture. Depending upon interests and abilities, students enroll in programs offered by the Université de Paris VII, the course in French Civilization of the Sorbonne, the Institute of French Language and Culture of the Institut catholique, and the Institut d’études politiques. Students may also take semester or year-long programs of study in Quebec universities, with favorable tuition rates offered through the Quebec-New England Student Exchange program.

Career Opportunities
French majors are encouraged to combine their major in French with courses of study that may prepare them for graduate school in different fields or for careers in international business and management, journalism, travel, and government service. French majors may also complete the department’s teacher training program, which prepares students for certification in Massachusetts.

The Minor
Prerequisite: Same as prerequisite for the major. A total of 15 credits are required for the French minor. French 240 (with a grade of AB or better) or French 250 will count for three credits towards the minor. A total of 12 credits must be earned at the 300 level or above (with a grade of C or better in each course). This shall include FREN 371 Advanced Grammar, FREN 473 Composition, and at least one 300-level course in literature or culture. Some transfer credit from other institutions or foreign programs may be applicable.

The Courses

(All courses carry 3 credits unless otherwise noted. Staffing logistics may necessitate the omission of some of the following courses and the addition of others.)

Note on Elementary and Intermediate French: No more than six credits may be earned for any combination of courses at the Elementary level (French 110 through 126). No more than six credits may be earned for any combination of courses at the Intermediate level (French 230 through 249).

110 Elementary French I (1st sem)
Beginning training in four skills: reading, writing, speaking, and understanding. Freshmen with one senior year of high school French with a grade of A or B or with two years of high school French are encouraged to enroll in FREN 120 rather than this course.

120 Elementary French II (2nd sem)
Training in four skills: reading, writing, speaking, understanding. Prerequisite: FREN 110, one semester of college French, or two years of high school French. Freshmen with senior year high school French with a grade of A or B are encouraged to enroll in FREN 120 rather than 110.

126 Intensive Elementary French 6 cr (1st sem)
With lab. Four-skills course for beginning students requiring active and regular participation in class and lab.

230 Intermediate French I (1st sem)
With lab. Review of French grammar plus additional training in four skills: reading, writing, speaking, understanding. Should be elected by students intending to continue in French beyond the intermediate level. Prerequisite: FREN 120 or equivalent (two to three years of high school French).

Please note that there are four different tracks at the Fourth Semester level. Each track emphasizes different skills: 240 is a Four Skills course designed for students planning to continue beyond the fourth semester level and perhaps major or minor in French. 244-249 offer readings in different fields. 246 is the 6-credit intensive course. Credit may be earned for only one course at the 240 level. Any 240-level course will fulfill the foreign language requirement of the Colleges of Humanities and Fine Arts and Natural Sciences and Mathematics.

240 Intermediate French II
Practice with the four skills: reading, writing, understanding, and speaking. Readings of contemporary plays, short stories, journal articles. Frequent short written exercises. Review of grammar as questions arise. Suitable for students planning to continue beyond the 240 level. Prerequisite: FREN 230 or equivalent. Note: Students in 246 need not take this course.

244 Intermediate French: Fiction
Translation, discussion. Improves skills in reading and translating from French into English and introduces 20th-century French literature through the reading of selected short works. Prerequisite: FREN 230 or equivalent. Completes language requirement in French. English used in class.

246 Intensive Intermediate French 6 cr (2nd sem)
Develops speaking, reading, and writing skills. Discussion of cultural material from France and other French-speaking areas (Québec, the Caribbean, West Africa). Selective review of grammar based on student needs. Prerequisite: FREN 120 or 126, or equivalent, high level of proficiency.

248 Intermediate French: Math and Science
Develops ability to read contemporary material (short articles, excerpts from books) drawn from various fields in natural and physical sciences (medicine, ecology, environmental, genetic engineering, and other topics of current interest). Prerequisite: FREN 230 or equivalent or consent of instructor.
250 Language and Literature
Four Skills course for students with four years’ high school French or equivalent. Active and regular participation in class required. Text and short literary selections from works of great authors.

260 Phonetics and Phonemics
With lab. Intensive oral practice of French pronunciation with emphasis on the comparison of the French and English sound systems. Systematic study of sounds; phonetic theory and practice applied to dialogue, narrative readings, and poetry; 2 class and 2 lab hours; develops accurate pronunciation of French. Prerequisite: French at the 240 level.

272 Conversation
The study of print and broadcast media. Focus on speaking, listening, and reading comprehension. Prerequisite: completion of fourth semester French course.

285 Language Suite Conversation
(both sem) 2 cr with additional 1-cr Honors option
Designed as part of the living-learning community in Thatcher Language House. Improves knowledge of the French language with emphasis on oral skills. Builds vocabulary, develops ability to understand and communicate more freely in the language by focusing on social and cultural issues.

290B Knights and Narratives: Medieval French Literature in Translation
Reading and discussion of some of the great heroic and romantic fictions of the French Middle Ages: the legends of Charlemagne and King Arthur, the courtly romances of Chrétien de Troyes, the myth of Tristan and Iseut, the fictions of Camelot and the Holy Grail, works that have helped to shape the modern imagination and raise issues concerning individual and collective heroism, the ideal society, fatal and ennobling passion, and the quest. Special attention to the Arthurian world, its ideals, and its end; screening of significant recent films based on this material. Taught in English.

290M Introduction to Medieval Studies (I)
A broad introduction to medieval studies and a framework within which to integrate studies in various disciplines. Lectures by medievalists from several departments, on medieval topics including history, literature, art, philosophy, spirituality, and popular culture; complemented by video and other resources and by discussion groups. Taught in English.

303 Writing on Language
Discussion, weekly writing assignments, peer critiques, tutorial. Fullfills the Junior Year Writing requirement. Develops skills in both writing and literary analysis using a wide selection of French and Italian short stories in English translation. All texts and writing in English. Prerequisite: Freshman Writing course. Limited to majors in French and Italian except by arrangement.

350 French Film (AT)
With screenings. The development of French film from the 1930s and its relations to French society. Analysis and reading of specific films, the ideology of different film practices, and relevant aspects of film theory, including questions of representation. Films by directors such as Vigo, Carné, Renoir, Bresson, Resnais, Godard, Truffaut, Ackerman, Kurys, Tavernier. Taught in English.

353 Francophone African and Caribbean Film (ATD)
Histories and development of African Francophone and Caribbean film, from its inception to the present day. The sociocultural, economic, and political forces and imperatives defining its forms and directions. Questions this work raises in film and literature; contemporary issues including Francophone, Francocultural, and Film francophonie. Topics may include: history and ideology of French colonialism; cultural, as distinct from political, colonialism; cultural nationalism; bilingualism and its social, cultural, and linguistic consequences. Prerequisites flexible—consult instructor. Nonmajors may write papers and exams in English.

384 Themes in French Intellectual and Literary History
Some of the major contributions of French writers over the centuries to an exploration of the human condition. Focus on several different aspects of the relations between such intellectual inquiry and the evolution of literary forms and genres. The specific themes chosen by the instructor. First semester: love and hate in tragedies, comedies, poems and novels; second semester: adolescence, identity and individuation. May be used for the major requirement instead of FRENCH 324.

386 French Civilization: Origins to 1945
(HS) (1st sem)
Introduction to the way the French look at their own political, social, and cultural history; a study of some institutions, events, and figures that help understand French people today. Prerequisite: FREN 240 level or equivalent, preferably 250 level. Taught in French. Nonmajors may write papers and exams in English.

388 Francophone Civilization Outside of France
Introduction to culture and political forces that shaped French-speaking regions outside of Europe, and idea of francophonie. Topics may include: history and ideology of French colonialism; cultural, as distinct from political, colonialism; cultural nationalism; bilingualism and its social, cultural, and linguistic consequences. Prerequisites flexible—consult instructor. Nonmajors may write in English.

389 Québec Civilization
The development of Québec culture and society from New France to the present; the major ideological currents and political crises that have shaped Québec’s identity; contemporary issues including Québec and “la francophonie,” Québec nationalism, feminism, language and the arts. Field trip to Québec City or Montreal.

390G Fictions of the Grail in Literature and Film
Includes a selection of medieval romances, modern novels, and films by major directors. Begins with the original twelfth-century French Grail story by Chrétien de Troyes. Subsequent readings and screenings examine a wide variety of literary
settings, both medieval and modern, and various European and American films.

397P Introduction to Critical and Textual Analysis
Introduction to recent developments in the field of theory disciplines, including dialogism, semiotics, ideology, structuralism, deconstruction, psychoanalysis, feminism, and cultural and postcolonial studies, with examination of pertinent texts and application of theory to specific problems in textual analysis.

411 Introduction to Medieval French Literature
Representative works from various genres (epic, romance, lyric, drama) read in modern French translation, relation of medieval literature to medieval culture and society. Prerequisite: FREN 324/325 or consent of instructor.

424 Renaissance Prose (AL)
Critical examination of French Renaissance thought through readings of major representative prose writers. Ability to understand spoken French required.

433 French Classicism 1660-1700
A study of literary texts in different genres: Tragedy, Racine; Comedy, Molière; Novel, Mme De Lafayette; Essay, Pascal; Poetry, La Fontaine.

469 20th Century Theater
Focuses on major playwrights and on such topics as surrealism, theater of the absurd, and comedy.

473 Advanced Composition
Quizzes on-line via the OWL system. Includes weekly writing exercises. Prerequisite: FREN 371.

475 Business French
Lecture and practice. A four-skill course conducted in French. Overview of French business, business practices, and the business environment within France and the European community. Frequent oral and written practice, including Internet research.

481 Techniques of Consecutive Interpretation (1st sem)
With lab. Historical background of consecutive interpretation. Acquisition of skills through lab practice in notetaking, organizing, and presenting information from one foreign language into English.

Prerequisite: fluency in one or more foreign languages.

482 Techniques of Simultaneous Interpretation (2nd sem)
With lab. Introduction to theoretical aspects of simultaneous interpretation and to current research in field. Acquisition of skills through lab practice in interpreter’s booth, with and without the text. Historical background; organization of the interpreting profession. Requires fluency in one or more foreign languages.

511 Introduction to Medieval French Studies
Introduction to the literary culture of medieval France, focusing on the origins of some major themes of Western literature: l’amour passion, le merveilleux, chivalric ideals, and the Grail Quest. Contemporary critical approaches emphasized along with close readings of texts. Introduction to Old French through the reading of some texts, others read in modern French translation.

564 Literature of Africa and the Caribbean
Cultural colonization and decolonization, the Négritude movement, contemporary writing in francophone West Africa, Haiti, and the French West Indies. Prerequisite: a 400-level course or consent of instructor.

572 Basic Methods of Teaching Language (1st sem)
Ideas and techniques for teaching all foreign languages at the secondary and post-secondary levels. Presentations made in class and in area schools. Prerequisites: fluency in the teaching language and completion of all other courses in professional education sequence.

573 Advanced Methods of Teaching Language (2nd sem)
The latest ideas and methods for teaching all foreign languages at the intermediate and advanced levels. For graduate students and practicing teachers. Topics include the use of authentic materials, technology, small group instruction, literature, poetry, and culture.

590R Renaissance Lyric: Petrarchan Poetry in Italy and France
An intensive introduction to Petrarch’s Canzoniere, the “founding text” of the dominant tradition of European Renaissance lyric, and to the literary phenomenon known as “Petrarchism” as it evolved in Italy and France in the 15th and 16th centuries. Poets include Petrarch, Veronica Franco, Lorenzo de’ Medici, Maurice Scève, Louise Labé, Du Bellay, Ronsard. Emphasis on mythological elements, gender, questions of intertextuality, and the close cultural relations between Italy and France in the period. Taught in English. Texts available in both English and French or Italian: majors in French or Italian do some of the course work in the original language. Same as ITAL 570B.

Italian Studies

312 or 306 Herter
Degree: Bachelor of Arts
Contact: Anthony Terrizzi
Office: 312 or 306 Herter, E24 Machmer
Phone: 545-2314, 6716, 2192
E-mail: amt@frital.umass.edu

The Field

The major in Italian Studies provides opportunities to study the field of Italian culture from several interdisciplinary perspectives. Students gain knowledge of Italian language and literature together with aspects of Italy’s art, culture, cinema, architecture and design, economy, geography, history, institutions, politics, and thought. Popular and dialect culture and Italian-American writings are a component. The program offers both scholarly and career orientations.
The Major

Students may pursue a broad curriculum in general Italian Studies, or combine Italian Studies with one of the following emphases: language and literature, history, film analysis, Italian-French critical theory, art history, business studies.

The prerequisite to the Italian Studies major is proficiency in Italian at the elementary level (ITAL 120 or 126 or equivalent).

Majors complete 36 credits:

Preliminary language requirement (6 credits): 230 and 240 Intermediate Italian I and II or 246 Intensive Intermediate Italian.

Two core courses (6 credits): 371 Advanced Grammar and Composition and one introductory course in the selected emphasis (e.g., Introduction to Italian Literary Studies, Italian Film, Modern Italy).

Eight emphasis courses (24 credits), which further the study of the area of emphasis selected for the major.

Copies of the courses required in each emphasis are available from the department office, 312 Herter, and from Prof. Terrizzi, 306 Herter, Prof. S. Maddox, 304 Herter, Prof. Stone, 305 Herter, and Prof. Sarti, 604 Herter.

The Courses

(All courses carry 3 credits unless otherwise noted.)

Note on Elementary and Intermediate Italian: No more than six credits may be earned for any combination of courses at the Elementary level (Italian 110 through 126). No more than six credits may be earned for any combination of courses at the Intermediate level (Italian 230 through 246).

110 Elementary Italian I (1st sem)
The four basic skills—speaking, reading, writing, and understanding Italian. For those with no previous experience in the language.

120 Elementary Italian II (2nd sem)
Continuation of ITAL 110; further development of the four skills: speaking, understanding, reading, and writing Italian. Prerequisite: ITAL 110.

126 Intensive Elementary Italian 6 cr
Acquisition of the four language skills: speaking, understanding, reading, and writing Italian. No previous knowledge of Italian required. Covers same material as 110, 120 with greater efficiency. Successful completion of ITAL 126 followed by 246 allows satisfaction of CAS language requirement in one year.

230 Intermediate Italian I (1st sem)
Review of first year grammar and further development of the four skills: speaking, reading, writing, and understanding. Prerequisite: ITAL 120 or consent of instructor.

240 Intermediate Italian II (2nd sem)
Toward fluency in reading, writing, and speaking Italian. Introduction to a variety of texts; grammar review as appropriate. Prerequisite: Italian at the 230 level.

246 Intensive Intermediate Italian 6 cr
Improvement of basic language skills for the motivated student. Particularly for those who plan to continue in Italian and/or to study in Italy. Follows and builds on ITAL 126 (or ITAL 110 and 120). Successful completion satisfies the CAS foreign language qualification and prepares for more advanced courses.

280 Language Suite Conversation (both sem) 2 cr with additional 1-cr Honors option
Designed as part of the living-learning community in Thatcher Language House.

324 Introduction to Italian Literature (AL) (1st sem)
Selections from a variety of literary texts; attention to methods of literary study and critical perspectives. Prerequisite: intermediate-level proficiency or consent of instructor. Not suitable for native speakers.

350 Italian Film (AT) (2nd sem)
Re-examines Italian neo-realism and the filmmakers’ project of social reconstruction after Fascism. How Italian film produces meaning and pleasures through semiotics and psychoanalysis, as a means to understand the specific features of Italian cinema, its cultural polities, and the Italian contribution to filmmaking. Taught in English.

371 Advanced Grammar and Composition (1st sem)
Intensive and systematic review of the structural patterns of Italian; development of competence and ease in writing Italian expository prose of various types and levels. Prerequisite: ITAL 240 or equivalent.

450 Italian-American Film: Visions of Everyday Violence (1st sem)
Films made by Italian-American directors influenced by Italian neo-realism and other European traditions. Also Italian-American actors. Key directors from the East Coast School (Scorsese, De Niro, Ferrara) contrasted with those whose work is derived from the Hollywood code (Coppola, Leone, Tarantino). The problem of “everyday violence” examined from a Freudian psychoanalytic perspective in terms of paranoia, psychosis or the alternative of healthy sublimation. Questions of genre (Western mythology), urban seriality, and European immigration explored in terms of identity and psychopathology. Italian directors engaged in Hollywood genres and Americans exploiting Italian characters (Wertmuller, Jarmusch, Leone). Film screenings in English. Taught in English.

481 Italian Civilization (1st sem)
Historical, literary, philosophic, and artistic aspects of Italian civilization. Understanding of Italian life, culture, and institutions.
487 Contemporary Italian Culture and Society
The construction of modernity in Italian culture and society. Emphasis on contemporary European developments and issues of economic integration. Topics include: literary and social movements (Scapigliatura, Futurism, and Fascism); institutions of art, architecture, design, fashion, politics, psychoanalysis, religion, and television; the status of women; questions of antisemitism and Jews. Documents examined include journalism, video interviews, and the writings of Eco, Gramsci, Landolfi, Musatti, Pasolini, Pirandello, Tabucchi, Saba, Svevo, Zanotto, others. Taught in English; majors study texts in Italian.

497 Italian Critical Thought and Interpretation
Examines the influences of Hegel, Heidegger, Nietzsche and Freud on contemporary Italian critical theory. Writers of literary theory, psychohistory, and postmodernism discussed in relation to deconstruction. Texts include Agamben, Eco, Corti, Ginzburg, Orlando, Timpanaro, and Vattimo, as well as Derrida and Lacan.

507 Dante and His Century
Close reading and discussion of Dante’s Vita Nuova and the Commedia. Asks why after almost seven centuries the Commedia remains central to the European literary tradition. Includes questions of medieval poetics, historiography, political theory, religion, philosophy, and art raised by Dante’s work. Taught in English. Italian majors are expected to read substantial portions in Italian.

514 Italian Chivalric Epic
The early Italian epic and the world of Quattrocento Italian chivalric myth. Works studied include Luigi Pulci’s Morgante and Matteo Maria Boiardo’s Orlando Innamorato, as well as other, minor literary works. Topics include the female warrior, magic, incantations and sorcery, the birth of an Italian self, historical vs. literary chivalric practices, the ideal knight, the destruction/creation of chivalric myth, the blurred boundaries between chivalric game and war, dragons and winged horses, the education of a knight, and various other topics to be chosen as a class. Students write several papers and deliver oral presentations. All work, oral and written, in Italian.

524 The High Renaissance (AL)
A critical review of high Renaissance culture in 16th-century Italy: poetry and magic, the prince and the courtier, history and political thought. Readings from Ariosto, Machiavelli, Guicciardini, Castiglione.

554 Neoclassicism and Romanticism
Italian literature of the late 18th and early 19th centuries within the context of European culture of the period: tragedy and revolution, poetry and self-portraits, the poetics of solitude. Readings from Vittorio Alfieri, Ugo Foscolo, Giacomo Leopardi.

564 Pirandello
Pirandello’s “revolutionary” impact on 20th-century theater through close study of Six Characters in Search of an Author, Henry IV, and As You Desire Me. Problems of avant-garde aesthetics as encoded in Futurism and Fascism. Recent theater productions and films of Pirandello’s work discussed.

565 20th-Century Italian Novel: Transition
The struggle of the individual and of groups to survive in a world often at war and almost always hostile. Works from such writers as Buzzati, Calvino, Cassola, Morante, Moravia, Vittorini, Levi, Ginzburg, Sciascia. Prerequisite: ITAL 325 or equivalent. Taught in Italian; nonmajors may write in English.

567 Modern Poetry
Italian poetry from Carducci to the present. Readings from Saba, Montale, Ungaretti, Zanzotto.

597C Calvino
Explores the wide range of the fiction of Italo Calvino, one of the most acclaimed and inventive European writers of the second half of the 20th century. Calvino’s vision of modern man and of the dilemma of the individual in relation to society, and the role of the fiction-writer as both social conscience and social critic. Taught in English; all texts available in English. Italian majors and minors encouraged to read some of the works in Italian.

597S Medieval and Renaissance Siena (1st sem)
Interdisciplinary study of the city of Siena, its history and culture, from 1200 to the end of the Sienese Republic in the mid-16th century. Topics include Dante’s Siena in the Commedia; literary and artistic achievements; urban and religious architecture; trade and the origins of European banking; contrade and the Palio; “civic religion” and its monuments; the Black Death of 1348; public and private piety and excess; Siena’s humanist Pope; St. Catherine and the cult of holy women; the 16th-century “academies”; Siena under the dominion of Florence and of Spain. Slides, videos, and substantial individual projects. Taught in English.
Germanic Languages and Literatures

510 Herter Hall

Degree: Bachelor of Arts

Contact: Harry Seelig
Office: 519 Herter
Phone: 545-4245

Head of Department: Professor Frank R. Hugus.
Professors Beekman, Cathey, Cocalis, Lennox, Malsch, Peter; Associate Professors Byg, Seelig; Assistant Professor Sullivan.

The Field

The Department of Germanic Languages and Literatures concerns itself primarily with the languages and cultures of more than 100 million people living in Central and Northern Europe: Germany, Austria, Switzerland, the Netherlands, Denmark, Iceland, Norway, and Sweden. In a time of political transformation in Europe and increasing cooperation between these nations and the United States in trade and commerce, technology and science, the environment, the arts, and leisure and sports, a mastery of their languages and a deeper understanding of their societies and cultures can open diverse opportunities for personal development and preparation for a professional career.

The program is structured to set the study of the Germanic languages and their literatures within the contexts of their respective cultures, including their historical, economic, political, philosophical, and cultural aspects. Strong interdisciplinary ties with other departments (music, drama, the visual arts, history, philosophy, political science, business) are encouraged. Members of different American and European faculties appear as speakers before the department or teach as visiting professors. Close cooperation with the Goethe Institute in Boston enriches the extracurricular program and acquaints students with many aspects of contemporary Germany, far beyond the strictly literary realm. German drama is occasionally performed and German film series are regularly offered, often in conjunction with the surrounding colleges. Lectures and performances which are sponsored by the German departments of Amherst, Mount Holyoke, and Smith colleges are open to all students and greatly diversify the cultural offerings in this field.

Advanced undergraduates have the opportunity to spend a year at the University of Freiburg or at one of the other universities in the state of Baden-Württemberg (Germany), in connection with the Freiburg/Baden-Württemberg Program of the University of Massachusetts. Exceptional undergraduates may be permitted to take graduate courses in the department.

The Major

The flexibility of the German Studies major permits students to develop a program of study which emphasizes either culture or literature. In addition to the traditional courses in literature and language, the department offers a series of courses in English (with readings and discussion in English), on aspects of cultural, political, and intellectual life in German-speaking countries. Students who wish to do so may combine study in the department with work in a different field (e.g., Hotel, Restaurant and Travel Administration; Management; Comparative Literature; Linguistics; or History.

Double majors are encouraged. All students, particularly those who intend to become secondary school teachers, are strongly advised to include one other modern foreign language in their curricula in order to enhance their career opportunities.

The department also offers elementary and intermediate language instruction in Danish, Dutch, and Swedish, as well as courses in the literatures of Scandinavia and the Netherlands. Majors in German Studies are urged to broaden their competence in Germanic languages and literatures by participating in the Dutch and Scandinavian offerings.

The Max Kade German Studies Center in Thatcher Residence Hall provides language practice and cultural activities in the context of campus living. Interested students should inquire when applying for campus housing.

Requirements for the Major

A total of 12 departmental courses is required from the following distribution:

A. The basic seven courses:
   - 310 Advanced German I
   - 320 Advanced German II
   - 311 Readings in German Literature
   - 331 German Literature 800-1700 or 341 Early German Culture 800-1700
   - 324 Modern German Culture 1700-Present
   - 425 Advanced Composition, Translation and Conversation
   - 584 The German Language

B. Five additional courses in either German Literature or German Studies from the following, provided that at least one course is taken from German Literature:
   - German Studies (taught in English)
   - 304 German Film
   - 365 Scandinavian Mythology

Career Opportunities

The German major prepares students for graduate school as well as employment in business, government, and education. The ability to read, write, and speak in a major world language other than English can greatly enhance an individual’s career options. In the expanding global economy, most of the nations of eastern Europe and western Asia are using German as their common (second) language, and multinational corporations are seeking highly skilled translators and interpreters on an unprecedented scale. Graduates of the department are employed in many different fields, including law, international management, medicine, comparative literature, film studies, history, political science, book publishing, and organizations concerned with trade and commerce, technology and science, leisure and sports, the environment, and the arts.

The Minor

Students considering a minor in German are encouraged to contact Professor Seelig or Professor Byg for advising on courses best suited to their interests.
Requirements
Five departmental courses including:
310 Advanced German I
311 Readings in German Literature
320 Advanced German II
341 German Civilization to 1700 (or German 331 or 342)
Plus one additional course in German Literature or German Studies (as listed under Major requirements).

The Courses
(All courses carry 3 credits unless otherwise noted.)

110, 120 Elementary German (both sem)
Dialogues, reading selections from print and electronic sources, and grammar exercises for basic communication, a good understanding of the fundamentals of German grammar, and an introduction to the traditions and institutions of the German-speaking countries. For those with no previous training in German. GERMAN 110 or equivalent is prerequisite to GERMAN 120.

197 Vikings and Their Stories: Saga Literature
The reading in translation of selected Old Icelandic sagas, the content and style of which emerged during the first European expansion towards the west. These excitingly told early ‘westerns’ discussed both as stories and in their historical and cultural framework.

230, 240 Intermediate German (both sem)
Literary and expository texts as well as audio-visual materials prepare students to read and discuss German fiction and non-fiction with understanding and enjoyment. Review of the chief aspects of German grammar. Stress is on reading facility and vocabulary with continued practice in speaking and writing. Prerequisite for 230, GERMAN 120 or equivalent; for 240, GERMAN 230 or equivalent. GERMAN 240 fulfills the Language requirement.

270 From Grimm to Disney: The German Folktales (AL) (1st sem)
The Brothers Grimm fairy tales, first collected in the early 19th century and including such well-known tales as Snow White, Cinderella, Rumpelstiltskin, and Little Red Riding Hood. Modern social, feminist, and psychoanalytical interpretations of the tales; the Grimms and their theories of folk literature; the origins and sources of the tales; and their modern reception and adaptation as children’s tales and adults’ literature and film. Conducted in English.

285 Seminar: Language Suite
Conversation (both sem) 2 cr with additional 1-cr Honors option
Designed as part of the living-learning community in Thatcher Language House. Improves knowledge of the German language with emphasis on oral skills. Builds vocabulary, develops ability to understand and communicate more freely by focusing on social and cultural issues.

297A Crusades and the Image of Islam
The medieval crusades and the image of Muslims and Islam in early historiography, theology, and especially literature, such as The Song of Roland, Wolfram’s Willehalm, and Arabic accounts. How European views of Islam and the East contributed to European expansionism and self-definition. Conducted in English.

304 German Film: From Berlin to Hollywood (AT)
A survey of prewar German cinema, including works of great directors who emigrated to the U.S., such as Lang, Murnau, and Lubitsch, followed by the Nazi cinema, post-war cinema in both German states, and the recent “second Americanization” of (West) German film.

310, 320 Advanced German I, II (both sem)
Expansion of vocabulary and extensive practice in speaking and writing, grammar review as needed. Prerequisite for 310, GERMAN 240 or equivalent; for 320, GERMAN 310 or equivalent.

311 Readings in German Literature
(both sem)
Introductory course to increase reading comprehension and fluency. Selected literary texts, mainly from the 19th and 20th centuries. Prerequisite: GERMAN 240 or equivalent.

331 Survey of German Literature from 800-1700 (AL)
A survey of older German literature and cultural and social history, from the early medieval beginnings to the High Courtly Period (Tristan und Isolde, Nibelungenlied), the Reformation (Hans Sachs, Luther) and the Baroque. Conducted in English.

341 Survey of Early German Culture 800-1700 (HS)
A broad survey of medieval to early modern German social and cultural history—music, art, architecture and literature, including The Nibelungenlied and Hildegard von Bingen. Conducted in English.

342 Survey of Modern German Culture: 1700 to the Present
Social, cultural, and intellectual history of German-speaking countries since the 17th century. Emphasis on great social and political shifts—the rise of the modern state, unification and division of Germany, the phenomenon of urban culture, the emergence of the modern family, the role of women; major intellectual and cultural movements—Enlightenment, Romanticism, Realism, Social Democracy, Jugendstil, 20th-century avant-gardes and right wing reaction leading to National Socialism, and contemporary issues. Conducted in English.

363 Witches: Myth and Reality (ID)
The image of the witch in witchcraft trials; what kind of women were accused of being witches in early modern Europe and North America. Mythological texts, studies on popular magic, prosecution records of witch trials, theories about female witchcraft, the social role of women, early dramas and poems about witches, woodcuts and paintings of witches. Conducted in English.

365 Scandinavian Mythology (AL)
(1st sem)
The evolution from primitive, shamanistic ritual to the sophisticated, multifaceted cosmology of the Vikings. Emphasis on the various aspects of mythology during the first millennium A.D. The myths and legends associated with members of the Nordic pantheon through written sources, archaeological evidence, and findings in the field of comparative mythology. Conducted in English.

370 19th Century German Thought: Marx, Nietzsche, Weber, Luxemburg, and Freud (I) (2nd sem)
Introduction in English to leading German thinkers of the 19th century, mainly Marx, Nietzsche, and Freud, with emphasis on philosophical rather than economic or psychological aspects and on the overall continuity of development. Readings from
each. Majors required to read certain texts in German.

372 Vienna 1890-1914 (AL)
Examines art, literature, and music in turn-of-the-century Vienna in a socio-historical cultural context with a focus on gender. Multimedia presentations. Conducted in English.

375 Hitler’s Myth of a Thousand-Year Reich

379 Contemporary Germany (I)
Historical, political, economic, and cultural aspects of post-war Germany. The development of the two German states as reflected in their different social systems, their literature, arts, education, religious life, media, and their way to unification. Readings in recent German history, essays and novels. German majors required to read texts in German. Conducted in English.

425 Advanced Composition, Translation, and Conversation
Continuation of 310 and 320. Emphasis on writing German (translation into German and free composition). Prerequisite: GERMAN 320 or equivalent.

432 Brecht and Modern Drama
Includes student reports. Twentieth-century drama in German, concentrating on Bertolt Brecht, his principal plays and theory (epic theater, estrangement). Post-World-War-II dramatists mainly in relation to tradition created by Brecht: Friedrich Dürrenmatt, Peter Weiss, and some works from East Germany. Prerequisite: GERMAN 311 and 310, or equivalent.

584 The German Language (2nd sem)
The origins and history of the German language, its relation to the Indo-European language family, particularly in relation to English. Prerequisite: GERMAN 240 or equivalent.

592C Seminar: The German Poem—Lied (1st sem)
A detailed study of the poetic and musical structure in representative art song settings of the 19th and early 20th centuries.

Aspects of German literary history and lyric poetry. Equal emphasis given to the poem and its setting, so that students whose previous experience is chiefly either literary or musical are not at a disadvantage.

Danish

190A Hans Christian Andersen: Tales, Plays, and Prose (1st sem)
A representative sampling from Andersen’s tales. Some of the author’s lesser-known poems, plays, novels, travel books. All readings and discussion in English.

Dutch

110, 120 Elementary Dutch
Emphasizes understanding, grammar, and reading. Class participation essential.

230, 240 Intermediate Dutch
Emphasizes advanced reading comprehension, conversation, and composition skills. Participation essential. Prerequisites: DUTCH 110 and 120, or DUTCH 126, or consent of instructor.

Swedish

110, 120 Elementary Swedish
Introduction to Swedish for students with no previous knowledge of the language. Reading, speaking, and writing emphasized. SWEDSH 110 or equivalent is prerequisite for SWEDSH 120.

230, 240 Intermediate Swedish
Vocabulary, grammar, discussion, readings, speaking practice. Some cultural and historical background. Weekly essays in Swedish. Prerequisites: SWEDSH 110 and 120 or 230 or consent of instructor.

History

612 Herter Hall

Degree: Bachelor of Arts

Contact: Joye Bowman
Office: 611 Herter
Phone: 545-6757

Chair of Department: Professor Kathy Peiss.

Professors Barton, Berkman, Bowman, Cantor, Drake, Glassberg, Higginson, Jones, Laurie, McFarland, Minear, Nissenbaum, Owens, Peiss, Pelz, Rausch, Rearick, Richards, Sarti, Shipley, Story, Swartz, Tager, Wickwire, Wilson; Associate Professors Altstadt, Boyle, Gordon, Levy, Nightingale; Assistant Professors Bliss, Miller, Nash, Ogilvie; Adjunct Faculty Berkowitz, Bracey, Hafertepe, Lester, O’Brien, Sinha, Shannon, Stern.

The Field

History is the study of the past based on finding, evaluating, and interpreting recorded evidence. It is a discipline that seeks both to understand the past in its own terms and to explain the present in light of the past. Historical fields are usually defined by period, place, and theme—for example, modern American cultural history. The history curriculum is intended to encourage the exploration of the past in a variety of fields and to foster the skills necessary to discover and express effectively an understanding of the past. Generally, courses of greater breadth are offered at the 100 level and courses of greater depth are offered at the upper levels. Often but not always, the higher the level the smaller the class. The department offers honors courses at all levels and encourages qualified majors to enroll in Commonwealth College. History honors courses are generally taught as seminars.

The department offers a variety of prizes, internships, scholarships, and extracurricular activities to reward academic achievement in history and to enrich classroom learning. A history club, organized and run by students, is open to both majors and non-majors. Club activities include trips to historic sites, lectures, and social events. The national history honor society, Phi Alpha Theta, has a chapter at the University. Any undergraduate or graduate student with a GPA in history of 3.1 or above, with at least 12 completed history credits and a general GPA of at least 3.0, may apply. The department also encourages majors to take part in study abroad programs.
The Major

History majors must complete 12 courses totaling at least 36 credits with a minimum GPA of 2.0, distributed as follows:

A. Two to five 100-level courses.
   1. One of the following pairs required:
      100-101 Western Thought and Culture
      102-103 Western Thought and Culture, Honors
      140-141 European History
      142-143 Western Thought and Culture, Honors
   2. Optional: Up to three other 100-level courses if one is a Third-World course.

B. Six to nine courses 200-499

C. One course numbered 591-595. This proseminar involves research and writing, to be completed before the second semester of the senior year (normally in the junior year)

D. A pre-1500 course from among the following:
   100, 102, 114, 130, 160, 180, 300, 301, 302, 303, 304, 340, 345 or the equivalent. (The list is updated each semester by the Chief Adviser.)

E. At least two non-western courses (100-level or upper-level, in any combination) to be selected from the following areas: Africa, East Asia, Latin America, Middle East. A fifth 100-level course may be taken to fulfill this requirement.

Restrictions

1. No upper-level history course may be taken elsewhere without prior approval of the Director of Undergraduate Studies. Majors, including transfer students, must take a minimum of four upper-level courses in the department.

2. History courses taken Pass/Fail will not be counted toward requirements for a major.

3. No history course in which a grade of D or lower has been earned will satisfy requirements for the major.

4. If appropriate in subject matter and with prior approval of the Director of Undergraduate Studies, the proseminar (591-595) may be used to satisfy requirements D and E above.

5. Majors may count no more than 20 history courses toward the B.A. degree (a total of no more than 60 credits, in lower- and upper-level work).

Career Opportunities

The study of history provides majors with the research, analytical, and communication skills necessary to every type of career. These skills include the ability to read quickly and pick out important points, to assimilate and synthesize information from a variety of sources, to present information effectively in oral and written form, and to make an informed judgment and to argue its merits. Students of history learn how to ask pertinent questions and to find answers through research and logical thought. In short, history is a particularly appropriate preparation for careers in law, journalism, government service, diplomacy, business, resource management, and teaching.

The Minor

Requirements

An undergraduate minor in history requires a minimum of six courses totaling not less than 18 credits and distributed among the lower and upper level as follows:

1. Transfer credits toward the minor will be granted only for introductory courses.
2. The four upper-level courses must be taken at this University.
3. No history course taken on a Pass/Fail basis may count toward the minor.
4. No history course in which a grade of D or lower has been earned will satisfy requirements for the minor.

The Courses

(All courses carry 3 credits unless otherwise noted.)

100 Western Thought to 1600 (HS) (both sem)
Survey of the history and culture of Western Civilization through the age of the Reformation. Topics: Greece and Rome; rise of Christianity; “decline and fall” of the Roman Empire; formation of the Medieval World; Renaissance and Reformation.

101 Western Thought Since 1600 (HS) (both sem)
Major historical developments from the beginning of secular state systems in the 17th century, with emphasis on Europe. Topics include the Scientific Revolution, Enlightenment, nationalism, socialism, diplomacy and war. Coverage extends to the declining role of Europe in world affairs since World War II.

102H Honors Western Thought to 1600 (HS) (1st sem) 4 cr
Honors version of HIST 100. Seminar with extensive reading, discussion, and writing. Limited to 15 students.

103H Honors Western Thought Since 1600 (HS) (2nd sem) 4 cr
Honors version of HIST 101. Seminar with extensive reading, discussion, and writing. Limited to 15 students.

110 Problems in World Civilization I (HSD)
An exploration of some of the most ancient cultures of the world: Mesopotamia, Egypt, India, China, and Meso-America through ancient primary sources and artifacts.

111 Problems in World Civilization II (HSD)
The development of the modern world, with particular attention to colonialism, imperialism, and the revolutionary movements for national liberation.

112 Introduction to World Religions (ID)
Focus on major world religions—their history, teachings, and role today in Islam, Judaism, and Christianity; the interrelations of religion and culture in the modern world.

114 History of Chinese Civilization: Ancient Origins to the End of the Mongol Era (HSD)
The historical patterns and salient cultural elements of China from ancient times to the beginning of the early-modern era. Topics include: ancient myths and the archaeological record; Confucianism, Daoism, and Legalism; Buddhism; imperial rule; law, crime, and punishment; society; artistic and literary traditions; urbanization and commercialization; China’s interaction with neighbors.

115 History of Chinese Civilization: Early Modern to the Present (HSD)
The history and culture behind China’s emergence as a modern power. Topics include: heritage of the Ming and Qing dynasties; Western maritime trade and naval power; Christian missionaries and Western educators; peasant rebellion and overthrow of imperial rule; Chinese nationalism, the Marxist-Maoist order; China as contender for superpower status.
116 History of East Asian Civilization: Japan (HSD)
Japanese civilization. Emphasis on racism and ethnocentrism in non-Japanese perceptions of Japan; on Japanese literature; on the era of the Pacific War; and on Japan’s economic development since 1945.

120 Latin American Civilization: The Colonial Period (HSD)
General view of the cultural, economic, and political development of Latin America, 1492 to 1824. Topics include the Iberian and Indian backgrounds; Spanish and Portuguese imperial organization; role of Indians, Blacks, and Europeans in the New World; the coming of independence.

121 Latin American Civilization: The National Period (HSD) (both sem)
A survey of the political, economic, and cultural development of Latin America from 1824 to the present. Emphasis on Mexico, Argentina, Brazil, and Cuba. Topics include social and economic change, 20th-century revolutions, and Latin American-U.S. relations.

130 Middle Eastern History I (HSD) (1st sem)
Survey of social, political, and cultural life in the Middle East from the rise of Islam in the seventh century to the Ottoman Turkish conquest of Constantinople in 1453. Topics include end of the Classical Mediterranean world; Arab Islamic conquests; development of Islamic societies, culture, and politics; rise of the Ottoman Empire; relations between the Middle East and Europe.

131 Middle Eastern History II (HSD) (2nd sem)
Survey of social, political and cultural life in the Middle East from the Ottoman Turkish conquest of Constantinople in 1453 to the post-World War II period. Topics include impact on the Middle East of the shift in world trade from the Mediterranean to the Atlantic; social, political, and cultural change in the Ottoman Turkish empire; Ottoman, Persian, and European rivalries; imperialism and revolution; World War I and its aftermath.

140 European History 1500-1815 (HS) (both sem)
A survey of European history, 1500-1815. Topics include the Renaissance, the discovery and conquest of America, the Ref-

141 European History, 1815 to Present (HS) (both sem)
Industrialsm, liberalism, socialism, the unifications of Italy and Germany, political and social change, imperialism, the Russian Revolution, the two world wars, and postwar trends.

142H Honors European History, 1500-1815 (HS) (1st sem) 4 cr
Honors version of HIST 140. Seminar with extensive reading, discussion, and writing. Limited to 15 students.

143H Honors European History, 1815 to Present (HS) (2nd sem) 4 cr
Honors version of HIST 141. Seminar with extensive reading, discussion, and writing. Limited to 15 students.

150 Development of American Civilization to 1876 (HS) (both sem)
The development of social, political, economic, and intellectual life in the United States from Native American settlements to 1876. Topics include Puritanism, slavery and anti-slavery, Indian relations, religious reform as well as such events as the Revolution and Civil War.

151 Development of American Civilization Since 1876 (HS) (both sem)
The development of social, political, economic, and intellectual life in the United States from 1876 to the 1980s. Topics include late 19th-century industrialization, the farm crisis, urbanization; emergence as a world power; the Progressive Era; the 1920s, the Depression, World War II; domestic problems and foreign relations since 1945. Several sections, some emphasizing films.

152H Honors American Civilization to 1876 (HS) (1st sem) 4 cr
Honors version of HIST 150. Seminar with extensive reading, discussion, and writing. Limited to 15 students.

153H Honors American Civilization Since 1876 (HS) (2nd sem) 4 cr
Honors version of HIST 151. Seminar with extensive reading, discussion, and writing. Limited to 15 students.

154 Social Change and the 1960s (HSD) (alt yrs)
Beginning with the Supreme Court school desegregation decision in 1954 and ending with the death of Martin Luther King, Jr., in 1968, a year-by-year examination of events and persons that created the period known as the Sixties.

160 History of Africa to 1500 (HSD)
Africa’s ancient past from the migration of people out of Africa in the Paleolithic era to the growth of empires and states in Africa’s western and central savanna regions; the role of religion in the making of African states and cultures.

161 History of Africa Since 1500 (HSD)
African and European imperialism, nationalism, and independence; how these developments have changed the life and culture of African people.

170 Indian Peoples of North America (HSD)
The diverse histories of Indian Peoples of North America from their origins to the present. The Indian perspective on events through understandings of native culture and self-determination, examining social, economic, and political issues Indian people have experienced. Emphasis on diversity, continuity, change, and emerging pan-Indianism.

180 Western Science and Technology I: From the Greeks to the Scientific Revolution (HS) (1st sem)
Focus on the birth of Western science in the rational cosmology of the ancient Greeks, on its transmission to medieval Europe, and its eventual overturning in the Scientific Revolution of the 16th and 17th centuries.

181 Western Science and Technology II: From the Enlightenment to the Cold War (HS) (2nd sem)
Science in the modern world from the Enlightenment to the Cold War. Key scientific issues of the modern age, the social organization of science, the place of the scientific community in larger social and cultural context, and the expanding relationship between science and modern technology.

300 Ancient Greece
A political and cultural history of Ancient Greece from the Trojan War to Alexander.
Emphasis on how the Greeks themselves saw and understood their world. Text and primary sources: Homer, Hesiod, Archilochus, Herodotus, Sophocles, Euripides, Thucydides, Aristophanes, Plato.

301 The Roman Republic
Rome from its origins through the 6th century; the development of Roman political, social, and religious concepts in relationship to the historical events and social conflicts that gave rise to them. HIST 397 The Roman Empire is the sequel to this course.

302 Early Middle Ages
European history from 3rd to 11th century. Disintegration of Roman Empire, Germanic invasions, rise of Christianity, origin and expansion of Islam, age of Charlemagne, Vikings, feudalism, and manorialism.

303 Later Middle Ages
European history, ca. 1050-ca. 1350 A.D. Revival of learning, scholasticism, medieval capitalism, church-state conflicts, evolution of national states, “decline and fall” of medieval world.

304 Late Middle Ages/Early Renaissance, 1300-1494
Italian culture, society, and politics from Dante to Machiavelli. Development of historical consciousness and idealization of antiquity, social structure and urban environment in Italian city-states, literature and art in their ideological settings, formation of balance of power, development of political theory.

305 Late Renaissance and Protestant Reformation, 1494-1600
Origins of modern Europe through transformations in Christianity, political thought, and culture, including origins, course, and effects of the Protestant and Catholic Reformations, rise of the modern state system, beginnings of European colonialism, social and economic changes; developments in education, literature, philosophy, and the arts.

307 The Enlightenment
European and American thought in the 18th century. The emergence of public intellectuals, social science, democratic discourse, and revolutionary ideology.

310H European Political Diplomacy, 1870-1914
The internal politics and foreign policies of the major European powers before 1914. Emphasis on interpreting the interrelationship between domestic developments and international alignments in the period after the unification of Germany and the Franco-Prussian War.

311H European Political Diplomacy, 1914-1945
Domestic and international developments in the histories of the major European states. The interrelationship between domestic affairs and international politics; the adjustments necessary from the war, the peace treaties, and vain efforts to return to prewar normalcy. Developments leading up to World War II.

313 European Intellectual History of the 19th Century
Romanticism and positivism as twin heirs of the Enlightenment in about 20 French, German, and English thinkers from Kant and Hegel to Nietzsche and Freud. Secularization and tension between individualism and collectivism stressed. Applications to current problems.

314 European Intellectual History of the 20th Century
Existentialism, socialism, psychoanalysis, and their applications to cultural criticism in a wide variety of thinkers. About two dozen excerpts illuminate the nature of humanism, responses to concentration camps, and the state of culture in the 1970s.

315 History of Russia I: The Tsarist Era
Survey of Russian history from the 9th to 20th centuries. Major themes: the development of absolute, centralized monarchy; Russia’s cultural and political interaction with its neighbors, including the Byzantine Empire, the Tartars, Poland, and Western Europe.

316 History of Russia II: The Soviet Era
Russian history in the 20th century. Covers the fall of the tsarist monarchy, the Russian Revolution of 1917, and the rise, development, and collapse of Soviet communism. Themes: Communist ideology, economic development, political terror, dictatorship, and the non-Russian minorities.

317 Russian Revolution
The revolutionary period in the Russian Empire from circa 1900 to the revolutions of 1917 and the mechanisms of establishing Soviet power. The 19th century intellectual and social trends that form the basis of later revolutions. The Russian Empire and the USSR as multinational empires; the non-Russian as well as Russian populations; the differences in their thought and experiences in all revolutions, the civil war, and relationship to Russian power.

321 Modern Scandinavia
Emphasizes the development of Sweden and Finland from the 1800s to the 1960s, Norway, Denmark, Russia, and Germany, as related to the history of northern Europe.

325 Military History of Modern Europe: the First World War
The First World War in terms of background, historiography, specific battles, and the home front. The war and related issues from the point of view of all participants. The literature of the war and its cultural and psychological consequences. At least four films shown outside class time.

327 Modern Italy
The history of Italy since national unification. How liberalism, fascism, communism, and Catholicism have shaped the contours of Italian society. Modern Italy in a comparative perspective that includes European and non-European societies.

330 English History to 1688

331 English History 1688 to Present
Georgian England, American Revolution, Industrial and Agricultural Revolutions, French Revolution and Napoleonic Wars, parliamentary reform, growth and decline of British Empire, Darwinism, Liberalism, World Wars I and II, and the welfare state. Dominant personalities such as Walpole, both Pitts, Peel, Gladstone, Disraeli, Lloyd George, and Churchill.
337 Victorian England
British history from 1815 to 1901. All major aspects of Victorian life and society; effort to relate subjects to their cultural and literary context.

339 British Empire and Commonwealth Since 1783 (HS)
Broad survey of the many parts of the British Empire, why and how those parts were acquired, what political or social philosophy motivated the types of government they were given, and why and how they obtained their freedom.

340 Civilization of Islam I
History of Islam from the time of Mohammed to the present. The development of Islamic thought, practice, beliefs, and institutions. Teachings of the Qu’ran, the Traditions of the Prophet, Islamic Law, Sufism (mysticism) and the Islamic response to the modern world.

342 Civilization of Islam II
A survey of Islamic thought in the 20th century. The encounter of Islam with the west, the reaction to colonialism and Zionism; the development of Islamic modernism, socialism and revolutionism; readings from translated works of ideologies such as Afghani, Abduh, Khomeini, Qadhai, Shariati, and Mawdudi.

343 Europe and the Middle East
Imperialism and its effects in the Middle East and North Africa in the 19th and 20th centuries; emphasis on Algeria, Egypt, Palestine/Israel, and Iran.

344 History of Canada
The fur trade, the struggle between Britain and France, immigration, the political struggle by reformers, growth of independence from Great Britain, federation, westward expansion, the Northwest Mounted Police, Riel’s rebellions, the Canadian Pacific Railway, the growth of French separatism.

345 History of China: Song to the End of the 19th Century
Late-imperial China during the Song, Yuan, Ming and Qing dynasties, with special emphasis on China’s contacts with the maritime nations of the West and Japan from the 16th through the 19th centuries. How and why the Middle Kingdom’s ancient cultural traditions were assailed by internal and external forces.

346 History of Modern China: The 20th Century
The personalities, events, and forces that shaped China during the last century: collapse of the imperial order; warlordism, foreign invasion; political and cultural revolutions; Mao and the Chinese Communist Party; the struggle to “modernize” China’s economy, society, and culture; role of China in today’s world.

347 History of Mexico

350 American Colonial History to 1763
The complex and varied forces which interacted to create the British North American Colonies. The evolution of England, Middle, and Southern Colonies from early beginnings to maturity in the 1760s. Previous American history survey course helpful. Honors option available.

351 American Revolutionary Era
Colonial American preconditions, origins of the Revolution, controversies leading to independence, the role of individuals, war period, structuring new governments and society, problems of the nation to 1789. Social, political, intellectual issues, and new interpretations stressed. Previous American history survey course desirable.

352 The Early Republic
The age of Washington, Jefferson, and Jackson, with special emphasis on the political, social, and economic developments of the period.

353 The Civil War Era
The Civil War era as the central epoch in American history; the crucial issues: development of sectional hostilities; why and how the war came, course and conduct of the war; attention to Lincoln and emancipation. Emphasis on the people. Biographies, narratives, and historical fiction.

354 History of Mexico

355 American Colonial History to 1763
The complex and varied forces which interacted to create the British North American Colonies. The evolution of England, Middle, and Southern Colonies from early beginnings to maturity in the 1760s. Previous American history survey course helpful. Honors option available.

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358 U.S. Between the Wars
An examination of the dramatic social, political, cultural, and technological changes experienced by the generations coming of age in the 1920s and 1930s. Through class discussions, short essays, and an optional research paper, students analyze a variety of sources from and about the period, including statistical surveys, motion pictures, art, and literature.

359 The U.S Since Pearl Harbor
The Cold War, from Hiroshima through Vietnam, the New Politics of post-New Deal era; multiple crises of American society and culture in postwar years. Some knowledge of postwar history, politics, or culture desirable.

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366 American Thought and Culture I (HS)
A survey of American social, cultural, and intellectual history from 1630 to the Civil War. Subjects include Puritanism, religious revivals, republicanism, and such reform movements as anti-slavery, phrenology, and sexual hygiene. Emphasis on close reading of primary sources: sermons, poems, essays, and fiction (e.g., Uncle Tom’s Cabin). HIST 150 or the equivalent useful.

367 American Thought and Culture II (HS)
A survey of American social/cultural/intellectual history from the post-Civil War period to the recent past. Developments in art, architecture, literature, philosophy, religion; major social themes and trends. Survey course in post-Civil War American history helpful.

368 U.S. Constitutional History I
Survey of American legal and constitutional history from its Anglo-Saxon origins through Lincoln’s use of presidential power during the Civil War. Topics include English common law, early colonial legal practices, the Constitution, the Articles of Confederation, the Marshall and Taney courts, presidential power under Lincoln. Some background in American history to the Civil War useful.

369 U.S. Constitutional History II
The history of American constitutional law from the Reconstruction to the present. Not a casebook course. Major legal constitutional developments, especially the 14th Amendment—its evolving character and its application. In the 20th century, civil liberties issues and cases; litigation
involving nation-state relations, the commerce clause, apportionment, criminal justice cases, etc. Survey course in post-Civil War America to the present helpful.

379 American Westward Expansion (HSD)
Expansion of European population in North America from the earliest settlements to 1900. Patterns of conflict and cooperation with native peoples. The diverse meaning of the “frontier experience” for men, women, and various racial and ethnic groups.

381 The U.S. and the Cold War, 1917-1990
Events in American diplomatic history from 1900 to present, stressing habits, patterns, and trends that may have influenced these events.

382 The City in Modern U.S. History (HSD)
The origins of the social, political and spatial dimensions of the modern urban environment. Emphasis on the common factors that engendered the modern city; rural-urban migration, “community,” housing crisis, political machines and reformers, rise of the black ghetto, urban disorders, the skyscraper and city planning. Good factual knowledge of U.S. history required.

383 American Environmental History (HS)
The interaction of humans with the natural environment of North America since European settlement; the ways in which Americans acted over four hundred years to shape their environment, as well as shared their perceptions of the environment through painting and photography, nature writing, travellers’ accounts, fiction, and material culture.

385 History of Modern Boston, Early 19th Century to Present (HSD)
Survey/analysis of origins of modern Boston and its development as a metropolis in the context of Massachusetts and U.S. history, from 19th-century industrial beginnings to present. Boston and the state as typologies for urbanization in the nation. Subjects include: creation of factory towns and women and child labor, Irish immigration, industrial history in the Gilded Age; urbanization, class conflict, immigration/assimilation, machine politics and reform, urban renewal and the rise of service and high-technology industries, racism, school desegregation, and violence in Boston and the metropolitan area.

386 A Survey of World War II
Emphasis on European origins and world consequences; the role of ideologies and social systems on military strategy; weapons development, major battles, key individuals. Attention to U.S. participation, notably in the Pacific.

387 History of the Holocaust
Destruction of the Jews of Europe. Topics include antisemitism, the rise of Nazism, treatment of Jews within Germany between 1933 and 1939, plans for the “final solution” and their execution, life and death within the concentration camps. Lengthy readings, some of them emotionally taxing. Sophomore level and above.

388 U.S. Women’s History to 1890 (HSD)
Surveys the social, cultural, economic and political developments shaping American women’s lives from the colonial period to 1890, and explores women’s participation in and responses to those changes. Topics include: the transformation of work and family life, women’s culture, the emergence of the feminist movement, sexuality and women’s health, race and ethnic issues. Sophomore level and above.

389 U.S. Women’s History since 1890 (HSD)
Explores the relationship of women to the social, cultural, economic and political developments shaping American society from 1890 to the present. Examines women’s paid and unpaid labor, family life and sexuality, feminist movements and women’s consciousness; emphasis on how class, race, ethnicity, and sexual choice have affected women’s historical experience. Sophomore level and above.

397 Special Topics
Roman Empire
Political, social, and psychological universe of the Roman Empire through ancient texts and artifacts.

Islamic Revolutionary Movements
Modern revolutionary movements in Islam. Exploration of the context, dynamics, structures, leadership, and ideologies of Islamic revolutionary movements in India, West Africa, Iran, and the Arab World from 1700 to the present.

Industrialization and Social Change in Southern Africa
The social origins and historical evolution of the present crisis in southern Africa.

Women in Contemporary African History
Women in 20th-century Africa as reflected in the literature of several of the brightest young African writers; attention to Nigeria, Senegal, Mali, Botswana, and South Africa.

National Liberation Struggles
The roots of African underdevelopment, the European partition of and scramble for Africa, and the general nature of decolonization and the problems of independence and neo-colonialism.

U.S. Political History
Changes in American political conflicts and institutions from the adoption of the constitution to the present. Focus on political parties, public policy, and ideology.

The Scientific Revolution 1500-1700
The transformation of Western ideas about the constitution of Nature and the place of natural knowledge in society. The nature of that transformation and the new relationships between authority, political power, and the natural knowledge generated by the New Science and the experimental philosophy. Focus on Copernicus, Galileo, Descartes, Bacon, and Boyle.

402 U.S. and East Asia Relations
American and East Asian relations from both sides of the Pacific over the past 150 years. Each week, discussion of one of the core readings or more. Students write research paper on an aspect of the subject of their choice, which forms basis of a report and class discussion later. Some background in U.S. or Asian history helpful.

History of Christianity
History of Christianity from Judaic roots to present. Rise of Christianity in the Roman World; evolution of religious practices, beliefs, and institutions; interaction with secular authority, science and philosophy, other religions; Protestant and Catholic Reformations; global missionary activity; Christianity in the modern world. All Christian denominations; the total Christian experience. Upperclass standing and some history background desirable.
Journalism

427 Fascist Movement and Ideas
European fascist movements; comparative approach, promises and performance. The ideology, social bases of regimes, personalities and aims of leaders, role of racism and war.

433 U.S. Science and Technology II: From Edison to the Bomb
Edison and Oppenheimer bridge two fundamental transformations in modern science—its linkage to late 19th century industrialization and its essential involvement with national security. The course of science and technology from the first through the second transformation.

440 Modern Central America
Regional history from 1821 to the present. Topics: colonial background, independence movement, conservativism, liberalism, economic dependency, U.S. foreign policy, covert operations, regional integration, foreign capital, militarism, changing role of the church, guerrilla warfare, revolution.

492 Seminar
Development of Modern Warfare
The transformation of warfare from its early aristocratic forms to the modern era of industrialized, popular, and revolutionary conflict.

493A Colonial Africa
The meaning of colonialism in Africa. The evolution, implementation, and development of European colonialism. Also, the demise of the system. The meaning of colonialism for the common people.

493H Intellectual Origins of Colonialism
The last vestiges of colonialism are fast becoming historical facts, but few people in the former colonizing countries understand colonialism: the origins of colonial policy, its conjuncture with other economic and political programs.

591-595 Proseminar in History
Research and writing of one or more substantial papers. Various topics of broad interest. See department for specific list. Majors only.

108 Bartlett Hall
Degree: Bachelor of Arts
Contact: Norman Sims
Office: 108 Bartlett
Phone: 545-1376

Chair of Department: Professor Norman Sims.
Professors Blais, List, Whitehead; Associate Professor McBride; Assistant Professor Israel; Visiting Associate Professor Du Bois; Adjunct Professors Newton, Roche, Simurda.

The Field
The goal of the Journalism curriculum is, in the words of one teacher, “the challenging of intellectually curious students to think self-critically about the world in which they live . . . producing a thinking journalist who is skilled rather than a mere ‘skilled journalist.’ ” The major provides a grounding in a liberal arts context in the basic journalistic disciplines of reporting, writing, and editing, and in the critical approach to the cultural, historical, philosophical, legal, and ethical foundations of journalism.

The Major
1. JOURN 300 Newswriting and Reporting (4 cr), plus at least one advanced writing course offered by the department.
2. Any two of the following five courses: JOURN 312 Journalism and Law; JOURN 320 History of American Journalism; JOURN 345 Media Criticism; JOURN 360 Ethics; and JOURN 450 Freedom of the Press.
3. At least four additional elective courses from the department, numbered 200 and above, for a total of at least 26 credits in Journalism courses, but no more than 36. Neither Pass/Fail credits nor internship credits may be counted toward these requirements. No more than three credits of independent study may be applied to the major.
4. A formal minor in another department or program (except Communication), or, when no formal minor exists, 15 credits in courses numbered 200 or above in an individual concentration, with the written approval of the department chair.

Students are encouraged to consider studying at a university outside the United States, or completing an internship. International study and mastery of a language other than English enrich the academic experience, and internships enhance career opportunities in journalism and related fields. Students thinking about international study or internships should meet with an academic adviser as soon as possible to schedule requirements for the major during semesters in residence on campus.

Admission to the Major
New majors are admitted to the program after they have made substantial progress in General Education and language requirements. Entering members of the freshman class can designate a pre-Journalism major, CAS/J. Application to the major requires a grade transcript; please check with the department for deadlines in applying. Students should apply during the first semester of the sophomore year. Transfer students admitted as sophomores or juniors are urged to obtain application materials from the department office during the advising period.

Career Opportunities
Journalism majors acquire qualifications for positions in which reporting, research, writing, and editing are central. These may include work for newspapers and other news organizations, book publishing, public relations, and government agencies. The major is also recognized as strong liberal-arts preparation for graduate study in such fields as journalism, mass communication, history, advertising and public relations, or law.

The Courses
(All courses carry 3 credits unless otherwise noted.)

225 Readings in Journalism
A tour of journalism during this century, including works by such journalists as Ida Tarbell, H.L. Mencken, A.J. Liebling, Walter Lippmann, James Agee, Jessica Mitford, Hunter Thompson, Joan Didion, and Bob Woodward. Focus on the responsibility of the press in a democratic society and the growing awareness of journalists as social commentators and artists. Topics vary from semester to semester.

296, 396 Independent Study
298, 398 Practicum: Journalism Internship (both sem) 1-9 cr
Individual field study and practice for a semester or a summer in news organizations, public agencies, or elsewhere. Part-time arrangements possible. Internship credit divided between Pass/Fail in JOURN 298 and 1-6 graded credits in JOURN 398. Prerequisites: JOURN 300, 45 completed credit hours, and a grade point average of 2.5, or consent of director of internships.

300 Newswriting and Reporting (both sem) 4 cr
With lab, field work. Standards and practices in gathering and writing news; small sections under intensive instruction. Basic keyboard skill necessary. Required for majors; satisfies Junior Year Writing requirement.

301 Intermediate Reporting 4 cr
Lecture, discussion, field work. Reporting theory and practice beyond the elementary level, emphasizing reporting of public affairs. For majors, with preference by seniority. Prerequisite: JOURN 300.

310 The Press and the Third World (2nd sem)
Examines U.S. media efforts to report the problems and achievements of Third World nations; Third World nations’ charges of imbalance in the flow of information between developed and developing countries; the efforts spearheaded by Third World nations, within and outside the United Nations, to expose and correct this imbalance.

312 Journalism and Law
Legal concepts underlying freedom of the press, censorship, defamation, privacy, free press/fair trial, contempt, obscenity, access, fairness doctrine. Case study approach emphasizing the principles and philosophy behind media law.

320 History of American Journalism (HS) (1st sem)
The 18th-century development of press freedom under the First Amendment, how that freedom played out in the 19th century, and the constraints on 20th-century media. Attitudes of government, society, and the media toward press freedom emphasized.

335 Introduction to Public Relations
A basic introduction to the practice of public relations as a management tool in corporations, non-profits, and government. Analysis of media campaigns, the influence of public relations on the news, and the relationship between news organizations and government agencies.

345 Media Criticism (both sem)
The shift in the role of the journalist from describing events to theorizing about conditions; different ways of evaluating American television. Students write at least two critical essays and several short pieces.

360 Journalism Ethics
Case studies, discussion, research. Rights, moral obligations, social responsibilities of journalists; relation of philosophic ethics to the professional ethics of the journalist; development and relevance of professional codes of conduct; typical moral dilemmas that face the journalist in areas such as privacy, truth-telling and respect for the rights of others.

375 News Editing 4 cr
Lecture, discussion, newsroom practice. Theory, techniques, and standards of editing news. Intensive practice in story editing, headline writing, publication layout. For majors. Prerequisite: JOURN 300.

391 Seminar: Travel Writing and Photojournalism
Requires a group trip to Europe or Mexico. Students learn about travel writing, cultural reporting, and digital photography using Photoshop. A photo essay, a travel article, and several readings required. Fall semester sign-up.

392 Seminar: Advanced Reporting (both sem) 4 cr
Seminars in such specialties as court reporting, social reporting, broadcast narratives, nonfiction narrative writing, science writing, and other areas. Offerings vary each semester.

393 Seminars
Introduction to Photojournalism
Modern image processing for both print and on-line media. Topics include: basic camera, flash, and lens techniques; film and exposure; composition; digital image processing; news, feature, and sports photography; ethics, and credibility in the age of the digital image.

Writing Broadcast Narratives 4 cr
The techniques of writing and producing stories and narratives for broadcast. Involves writing, conducting interviews, field research, working with tape, on-air delivery, producing newscasts, and reviewing and editing others’ work.

Web Site Journalism (2nd sem)
Basic HTML programming; production of sound, images, and graphics for the Web; writing for Internet publishing; Web authoring tools (Adobe Pagemill, Macromedia Dreamweaver); and fundamentals of graphic design for on-line publications. Students also create a complete Website for a client.

Philosophy of Journalism
Examines several aspects of philosophic traditions. These traditional truth quests in the light of problems faced by journalists; how and why we ply the trade.

Computer-Assisted Reporting 4 cr
Using spreadsheet and relational database manager programs to analyze public records and create informative news stories. Negotiating for databases and public records, doing research on the Internet, using the census and other records to create meaningful social portraits of communities, properly interpreting statistics and quantitative information, incorporating CAR materials into ordinary news stories. Computer ownership recommended.

394 Seminars: Women, Men and Journalism (1st sem)
The participation and portrayal of women in American journalism from colonial to contemporary times, focusing on outstanding women journalists and the obstacles women have faced from the 18th century through today.

Covering the Courts 4 cr
How to report legal procedures accurately, concisely and in an interesting format. Taught by a former reporter who is now a prosecuting attorney. Includes sections on the use of testimony in a legal proceeding, the law behind legal procedures, writing courtroom stories, and public records.
### 397 Special Topics

#### The Afro-American Press (2nd sem)
The role of a minority journalism in the American past and present. Notable editors and newspapers in the history of the Black press, and their contribution to the major issues of their times. The Black press of the 1990s and its prospects.

#### Art of the Essay 4 cr
Students read ancient and modern essays, studying the breadth of subject matter, approach, and tone that the essay form invites. Students produce a substantial portfolio of their own work in this classic genre.

#### Irish-American Experience in Nonfiction
An exploration of the Irish-American experience in nonfiction as expressed by writers such as Frank McCourt, James Carroll, Mary Gordon, Andrea Barrett, Mary McCarthy, and others. A major cultural reporting and research project required.

#### Murder They Wrote: Ethics and Crime Reporting (2nd sem)
Ethical questions involved in the media’s coverage of crime, focusing on treatment of victims, sensationalizing grief, invading privacy, considerations of gender, race, and others; treatment of the accused and convicted; press-bar guidelines and other policies.

#### Objectivity and Power
Evaluates the conflict between objectivity as the defining value in professional journalism in the U.S. and the growing body of research indicating that news often is not at all objective. Frequent clear themes in the news as to who’s right and who’s wrong, often from viewpoints protecting existing power. Also identifies some of journalism’s consequent limits as a democratic force.

### 450 Freedom of the Press
Historical and philosophical foundations of the idea of freedom of the press. Writings by Milton, Jefferson and Mill on classical liberal ideas that shaped the First Amendment; neo-liberal ideas from the 20th century, including works by Dewey, Lippmann, the Hutchins Commission on Freedom of the Press. Why the original ideas behind the First Amendment were altered over time; how those ideas stand today.

### 491 Seminars

#### Public Strategies
Preparation for reporting fairly on persuasion campaigns, without getting spun. The design and execution of political campaigns, marketing campaigns, public relations campaigns. Primarily for senior Journalism majors.

#### Press and Politics
How the press covers political campaigns, and how it should. Relationship between politicians and the media; issues such as coverage of presidential campaigns, congressional issues and the legislative process. The ways political campaign organizations try to influence press coverage.

### 492 Seminars

#### Newsletter Publication and Writing 4 cr
The basics of newsletter editing and production, including design and layout, writing, dealing with clients and printers, and using desktop publishing programs. Students produce at least one issue of a newsletter for an on-campus academic department or club during the semester, and will be responsible for maintaining a relationship with their “clients.”

#### Magazine Article Writing (both sem) 4 cr
Instruction and practice in magazine journalism. Students propose, research, report, write, and revise articles. Readings in current and classic magazine literature.

#### Advanced Nonfiction Writing (both sem) 4 cr
Limited to nine students who wish to work on a major nonfiction project with a goal of publication.

### 497 Special Topics

#### Journalist as Novelist, Novelist as Journalist
Exploration of similarities and differences in the two visions, with emphasis on what constitutes literature in journalism and journalism in literature. Readings selected from Twain, Crane, Agee, Capote, Wolfe, Hersey, Mailer, Didion, others.

#### Diaries, Memoirs and Journals 4 cr
Reading of selected memoirs. Students subsequently write a personal history that combines personal honesty with high literary standards. Readings may include the works of Mary McCarthy, Tobias and Geoffrey Woolf, Russell Baker, and others.

#### Covering Race 4 cr
A hard look at history to reveal the complexity, nuance, and ugliness which is the legacy of racism, colonialism, and slavery. That history as a foundation for understanding ourselves and for a journalistic prose that both elevates discourse and enlightens readers. Substantial readings and writings.

#### Art and Craft of Nonfiction 4 cr
A writing workshop that explores legitimate uses of the imagination in a form governed by fact. Students may write on a variety of topics, but all work must be based on experience and direct observation. Intended for writers who seek to realize both literary and journalistic ambitions.
Judaic and Near Eastern Studies

744 Herter

Degree: Bachelor of Arts

Office: 744 Herter
Phone: 545-2550

Chair of Department: Professor James Young. Professors Berkovitz, Bolozy, Lester, Rothstein; Associate Professor Shapiro; Assistant Professors Ben-Ur, El-Hibri; Senior Lecturer Jiyad; Lecturer Schwarz. Adjunct Professors Busi, Dienes, Ellis, Erdman, Katsh, Rubin, Schwartzwald, Stone, Swartz.

Judaic Studies

The Field

The program in Judaic Studies seeks to cultivate an appreciation of the central role played by Jewish culture in the development of human civilization. As an interdisciplinary program, Judaic Studies exposes students to a variety of perspectives on issues of enduring importance and global concern. Students may choose from a wide selection of introductory and advanced courses in Jewish history and thought, a full program in Hebrew language and literature, and Yiddish language. Beyond the core area of instruction, the curriculum also includes courses offered by several distinguished faculty holding joint appointments in Judaic Studies.

Students may supplement the Judaic Studies course offerings with the following options:

Special Problems courses (JUDAIC 191 or JUDAIC 192, Consult the department’s Course Description Guide produced each semester.). Students are also encouraged to spend one or two semesters of study at a recognized Israeli university, and may, with prior permission, apply Judaic and Hebrew credits toward their major in Judaic Studies. Information on available programs may be obtained at the Department of Judaic and Near Eastern Studies.

The Major

The following requirements must be fulfilled:

1. JUDAIC 101 and 102 The Jewish People I and II
2. Three years of Hebrew. Students may take Hebrew courses in a combination of language (modern and/or biblical), literature, or linguistics. However, a first-year or second-year sequence in Modern Hebrew or in Biblical Hebrew followed by its Biblical Hebrew or Modern Hebrew counterpart at the same level does not constitute an additional year in the three-year language requirement.
3. Six 3-credit upper-division Judaic Studies courses (at or above the 300 level), with at least three in a field of concentration, determined in consultation with the Chief Undergraduate Adviser. Areas such as Bible, literature, or a particular period of history would be appropriate.
4. JUDAIC 398W courses taken over two semesters. In either case, each single credit will be associated with a Judaic Studies course designated as “Writing-intensive.” An Honors option is available for qualified students.
5. Courses with a Pass grade or a grade lower than C cannot be accepted for major credit.

Hebrew Language

Students can fulfill the University language requirement with either modern or biblical Hebrew. For course listings, see above.

Career Opportunities

A major in Judaic Studies is suitable preparation for any preprofessional training which requires an undergraduate liberal arts education. Many of our majors have plans for a career related to Judaica or graduate study. Alumni and alumnae who have majored in Judaic Studies have gone to graduate schools such as Brandeis, Harvard, Hebrew University of Jerusalem, Yeshiva University School of Social Work, and have entered fields such as Jewish communal service, social work, the arts and communications, teaching, and advanced graduate study.

The Minor

The Judaic Studies or Hebrew Minor enables students to gain grounding in some particular facet of the discipline, without fulfilling the full range of major requirements.

In Judaic Studies

1. JUDAIC 101 and 102, or their equivalent.
2. Four additional courses, at or above the 300 level, with two in a field of concentration (see course listings above).

In Hebrew

Any six courses (18 credits) in Hebrew language (beyond Hebrew 120 Elementary Modern Hebrew II), literature or linguistics (see course listings above).

The Courses

(All courses carry 3 credits unless otherwise noted.)

101 The Jewish People I (AT) (both sem)

A survey of the literature and culture of the Jewish people in the formative years of its history. Emphasis on the development
Judaic & Near Eastern Studies

of Judaism in the biblical, Graeco-Roman, and rabbinic periods. Final unit treats the Jewish life-cycle and the system of religious practices.

102 The Jewish People II (HSD) (both sem)
The life and history of the Jews in the medieval and modern worlds. Topics include Jewish-Christian relations; development of Jewish philosophy and mysticism; Jewish life in Eastern Europe; the Holocaust; State of Israel; Jews and Judaism in North America.

101/H01; 102/H02 Honors Colloquia for The Jewish People I/II (both sem) 1 cr
Weekly meetings to discuss supplemental readings—primary historical and literary documents of various kinds. In-depth research paper concerning topic agreed upon with instructor.

191, 192 Seminars (both sem) 1 cr
Offered through either Hillel Foundation or Chabad House. Topics vary. Consult the department Course Description Guide each semester.

195A Anti-Semitism and Racism in Western Civilization
Anti-Semitism and racism as part of human nature, or as products of history. How Jews and Blacks define themselves. How they were defined by others throughout Western history. Concepts of anti-Semitism and race from ancient Egypt through Greek and Roman civilizations, the Middle Ages, the Renaissance, the Enlightenment to the present. Changes in these concepts examined in the literature, drama, historical writings, and art from the various historical periods.

301 The Bible and Archaeology
The history and contents of the Hebrew Bible in the light of Near Eastern archaeology. Chronological approach; topics include ancient Near Eastern creation and flood stories, the patriarchal period, conquest of Canaan, the cities and kingdoms of Israel and Judah through the Hellenistic period.

305 Judaism and Christianity in the Ancient World (HS)
First two-thirds: Jewish history and intellectual life from Alexander the Great to end of rabbinic period. Topics include meeting of Judaism and Hellenism, Jewish Hellenism in Alexandria, confrontation with Rome, formation of rabbinic Judaism. Last third: early Christianity: its origins, essential documents, and spread in first four centuries of Common Era.

325 Jews, Christians and Muslims in the Medieval World (HISD) (both sem)
Jewish life, literature and thought in the Middle Ages. Social and intellectual life of Jewish communities in Muslim Spain and North Africa, as well as Christian Europe. Topics include Jewish-Gentile relations; everyday life; philosophy and ethics; mysticism and messianic movements.

333 Jewish Philosophers of the 20th Century
Examination of major philosophical problems of contemporary Jewish existence in the modern world, including thought as seen through the writings of Buber, Rosenzweig, Heschel, Soloveitchik, Fackenheim, and others.

345 The Making of Modern Jewry (HSD) (2nd sem)
The emergence of modern Jewish identity and culture, focusing on the socio-economic, political, and intellectual forces which led to improved treatment of Jews. Topics include: Hasidim, Enlightenment, and the impact of the French Revolution. Analysis of the implications of modernity for the Jewish community and family, the synagogue, secular Judaism, and Jewish-Gentile relations.

350 Jewish Law and Society (SBD) (2nd sem)
Introduction to major issues in Jewish legal thought. Historical development of Jewish law and the interplay of religious, social, and moral considerations. Reading selected Talmudic texts in translation; focus on various ethical dilemmas. Students with sufficient Hebrew background, or desiring credit toward the Hebrew minor, may arrange to read texts in Hebrew.

360 Biblical Tales and Legends (1st sem)
Examines such Biblical figures as Abraham and Sarah, Isaac and Rebecca, Jacob, Joseph, and others through the study of traditional midrashim as well as contemporary ones by Elie Wiesel, Rabbi Marc Geller, and others.

365 Antisemitism in Historical Perspective (HSD) (1st sem)
Survey of antisemitism through its various stages of historical development, from ancient times to the present. Primary focus on the intellectual, religious, political, and social roots of Jew-hatred. Special attention to its impact on Jewish life and thought, and to the range of Jewish responses to anti-semitism. Topics include: the Jews in Graeco-Roman society; medieval Christendom and Islam; the emergence of modern political and racial antisemitism.

366 Zionism and the State of Israel
The struggle to establish the State of Israel, focusing on the forces which have shaped contemporary Israeli society and culture. Emphasis on the ideological foundations of Zionism, its religious and intellectual roots, and its relationship to the rise of modern antisemitism. Topics include: Zionist ideologies; Kibbutz movement; British and U.S. policies in the modern Near East; Arab-Israeli conflict; religion and politics in modern Israel.

375 The Jewish Experience in America (HSD) (both sem)
The development of Jewish identity and social institutions in the United States examined in socio-historical perspective. Topics include immigration patterns, labor movement, Yiddish culture, religious innovations, women’s experiences, interaction with American culture.

385 The Jews of Eastern Europe (HSD)
Jewish life in Poland, Russia, and East Central Europe. Origins of Ashkenazic culture, communal institutions and folkways, interaction with the surrounding society, immigration, Jews under communism, destruction of East European Jewish life. Readings from various historical and literary sources.

390A Women in Jewish History (HS)
A survey of some recent works on Jewish women, analyzing them in terms of historiographic approaches. Focus on women as historical actors, how acknowledging women’s experiences might change traditional periodizations of Jewish history, and how historians have used methods from other disciplines to uncover the role of women. Comparison of works on the roles of women in Jewish history to works on women in other specific subject areas.

390B World Jewry Since 1945
A chronological view of the last fifty years of Jewish history. The Jewish experience in the U.S., Israel, and Europe from
390B Jewish-American Literature

The multiple voices and themes of Jewish-American literature and culture, from the turn of the century to the present. Issues include early immigrant and "Americanization" experiences; Yiddish in America; women and the chains of tradition; the political novel; the Holocaust in the American mind; urbanity and suburbiany; humor; and fracture identities.

390C Jewish Mysticism

The esoteric dimension of Jewish thought and practice known as 'Kabbalah'. The rich symbolic language of kabbalistic consciousness, the mystical longings at the heart of Jewish spiritual devotion, and the esoteric elements of Jewish ritual and ethical practices. The historical development of the Kabbalah. Focus on the spiritual experience that is at the core of kabbalistic teachings. Includes group discussion of classical mystical texts, in English translation, that teach kabbalistic psychology, theology, and praxis.

390D Sephardic Cultures and Literatures of the Spanish Diaspora

The literatures and cultures of Judeo-Spanish peoples from "Golden Age" Spain to contemporary America; "Sephardic" defined as all Jewish or secret-Jewish communities who either dwelled in the Iberian peninsula (Spain and Portugal) or who do or did self-consciously trace their origins to that peninsula. All readings in English or in English-translation from the Hebrew, Spanish, Ladino (Judeo-Spanish), Portuguese, and German, with an option to read texts in the original languages.

390G Women in Patriarchy (HSD) (both sem)

The image and status of women in patriarchal cultures from the perspective of Judaic and Near Eastern Studies. Historical instances of patriarchy rooted in Judaism; the position of Jewish, Christian, and Muslim women in ancient, medieval, and modern times through a cross-cultural perspective and a social science orientation. The degree of personhood assigned to women by religious law and custom; the impact of the past on the contemporary western quest for equal participation of the sexes in public religious life.

391B Jewish-American Literature

The multiple voices and themes of Jewish-American literature and culture, from the turn of the century to the present. Issues include early immigrant and "Americanization" experiences; Yiddish in America; women and the chains of tradition; the political novel; the Holocaust in the American mind; urbanity and suburbiany; humor; and fracture identities.

391C The Proverb

The folkloric genre that has been characterized as "the minimal poetic utterance." Topics include the use of proverbs in various cultures, the connection between proverbs and other literary and folkloric genres, the poetic and linguistic structure of proverbs, the linguistic status of proverbs and related genres (proverbial comparisons, curses and blessings, taunts, riddles, etc.), and the role of metaphor in language and folklore. Material includes American, Russian, Polish, Yiddish, Yoruba, Maori, and other proverbs. All readings in English; students with a reading knowledge of another language encouraged to explore the relevant literature in that language.

391J American Jewish History

The history of the Jewish people in America from the first settlement until the present. Includes the development of Judaism in America; the economic, social, and political evolution of American Jewry and its institutions; Jewish immigration to the U.S. and the issues created by this process; American Jewish self-perception and the relationship between Jews and non-Jews in American society. Assignments draw upon secondary historical studies, primary documents, fiction, and film. Students present certain readings to the class and participate actively in classroom discussions as part of their overall evaluation.

394A Major Issues in Contemporary Jewish Life and Culture

An examination of major issues in contemporary Jewish life, with focus on the role of the past in the shaping of Jewish identity. Topics include: Israel and the Palestinians; Black-Jewish relations; Jewish life and culture in American society; the Jewish-Christian debate; the Holocaust as icon. Reconsiderations of these topics in the last quarter-century. Guest lectures and panel discussions.

395A Family and Sexuality in Judaism

An examination of transformations in the Jewish family and attitudes toward sexuality in Judaism, from antiquity to the present. Topics include love, sexuality, and desire in the Bible and Talmud; marriage and divorce through the ages; positioning and treatment of children; sexuality and spirituality in the Kabbalah; sexual stereotypes in American Jewish culture and Israeli society. Interdisciplinary readings draw on biblical and rabbinic literature, comparative Christian and Islamic sources, historical and scientific research on family and sexuality, and contemporary fiction.

396I Independent Study—Israel Trip

Independent study work based on the Intersession study trip to Israel. Typically, 1 credit awarded for a journal, 2 credits for a paper stemming from the trip experience, 3 credits for a major project, or a combination of a journal and a paper. A journal cannot be merely descriptive; it must contain observations on Israeli culture and how it differs from the student’s, and on how the study trip affected him or her (academically, socially, spiritually, etc.).

398R Residential Area Programmers

A practicum course intended to provide training for students planning, initiating, and conducting programming of a Jewish cultural, social, religious, educational, and/or community service nature with and for Jewish students in their residential areas. Student programmers plan events, serve as resources, and are the catalyst for Jewish student life in their residential areas.

398W Junior Year Writing Requirement

Completion of two credits mandatory. Two one-credit courses taken over two semesters or one two-credit course associated with a "writing-intensive" Judaic Studies course at or above the 300 level. Arrange with faculty member, approval by Chair.

497 Special Topics: The Writings of Elie Wiesel (both sem)

The essays and fiction of Elie Wiesel, survivor of the Holocaust and Nobel Prize winner. Topics and themes include the Holocaust, Hasidism, Torah study, and the meaning of Jewish existence today. Some knowledge of Jewish history and customs recommended. Open to freshmen and sophomores with consent of instructor.
Hebrew

Twelve credits of Hebrew (HEBREW 110-120-230-240, or 126-246, or 111-121-231-312) fulfill the College of Arts and Sciences language requirement. Judaic Studies majors must take 18 credits of Hebrew to fulfill major requirements (see above). No more than six degree credits may be earned in courses at the Intermediate level (HEBREW 230/240 and 246).

Note on Elementary and Intermediate Hebrew: No more than six credits may be earned for any combination of courses at the Elementary level (HEBREW 110, 120, 126). No more than six credits may be earned in courses at the Intermediate level (HEBREW 230/240 and 246).

110 Elementary Modern Hebrew I (both sem)
Preparation for basic proficiency in speaking, writing, listening to, and reading Modern Hebrew. Emphasis on speaking. Language lab.

120 Elementary Modern Hebrew II (both sem)
Continuation of HEBREW 110. Further preparation for basic proficiency in all four basic language skills, with emphasis on speaking. Language lab. Prerequisite: HEBREW 110 or consent of instructor.

126 Intensive Elementary Modern Hebrew I (1st sem) 6 cr
Intensive approach to the acquisition of basic Modern Hebrew. Emphasis on oral communication, listening comprehension, reading, and writing, rather than on formal grammar. Language lab.

230 Intermediate Modern Hebrew I (1st sem)
Continues study of modern Hebrew; increases proficiency in conversation, listening, and writing skills. Adapted short stories, audiovisual aids. Language lab. Prerequisite: HEBREW 120 or 126, or consent of instructor.

240 Intermediate Modern Hebrew II (2nd sem)
Continuation of HEBREW 230. Further work in Hebrew conversation, listening, reading, and writing. Introduction to Hebrew word-formation. Adapted short stories, videotapes. Language lab. Prerequisite: HEBREW 230 or consent of instructor.

246 Intensive Modern Hebrew II (2nd sem) 6 cr
Continuation of HEBREW 126. Further intensive work aimed at the acquisition of basic modern Hebrew; emphasis on listening and reading, comprehension, vocabulary study, and oral as well as written expression rather than on formal grammar. Prerequisite: HEBREW 120 or 126 or consent of instructor.

298 Practicum (both sem) 1-12 cr
For advanced students in Hebrew. Application of knowledge of the language to a teaching or tutoring situation. Student submits proposal of project to instructor, and supplies weekly lesson plans and lesson evaluations. Summary report and evaluation of project required. Mandatory Pass/Fail. Consent of instructor required.

301 Advanced Modern Hebrew I (1st sem)
To improve third year students’ grammar, vocabulary, and fluency through graded readings to advanced level of reading, listening, oral, and written proficiency. A structured approach to literature. Prerequisite: HEBREW 240 or 246 or equivalent, or consent of instructor.

302 Advanced Modern Hebrew II (2nd sem)
For third year students. Grammar, vocabulary, and fluency through graded readings to advanced level of reading, listening, oral, and written proficiency. A structured approach to literature. Prerequisite: HEBREW 241 or equivalent, or consent of instructor.

351 Readings in Modern Hebrew I (1st sem)
Selected short stories, adapted and abridged but maintaining the literary cohesion and flavor of the original pieces, starting from the “Revival” period. Emphasis on the Israeli short story. Prerequisite: HEBREW 240 or 246 or consent of instructor.

352 Readings in Modern Hebrew II (2nd sem)
Selected short stories, drama and novels, adapted and abridged but maintaining the literary cohesion and flavor of the original pieces, starting from the “Revival” period. Emphasis on Israeli literature. Prerequisite: HEBREW 240 or 246 or consent of instructor.

361 Modern Hebrew Literature I (1st sem)
Introduction to the modern Hebrew short story and to modern Hebrew poetry starting from the “Revival” period, with a concentration on Israeli short stories. Some Israeli nonfiction (satire, journalistic writing, etc.). Videotapes introducing Hebrew literary works and Israeli culture. Prerequisite: HEBREW 240 or 246 or consent of instructor.

362 Modern Hebrew Literature II (2nd sem)
Gradual introduction to literary forms other than short stories and poems, particularly novels and drama. Some readings from the “Revival” period; mostly more recent Israeli novelists and playwrights. Selected nonfiction pieces (satire, journalistic writing, etc.). Videotapes introducing Hebrew literary works and Israeli culture. Prerequisite: HEBREW 240 or 246 or consent of instructor.

398 Practicum (both sem) 1-12 cr
For advanced students in Hebrew. Application of knowledge of the language to a teaching or tutoring situation. Student submits proposal of project to instructor, and supplies weekly lesson plans and lesson evaluations. Summary report and evaluation of the project required at end of semester. Consent of instructor required.

Yiddish

101 Elementary Yiddish (1st sem)
Students learn to read, write, and speak Yiddish as a step toward understanding the Eastern European Jewish cultural legacy. For beginning students with no prior knowledge of the language.

102 Elementary Yiddish II (2nd sem)
Continuation of YIDDSH 101. Further study of grammar, reading, and writing Yiddish. Greater facility in conversation and reading texts. Audiovisual materials and guest lecturers elucidate the linkage between the Yiddish language and the Eastern European Jewish culture. Prerequisite: YIDDSH 101 or consent of instructor.
397A Readings in Yiddish Literature and Culture
An introduction to Yiddish literature with readings in English of selections from Yiddish prose, poetry, and non-fiction. Focus primarily on cultural analysis and only secondarily on literary analysis. Students with a knowledge of Yiddish may do some of the reading in the original in an associated Independent Study.

Middle Eastern Studies

744 Herter Hall

Degree: Bachelor of Arts

Contact: Tayeb El-Hibri, Director
Office: 729 Herter Hall
Phone: 545-5874

Professors Denny, Wilson; Assistant Professors El-Hibri, Mednicoff; Senior Lecturer Jiyad.

Middle Eastern Studies Advisory Committee: Shmuyl Bolotsky, Judaic and Near Eastern; Walter Denny, Art History; Tayeb El-Hibri, Judaic and Near Eastern Studies; Mohammed Jiyad, Mount Holyoke; Mednicoff, Legal Studies; Robert Sullivan, German; Mary Wilson, History.

The Field

The Middle Eastern Studies Program is an interdisciplinary program that includes courses related to the Middle East offered through various departments. The program also includes various levels of Arabic and Hebrew courses offered through the Department of Judaic and Near Eastern Studies. In addition to the University's courses, students can draw on Middle Eastern Studies courses offered at the other four colleges in the Five College system. A Middle Eastern Studies major allows students to explore various academic and professional prospects after graduation, including teaching, journalism, international relations, business, and joining non-profit organizations.

The Major

Requirements for a major are as follows:
1. MEAST 100 and 101;
2. Fulfilling the intermediate level requirement (two years) in a Middle Eastern language;
3. 24 upper-level credits (300-level courses and above) in Middle Eastern subjects in a variety of disciplines including Arabic, Art History, Economics, Political Science, Religion, Sociology; with adviser's approval some of these courses may be taken at the other four colleges in the Five College system;
4. Junior Year Writing requirement (usually taken in the History Department, HIST 591-595).

The Minor

The minor in Middle Eastern Studies requires students to complete one year of a language of the region, MEAST 100 and 101, and three upper level courses chosen from an approved list of courses offered by the Five College consortium. For a minor in Arabic language, non-native speakers are required to take one year (6 cr) beyond the intermediate level. Native speakers are required to take six courses (18 cr) beyond the intermediate level.

Study Abroad

In addition to the courses offered, the University has an exchange program with the American University in Cairo, which offers both summer and full-year scholarships through the Center for Arabic Study Abroad (CASA). The summer program at AUC concentrates only on colloquial Egyptian Arabic, while the full-year program offers Modern Standard Arabic as well as courses in history, religion, political science, economics, and literature. Credits earned may be transferred to the University as part of a Middle Eastern Studies concentration, subject to approval of the program adviser. Other programs in Tunisia, Morocco, and Syria are also available to qualified students.

For detailed information on Study Abroad opportunities, contact the Middle Eastern Studies Program or the International Programs Office.

The Courses

(All courses carry 3 credits unless otherwise noted.)

100 Middle Eastern History I (1st sem)
Survey of the development of social, political and cultural life in the Middle East consequent to the rise of Islam in the 7th century. Topics include: rise and spread of Islam, formation of a Middle Eastern/Islamic world, relationship of religion and politics, Arab conquests and empires, development of Islamic societies and cultures, relations with Europe. See HIST 130.

101 Middle Eastern History II (2nd sem)
Survey of social, economic, political and cultural change in the Middle East from ca. 1800. Topics include: imperialism and revolution, end of the Ottoman Empire, rise of nationalism, relations with Europe, World War I, state formation, Arab-Israeli crisis, relations with the United States, rise and spread of political Islam. See HIST 131.

Arabic

126, 146 Elementary Arabic 4 cr
Introduction to Modern Standard Arabic, also known as classical Arabic. This two-semester course covers the basics in first-year Arabic; study of the alphabet, sounds, and writing style, and development of basic grammatical structures and communication skills. Students read and write short passages on various real-life situations. ARABIC 126 or consent of instructor required for ARABIC 146.

226, 246 Intermediate Arabic 4 cr
The second year of Modern Standard Arabic; expanding the grammatical and syntactical structures necessary for reading basic forms of literary Arabic. Samples include: newspaper excerpts, short stories, descriptive narratives. Emphasis also placed on writing short essays and developing oral skills, using a broader range of regular and irregular verbs. At the end of the second semester, students examine a range of Arabic news broadcasts. ARABIC 146 or consent of instructor required for ARABIC 246.

326, 346 Advanced Arabic
Focuses on reading sustained samples of Arabic prose in various fields—fiction, biography, history, journalism, political critiques. Students explore a range of complex grammatical structures and idiomatic expressions in these texts. Equal emphasis placed in reading, writing, speaking, and oral comprehension. ARABIC 326 or consent of instructor required for ARABIC 346.

391 Modern Arabic Literature in Translation
A representative sample of modern Arabic poems, short stories, novels and plays,
with a brief account of the critical background of the various genres. Class discussions concentrate on the students’ appreciations of the texts assigned.

Note: Internships may take the place of upper-level courses at the rate of 1-3 cr for the minor and 1-6 cr for the major.

Linguistics

226 South College

Degree: Bachelor of Arts

Contact: F. Roger Higgins
Director of Undergraduate Studies
Office: 124 South College
Phone: 545-0889/545-6828

Professors Borer, Frazier, Kratzer, McCarthy, Partee, Roeper, Selkirk, Woolford; Associate Professors Higgins, Johnson, Kingston, Speas; Assistant Professors Matthewson, Pater.

The Field

Linguistics is the study of human language: its formal structure, its use in communication, and its role as part of human psychology. It has undergone rapid change and development in the last 30 years, and our faculty is at the forefront of that change. Undergraduates thus have an excellent opportunity to find out what linguistics is, how linguistics has advanced our understanding of the nature of human language, and how the results of linguistic research may relate to such fields as communication studies, computer science and artificial intelligence, philosophy, psychology and human development, and speech therapy. Linguistics is nearly unique in relating to all three of the broad areas of research at the University: humanities, the natural sciences and mathematics, and the social and behavioral sciences. It therefore may appeal especially to those who have broad interests spanning these domains. Linguists do not necessarily have to know a large number of languages, but a background in foreign languages can certainly be an asset, since concentrated investigation of one language or a few related ones is a typical mode of inquiry. In addition, a grounding in mathematics can be very helpful for the formal side of linguistic theory.

The Majors

The department offers a Linguistics major, and seven interdisciplinary majors combining Linguistics with one of the following: Anthropology, Chinese, German, Japanese, Philosophy, Psychology, or Russian.

Common requirements for all majors: A grade of C or better must be earned in any course used to satisfy major requirements. All majors must complete the Junior Year Writing requirement in the department. A specific course is designated each year. Contact the department for details.

Linguistics

Twelve courses (37 credits minimum), including Junior Year Writing.

Required core (16 credits):
201 Introduction to Linguistic Theory
401 Introduction to Syntax
402 Speech Sounds and Structure
410 Introduction to Semantics
414 Introductory Phonetics for Linguists

Language requirement (6-7 credits):
Two courses, from any combination of the following:
404 Field Methods
Courses on a language other than English at the 300-400 level
Courses on the structure of a language other than English

Departmental electives (at least 12 credits):
Four additional courses are required from the following list. No course that is applied to any other requirement can be applied to this one.
113 Language and Diversity in the U.S.A.
397 Special Topics
404 Field Methods
409 Formal Foundations of Linguistic Theory
411 Introduction to Psycholinguistics
412 Language Processing and the Brain
413 Sociolinguistics
503 Intermediate Syntax
505 Introduction to Historical Linguistics

Students may apply up to two courses from certain related departments (e.g., Anthropology, Computer Science, Communication Disorders, Legal Studies, Philosophy, Psychology) to this requirement, but must receive prior approval from the undergraduate adviser. Prior approval must also be obtained to apply any Linguistics course not listed above to any major requirement.

Linguistics and Anthropology

Two years (or equivalent) of a foreign language, to be completed before the junior year. A minimum of 44 credits in Linguistics and Anthropology including the following:
ANTH 102 Archaeology and Prehistory or
ANTH 103 Human Origins and Variation
ANTH 104 Culture, Society and People
ANTH 105 Language, Culture and Communication
ANTH 233 Kinship and Social Organization
LING 201 Introduction to Linguistic Theory
LING 401 Introduction to Syntax
LING 402 Speech Sounds and Structure
LING 404 Field Methods
LING 414 Introductory Phonetics for Linguists

One of the following:
ANTH 363 Linguistic Anthropology: Comparative Dimensions
LING 505 Historical Linguistics
Linguistics and Chinese

The successful completion of four courses in Mandarin Chinese (24 credits): CHINESE 125, 246, 326, and 327, or the equivalent. At least 37 credits distributed between Linguistics and Chinese.

Linguistics courses (18-21 credits):
201 Introduction to Linguistic Theory
401 Introduction to Syntax
402 Speech Sounds and Structure

Three of the following:
404 Field Methods
410 Introduction to Semantics
411 Psycholinguistics
414 Introductory Phonetics for Linguists
503 Intermediate Syntax
505 Introduction to Historical Linguistics

Chinese courses (19 credits):
375 Introduction to Chinese Linguistics
450 Elementary Classical Chinese

Three courses from the following group, at least one of which must be CHINESE 575, 576, or 577:
575 Syntactic Structures of Chinese
576 History of the Chinese Language
577 Chinese Dialectology
426 Advanced Modern Chinese I
427 Advanced Modern Chinese II
432 Media Chinese
433 Business Chinese
451 Intermediate Classical Chinese
570 Research in Chinese Source Materials

One of the following:
138 Religion in Chinese Culture
153 Literature: Poetry
154 Literature: Tales, Short Stories, Novels
241 Contemporary Chinese Literature
HIST 114 Chinese Civilization: Ancient Origins to the End of the Mongol Era
HIST 115 Chinese Civilization: Early Modern to the Present

Linguistics and German

Successful completion of four courses in German (12 credits): 110, 120, 230 and 240 (or equivalent). Thirty-one credits distributed between Linguistics and German, as follows.

Linguistics courses (17 credits):
201 Introduction to Linguistics Theory
401 Introduction to Syntax
402 Speech Sounds and Structure
411 Introduction to Psycholinguistics
414 Introductory Phonetics for Linguists

German courses (14 credits):
310 Advanced German I
320 Advanced German II
425 Advanced Composition
584 The German Language or 585 The Structure of German

Students are encouraged also to take graduate courses in the older Germanic languages for undergraduate credit (e.g., German 701, 702, 703, 704, 705, 810, 811, 812). They may also opt to take courses in German literature or civilization, and courses, including language instruction, in Danish, Dutch, or Swedish.

Linguistics and Japanese

The successful completion of four courses in Japanese (24 credits): JAPANESE 126, 246, 326 and 327 (or the equivalent). At least 36 credits distributed between Japanese and Linguistics courses.

Linguistics courses (18-20 credits):
201 Introduction to Linguistic Theory
401 Introduction to Syntax
402 Speech Sounds and Structure

Three of the following:
404 Field Methods
410 Introduction to Semantics
411 Introduction to Psycholinguistics
414 Introductory Phonetics for Linguists
503 Intermediate Syntax
505 Introduction to Historical Linguistics

Japanese courses (18 credits):
375 Introduction to Japanese Linguistics
556 Introduction to Classical Japanese
575 Syntactic Structures of Japanese
580 Teaching Japanese as a Foreign Language

Six credits chosen from the following:
426 Readings in Modern Japanese I
427 Readings in Modern Japanese II
430 Scientific and Technical Japanese
498Y Practicum (1-3 credits)
532 Media Japanese I
533 Media Japanese II
556 Advanced Japanese I
557 Advanced Japanese II

One of the following:
135 Japanese Art and Culture
143 Literature: Classical and Medieval
144 Literature: Modern
560 Seminar in Japanese Literature

Linguistics and Philosophy

Two years (or equivalent) of a foreign language, to be completed before the junior year. At least 42 credits in courses distributed between Philosophy and Linguistics, including those listed below. At the discretion of the directors of undergraduate studies in each department, other senior-level courses in Linguistics and Philosophy may be substituted for those listed.

Required Linguistics courses (19 credits):
201 Introduction to Linguistics Theory
401 Introduction to Syntax
402 Speech Sounds and Structure
409 Formal Foundations of Linguistic Theory
410 Introduction to Semantics
411 Introduction to Psycholinguistics

Required Philosophy courses (12 credits):
310 Intermediate Logic
550 Epistemology or 551 Metaphysics

One of the following:
511 Modal Logic
512 Philosophy and Logic
513 Mathematical Logic I
514 Mathematical Logic II

One of the following:
335 Contemporary Analytic Philosophy
382 Philosophical Approaches to Science
582 Philosophy of Science
584 Philosophy of Language

Linguistics and Psychology

The courses listed below (36 credits), plus an additional 18 credits in courses numbered 300 and above in Linguistics and Psychology. A senior thesis may contribute up to six credits toward this requirement.
LING 201 Introduction to Linguistic Theory
LING 401 Introduction to Syntax
LING 402 Speech Sounds and Structure
LING 409 Formal Foundations of Linguistic Theory
LING 411 Introduction to Psycholinguistics
PSYCH 100 Elementary Psychology
PSYCH 240 Statistics in Psychology
PSYCH 241 Methods of Inquiry in Psychology

Two of the following:
PSYCH 315 Cognitive Psychology
PSYCH 330 Physiological Psychology
PSYCH 350 Child Behavior and Development

One of the following:
LING 412 Language Processing and the Brain
PSYCH 318 Psychology of Language

Linguistics and Russian

Successful completion of four courses in Russian: RUSS 110, 120, 230 and 240 (or equiva-
lent). Thirty-two credits distributed between Linguistics and Russian, as follows:

**Linguistics courses (17 credits):**
- 201 Introduction to Linguistic Theory
- 401 Introduction to Syntax
- 402 Speech Sounds and Structure
- 411 Introduction to Psycholinguistics
- 414 Introductory Phonetics for Linguists

**Russian courses (15 credits):**
- 301 Advanced Russian I
- 302 Advanced Russian II
- 560 Russian Phonetics
- 561 Structure of Russian
- 563 Contrastive Structures of Russian and English

Additional courses may be selected from the offerings of the Slavic languages departments in the Five Colleges.

**Career Opportunities**

The primary job market in pure linguistics is academic, for those with Ph.D.s, and is rather limited. However, training in linguistics can be valuable for those specializing in any field in which language is at the center of attention, such as communications, communication disorders and speech and reading therapy, information retrieval, natural language processing, foreign language teaching, law, philosophy, pre-school and elementary education, psychology, and teaching English and other languages.

Notions from linguistics have been influential in a number of other fields in recent years, especially in the study of literature, and in the social and behavioral sciences. There are considerable opportunities currently in the development of computer processing of text, both spoken and written. In general, the field provides an excellent opportunity for training both theoretical and observational powers, by practice in the development of techniques of analysis, and hypothesis formation and testing, all applied to data which can be collected readily by the student.

**The Minor**

Two of the following courses must be chosen as “cores”:
- 201 Introduction to Linguistic Theory
- 401 Introduction to Syntax
- 402 Speech Sounds and Structure

Three of the following courses must be chosen:
- 401 Introduction to Syntax (if not chosen as a "core")
- 402 Speech Sounds and Structure (if not chosen as a "core")
- 404 Field Methods
- 410 Introduction to Semantics
- 411 Introduction to Psycholinguistics
- 412 Language Processing and the Brain
- 413 Sociolinguistics
- 496 Independent Study
- 505 Introduction to Historical Linguistics

**Notes:** See “Interdisciplinary Programs” under Linguistics for details of prerequisites.

LING 201 is prerequisite to 401, 404, 409, 410, 412, 505.

All of these courses are currently taught as part of the departmental curriculum.

Up to 6 transfer credits may be accepted.

One non-“core” course may be taken Pass/Fail. (“Core” courses are 201, 401, 402.)

One 3-credit independent study is allowed as part of the minor.

**The Courses**

*(All courses carry 3 credits unless otherwise noted.)*

**101 People and Their Language (SB) (both sem)**

Relatively non-technical introduction to study of human language: the wealth of unconscious knowledge that every user of a language has about its sounds, word structure, sentence structure, meaning, and its use in society. Child language acquisition, language and brain, and the language change. Note: students intending to pursue further work in Linguistics are encouraged to start with LING 201 rather than 101.

**113 Language and Diversity in the U.S. (SBD) (not offered '01-'02)**

Social and cultural diversity in the U.S. through the lens of language. Language uses of past and present immigrant populations; bilingualism, cultural assimilation, the English-only movement. Language and Native Americans; classification of the language families of native North America, oral vs. written literature, the role of language in maintaining a distinct culture. Varieties of English spoken in the U.S.; differences reflecting region, class, education, ethnicity, and race.

**201 Introduction to Linguistic Theory (R2) (both sem)**

Introduction to the basic methodology and results of modern linguistics. Focus on developing, evaluating, and improving hypotheses concerning the structure and acquisition of the language user’s unconscious linguistic knowledge. Emphasis on sentence structure (syntax), secondarily on sound structure (phonology), word structure (morphology), and meaning (semantics).

**397A Special Topics: English Historical Syntax and Morphology (not offered '01-'02)**

Fulfills Junior Year Writing requirement. An introduction to changes in the morphology and syntax of English, insofar as these can be explored without knowledge of the medieval language. Includes the regular reading of (largely prose) texts of gradually increasing age, and analysis of the language of the texts as exemplifying various changes. Prerequisites: LING 201, 397B or 401; LING 505 recommended.

**397B Special Topics: Discourse Analysis (2nd sem)**

The study of discourse, approached from a variety of perspectives (deriving from linguistics, anthropology, sociology, philosophy, communications theory, artificial intelligence, and other disciplines). Several of these approaches examined, looking at their assumptions, methodologies and goals, and at samples of research carried out within these approaches. Topics include the discourse of advertising, conversational analysis and style, interactive sociolinguistics, politeness. No prior knowledge of linguistics assumed.

**401 Introduction to Syntax (both sem)**

Introduction to syntactic theory, with implications for universal grammar and grammatical theory in general. Topics include theories of phrase structure, the form and functioning of transformations, grammatical relations, anaphora and control, word order problems, universals of grammar, relations between grammatical theory and learnability, language acquisition. Prerequisite: LING 201 or consent of instructor.

**402 Speech Sounds and Structure (1st sem)**

Fulfills Junior Year Writing requirement, 2001-02. The character of sound patterning in language; the kinds of sounds that serve as elements of a linguistic pattern;
regularities found in the shape of words; flow of speech; rules and representations. How the theory of phonology contributes to our understanding of human language capacity. Skill at phonological analysis developed by working out problems of increasing complexity.

404 Field Methods (not offered '01-'02) 4 cr
Provides hands-on experience in linguistic analysis and theory construction. Students elicit language data from the speaker of an unfamiliar language, both as a group and individually. Under the guidance of the instructor, analysis of the syntax and phonology of the language constructed in class. Prerequisite: LING 201 or 401 or 402 or consent of instructor.

409 Formal Foundations of Linguistic Theory (1st sem)
Introduction to some basic mathematical concepts and techniques central to linguistic theory and related disciplines. Set theory, logic and formal systems, modern algebra, automata theory, and model theory. No prior mathematics assumed. Not open to math majors. Prerequisite: LING 201 or 601 or consent of instructor.

410 Introduction to Semantics (2nd sem)
The investigation of meaning from a linguistic, philosophical, and psychological point of view. How people know the meanings of words and sentences of their language. How semantics relate to syntax on the one hand and logic, mental representations, and the world on the other. The relationship between meaning and form in natural language, and between meaning and thought. How meanings are represented in the brain, and how semantic knowledge is acquired by a child. Prerequisite: LING 201.

411 Introduction to Psycholinguistics (2nd sem) 4 cr
How a child acquires language; aspects of a child’s growing mental powers. Stresses the child’s use of a systematic linguistic structure to produce creative sentences. Acquisition of language (primarily syntactic and semantic) from the one-word stage through complex utterances. Linguistic ability as an inborn capacity. Recent discoveries in the area of complex syntax. Prerequisite: 201 or consent of instructor.

412 Language Processing and the Brain (1st sem)
Introduction to psycholinguistics and neurolinguistics, with emphasis on techniques and results of recent theoretical and experimental work, the mental representation and processing of language. Primary focus on comprehensibility, and the biological basis of language, relation of linguistic capacity to brain structure and at most limited discussion of language production and language acquisition. Prerequisite: LING 201 or consent of instructor.

414 Introductory Phonetics for Linguists (not offered '01-'02) 4 cr
Fundamentals of articulatory and acoustic phonetics, with a particular emphasis on the application of experimental results to theoretical problems in phonetics and phonology. Topics also include the components of models of speaking and listening, from the feature up to the phrase. Students carry out experiments investigating aspects of speaking or listening in the phonetics laboratory.

501 Linguistic Theory and Grammar of English (2nd sem)
Introduction to the central ideas of theoretical linguistics and their potential influence on language teaching and English language arts. Introduction to phonology, syntax, and semantics, and the cultural, political, economic and social environments within which a language is acquired. Basic facts about the patterns of English and how the scientific analysis of languages reveals a new perspective on how children learn their native language.

503 Intermediate Syntax (2nd sem) (not offered '01-'02)
The common properties underlying the syntactic principles of all human languages. How to construct and evaluate theories of syntactic phenomena such as phrase structure, grammatical relations, case, agreement, and long distance syntactic dependencies.

505 Introduction to Historical Linguistics (2nd sem)
Survey of the goals, methods, and results of research into the history and prehistory of languages; theories of the neo-grammatians, structuralists, and generativists. Focus on change, reconstruction, and variation; examples from the Indo-European language family. For those with a background in phonology; may appeal to those in anthropology, sociology, classics, and modern languages. Prerequisite: LING 201.
Music

271 Fine Arts Center

Degrees: Bachelor of Music
Bachelor of Arts

Contact: Admissions Director
Office: 271 FAC
Phone: 545-6048

Interim Chair of Department: Professor Roger Rideout. Professors Abercrombie, Bestor, Chesnut, Cohen, Coxe, Hill, Holmes, Humphrey, J. Jenkins, Laura Klock, Lynn Klock, Macchia, May, Olefsky, Ornest, Parks, Rowell, Rubin, Shank, Sporny, Stark, Stern, Sussman, Treger, Whaples; Associate Professors Brown, Karpinski; Visiting Professor Lateef; Visiting Associate Professor Hanley; Visiting Assistant Professors Duerksen, Haimovitz, Jensen-Hole, Krueger, Leandro, Tarlow, Wiens; Lecturers Bryant, Eisenstein, M. Jenkins, Kolker, Manning, Nyman, Parker, Smar, Sneedker, Stoia, Walt.

The Field

The Department of Music offers diverse areas of concentration for students who wish to obtain a professional degree in the field. The department also offers a Music Minor, and has a number of music courses for non-music majors including Music Theory, Music Appreciation, Jazz History, African-American Music, American Popular Music and The Lively Arts. In addition, more than twenty-five vocal and instrumental ensembles are available to University students through an audition procedure held during the first week of each semester. Contact the Music Office, tel. 545-2227, for audition information.

The Major

The Music major can lead to the Bachelor of Music or the Bachelor of Arts. The B.Mus. is an intensive, professionally oriented degree. The B.A. has a less intensive curriculum, designed as part of a liberal arts education experience rather than as preparation for a professional career in music. Students wishing to pursue either degree must audition. Audition dates and requirements are available at the Music Office.

Common Core Requirements

Both the B.Mus. and the B.A. programs require the following core courses:

- Theory I through V (112, 113, 212, 213, 312)
- Aural Skills I through IV (114, 115, 214, 215)
- Music Literature (101)
- Music History (300, 301)
- Applied Lessons (MUS AP 117, 217, 317)
- Ensembles

Bachelor of Music

In addition to the common core, the B.Mus. requires the following:

- Piano: MUSIC 130-133 Class Piano I-IV
- Conducting: MUSIC 325 Basic Conducting
- Applied Music (private study) throughout the curriculum

Completion of a concentration: There are five concentration areas in the B.Mus. program; each requires special courses. A list of requirements for each is available in the Music Office.

Foreign Language: B.Mus. students are not subject to the requirements of the College of Humanities and Fine Arts. However, some B.Mus. concentrations include a two-semester foreign language requirement.

Concentrations:

- Performance—Twenty-eight hours of applied lessons, and the performance of junior and senior recitals are required. This concentration prepares students for careers as professional musicians. Graduates may also teach privately or at the college level. Music performance is the most restricted of all music fields. Full-time career opportunities are highly competitive.
- Music History—The study of music history as a profession requires advanced music history courses and a senior thesis. The program prepares students for graduate work in musicology. Advanced degrees in these areas are required for college-level teaching.
- Theory/Composition—This concentration is primarily concerned with theoretical and composition techniques of Western classical music. The program prepares students for graduate work in theory and/or composition. Those holding advanced degrees in theory or composition teach at the college level or compose in the private sector.
- Music Education—Students complete courses in music education methods, instrumental techniques, and student teaching. Students must earn a grade of C or higher in required music courses. The program prepares students to teach music in the public schools grades PreK-9, 5-12, or both. Graduates receive Provisional Massachusetts Teacher Certification with Advanced Standing. During the past several years, positions have been available for graduates in music education throughout the U.S. Massachusetts has signed contracts under the Interstate Agreement with 32 states and overseas dependent schools for reciprocal certification. Admission to the program, and completion of a practicum, require passing scores on certain Massachusetts Educator Certification Tests (MCET). Contact the Music Education director for details.
- African-American Music and Jazz—This program in jazz performance (either vocal or instrumental) requires junior and senior recitals. Students must complete required courses in African-American music including jazz history, jazz arranging and composition, and African-American vocal techniques. Graduates find many performance opportunities; however, as in all performance areas, competition is intense and employment opportunities are very limited.

Bachelor of Arts

In addition to completing the common core, students pursuing a B.A. with a major in Music must complete the requirements of the College of Humanities and Fine Arts, including a foreign language through the intermediate level.

The Minor

Admission to the program leading to the Minor in Music Performance is by audition only. The following courses are required:

- Theory I and II (112 and 113)
- Aural Skills I and II (114 and 115)
- Music Literature (101)
- Applied Lessons
- Ensembles

Contact the Music Office for further information, tel. 545-2227.

The Courses

(All courses carry 3 credits unless otherwise noted.)

100 Music Appreciation (AT) (both sem)

Survey of music of the European classical tradition. Music fundamentals, forms, and styles from the Medieval period to the 20th century. Listening to representative recordings of various stylistic periods. Concert attendance outside class time required.
101 Introduction to Music Literature (AT) (both sem)
Introduction to style analysis through listening to masterworks; basic concepts and practice of listening for ethnic and/or historical styles in music; the application of style-analytic listening to performance, criticism, and musical commentary. Prerequisite: ability to read music.

102 African-American Music (ATD) (1st sem)
Listening to examples of and reading about the African-American musical tradition. Includes spirituals, blues, jazz, gospel, and classical music of African-Americans.

103 History of Jazz (ATD) (2nd sem)
Chronological survey covering pre-jazz, ragtime, blues, New Orleans/Chicago, early swing, swing, hop, the '50s (cool, hardbop, thirdstream), '60s, '70s, '80s to present, through lectures, listening, readings, writing, and live performances. Guest lecturers usually include Dr. Billy Taylor and many members of the music faculty.

104 Piano Technology (2nd sem)
Class participation in repairs and regulation of upright and grand pianos. Some tuning instruction.

110 Fundamentals of Theory (both sem)
Fundamental musical concepts and associated symbols through one possible theoretical model of its structure. Requires reasonable analytical skills only; no prior music experience.

112 Theory I (1st sem)
Rudiments, notation, two-voice counterpoint, harmony and voice leading, analysis by score and sound of music literature from various style periods, original composition. Prerequisite: music major standing or by placement test.

113 Theory II (2nd sem)
Continuation of MUSIC 112. Prerequisite: MUSIC 112.

114 Aural Skills I (1st sem) 1 cr
Music listening and reading skills. Transcription, sight-singing, error detection, and dictation. Prerequisite: music major standing or consent of instructor.

115 Aural Skills II (2nd sem) 1 cr
Continuation of MUSIC 114. Prerequisite: MUSIC 114.

121 Voice Class 2 cr (MUS ED)
Principles of basic voice production; repertoire for beginning singers; vocal performance techniques. For music majors only.

130 Class Piano I (1st sem) 2 cr
For music majors only. Development of a proper technical approach to the piano and of the basic keyboard skills of reading, transposition, harmonization, improvisation, and simple score reading. Techniques of class piano methodology and insight into the literature of the piano.

131 Class Piano II (2nd sem) 2 cr
Continuation of MUSIC 130. Prerequisite: MUSIC 130.

132 Class Piano III (1st sem) 2 cr
Continuation of MUSIC 131. Prerequisite: MUSIC 131.

133 Class Piano IV (2nd sem) 2 cr
Continuation of MUSIC 132. Prerequisite: MUSIC 132. Final examination.

150 The Lively Arts (ATD)
Weekly lectures by guest artists and faculty, small group discussions in residence halls, attendance at Fine Arts Center Performing Arts Series events and guided visits to University Gallery exhibitions of sculpture, painting, and photography. Presents an international perspective emphasizing cultural and social diversity. Topics include elements and styles of Western European "classical" music; artistic expression of African-American culture in jazz, spirituals, gospel and contemporary music; styles, choreography and production of dance; photography and photojournalism; theater; sculpture and modern art; a walking tour of campus site sculpture. Each topic illustrated by an exhibition or performance to which the Fine Arts Center provides tickets.

H01 The Lively Arts Honors Colloquium
Students register for MUSIC 150H for 3 credits and may also elect concurrently Honors Colloquium H01 for one additional credit. Honors section adds an experiential dimension in photography, music, dance and multi-cultural arts. Intended for students who enjoy working in a less structured environment, are experimental-minded and willing to take a risk.

160 American Popular Music (AT)
Colonial times to present: pre-revolutionary and Civil War songs, slave songs, spirituals, minstrel and vaudeville songs, blues and ragtime, jazz, Tin Pan Alley, Sousa marches, swing, country-western, rock, rap and others. Requirements: concert attendance, guided listening activities in and out of class, and written critical evaluations. Substantial required reading and written assignments.

191A Seminar: Introduction to Music Education (2nd sem) 1 cr (MUS ED)
For music majors only. Aspects of music education in the public schools. In-school observations, guest lecturers; discussions of current trends and problems.

191B Seminar: Lab Band (2nd sem) 1 cr (MUS ED)
Practical experience in organizing and teaching elementary school band; playing experience on techniques instruments. Students responsible for all aspects of rehearsals including evaluation and selection of repertoire and preparation of lesson plans.

192 Seminar: Marching Percussion Techniques (2nd sem) 2 cr (MUS ED)
Playing and reading fundamentals. Some performances. Prerequisite: consent of instructor.

195V, 195W Vocal Diction (2 cr)
For graduate and undergraduate singers, coaches, and accompanists. English/German and French/Italian in alternate semesters, using International Phonetic Alphabet.

202-211, 320, 321 Instrumental Technique Courses 2 cr (MUS ED)
Methods, pedagogy and playing. For Music Education Majors only.

202 Percussion (both sem)
204 Trombone (2nd sem)
205 Flute (2nd sem)
206 Trumpet (1st sem)
207 French Horn (1st sem)
208 Saxophone (2nd sem)
209 Clarinet (2nd sem)
210 Oboe (1st sem)
211 Bassoon (1st sem)
320 Violin (1st sem)
321 Cello (2nd sem)
212 Theory III (1st sem)
Advanced harmony including modulation, mode mixture, Neapolitan and augmented sixth chords. Structure of phrases through periods, two- and three-part forms. Prerequisite: MUSIC 113.

213 Theory IV (2nd sem)
Continuation of MUSIC 212. Large forms including rondo, variation, sonata, and invention. Prerequisite: MUSIC 212.

214 Aural Skills III (1st sem) 1 cr
Continuation of MUSIC 115. Prerequisite: MUSIC 212.

215 Aural Skills IV (2nd sem) 1 cr
Continuation of MUSIC 214. Prerequisite: MUSIC 214.

300 Historical Survey I (1st sem)
The history of Western European art music from Gregorian chant to 1750. Reading, listening, score study. Prerequisites: MUSIC 101 and 113 or consent of instructor. Honors colloquium offered.

301 Historical Survey II (2nd sem)
Western art music from 1750 to the present. Reading, listening, and score study. Prerequisites: MUSIC 101 and 113 or consent of instructor. Honors colloquium offered.

312 Theory V (1st sem)
Continuation of MUSIC 213. The principal forms in Western music from Bach to the present through the study of scores. Forms include, but not restricted to, sonata, rondo, variation, concerto, fugue, and various free designs. Prerequisite: MUSIC 213 or equivalent.

323 Music in Elementary Education (2nd sem) (MUS ED)
With observations, micro teaching. For Music Education majors only. Teaching methods and materials for classroom music teachers. Current techniques and trends in classroom music. Use of sol-fa. Includes observations and prepractice. Prerequisite: MUS ED 191A.

325 Basic Conducting (1st sem) 2 cr
Introduction to conducting, patterns, transpositions, score reading, conducting in class. Prerequisite to MUSIC 326 or 327. Prerequisites: MUSIC 213 and 215.

326 Instrumental Conducting (2nd sem) 2 cr
Lab. Continuation of basic conducting. Score analysis, interpretation, rehearsal techniques, repertoire selection. Conducting in class. Prerequisite: MUSIC 325.

327 Choral Conducting (2nd sem) 2 cr
Choral conducting techniques for beginning and advanced ensembles. Score study and vocal development. Laboratory experience required. Prerequisite: MUSIC 325.

330 Techniques in African-American Vocal Music I
Performance seminar. Analysis, preparation, and performance of jazz swing (up-tempo) and lyrical (ballad) songs, and scatting. Readings of musical scores. Audition required.

331 Techniques in African-American Vocal Music II

332 Jazz Theory and Improvisation I (1st sem)
Hands-on development of the theoretical and improvisational vocabulary of jazz. Development of the visual and aural awareness of chords, scales, harmonic movement, rhythm, phrasing, etc., and implications thereof. Must have sufficient theoretical background, comparable command of an instrument, and applicable reading skills.

333 Jazz Theory and Improvisation II (2nd sem)
Continuation of MUSIC 333 with emphasis on styles, group performance, and historically researched perspectives on jazz performers and composers. Prerequisite: MUSIC 333.

335 Jazz Arranging and Composition I (1st sem)
Structural analysis of the components used in big band arranging and composition (ranges, styles, woodwinds, brass, rhythm section, etc.). Much in-process writing. Strong theoretical background knowledge of transpositions, and familiarity with the jazz idiom recommended. Some piano skills valuable. Prerequisite: MUSIC 334 or consent of instructor.

336 Jazz Arranging and Composition II (2nd sem)
Continuation of MUSIC 335. Prerequisite: MUSIC 335.

350 Writing About Music (2nd sem)
The Junior Year Writing requirement for music majors. Prerequisites: upper-division standing and ENGL WP 112 or equivalent.

359 Composition (both sem) 1-3 cr
Semester 1: Exercises in free composition concentrating in small forms. Individual lessons or small group instruction (no more than 3). Semester 2: Continuation of basic compositional materials with emphasis on larger forms. Prerequisites: MUSIC 312 or equivalent, or consent of instructor. May be repeated for credit.

393A, 393B Sight Reading I, II
Provides the pianist with systematic practice in the various skills needed for fluent sight-reading. Exercises stress rapid eye movement, touch and transposition as a means to read by intervals and patterns rather than by individual notes. Sight reading repertoire given in a well-graded progressive order and analyzed for note and chord patterns. Two-semester course.

394A, 394B Accompanying I, II
Designed to provide the pianist with an overall knowledge of the art of accompanying, coaching, and ensemble performance. Encompasses both the vocal and instrumental repertoire, dealing with the diverse periods and stylistic differences of the respective repertoire. Each class period includes lecture on historical and biographical background and specific coaching and critical evaluation of individual performances. Two-semester course.

420 Instrumental Music in the Public School (1st sem) (MUS ED)
Materials, techniques, and methods for teaching instrumental music in the public schools, K-12. Field observations, reports, and micro-teaching experience. Prerequisites: instrumental techniques courses, conducting, or by consent of instructor. For Music Education majors only.

421 Choral Music in the Public School (1st sem) (MUS ED)
Organization of the choral program in the junior and senior high school. Materials and methods of teaching small and large
500K,U Practicum: Student Teaching (both sem) 3-12 cr (MUS ED)
Student teaching in the public schools. A semester-long program consisting of not less than 300 clock hours of supervised student teaching. Prerequisites: successful completion of required techniques, method, and pedagogy courses in music education.

501 17th Century (2nd sem)
A survey of Baroque music from Monteverdi to Corelli, emphasizing composers, forms, theory, performance practice, and selected masterpieces. Prerequisite: MUSIC 300.

502 Haydn, Mozart, and Beethoven (2nd sem)
A study of the music of the Classical period based on a reading of Rosen’s The Classical Style: Haydn, Mozart, Beethoven; listening and score study. Prerequisite: MUSIC 301.

503 The 19th Century (1st sem)
A survey of Romantic and post-Romantic music in small and large forms and various media, including keyboard works, Lieder, chamber music, symphony, opera. Reading, listening, score study. Prerequisite: MUSIC 301.

504 Music of the 20th Century (1st sem)
The history of 20th-century music from Strauss to Minimalism, emphasizing masterpieces, but with reference to developments in the other arts, psychology, science, and technology. Prerequisite: MUSIC 301.

505 History of Opera (2nd sem)
A survey of opera from its beginnings ca. 1600 to the present. Emphasis on formal and stylistic developments, opera as drama, literary sources and libretti. Reading, listening, score study, and viewing videotaped performances. Prerequisite: MUSIC 301.

506 Music of the Renaissance (1st sem)
A survey of Renaissance music from Dunstable and Dufay to Gesualdo, Monteverdi, and Gabrieli—from faux bourdon to the invention of opera. Emphasis on musical masterpieces; reference to parallel developments in the visual arts. Prerequisite: MUSIC 300.

507 The Age of Bach and Handel (2nd sem)
Bach and Handel studied from the music-historical, personal, and analytical perspectives. Emphasis on biography, performance practice, and the major masterpieces. Prerequisite: MUSIC 300.

510 Counterpoint (2nd sem)
Writing in the 16th-century sacred polyphonic style. Analysis of Lasso, Palestrina and others. Prerequisite: MUSIC 312.

511 Orchestration (2nd sem)
Scoring problems for various size ensembles. Score study. Prerequisite: MUSIC 312.

512 String Bass Ensemble 1 cr
513 Chamber Choir 1 cr
516 Madrigal Singers 1 cr
515 University Orchestra 1 cr

522 Vocal Pedagogy (1st sem) 2 cr
Discussion, private and group teaching. Teach practice students under supervision. Vocal problems and possible solutions. Prerequisite: Applied Voice; admission of other voice students by consent of instructor.

423 Marching Band Techniques (2nd sem) 2 cr (MUS ED)
History of the marching band movement; charting and show design; judging a field show; flag, rifle, and drum major techniques. Modern trends through films and videotapes. Prerequisites: 3 semesters University or college marching band, consent of instructor.

459 Composition 1-4 cr, may be repeated
Creative writing. Individual lessons. Free composition in various forms and media. Prerequisite: MUSIC 359 or consent of instructor.

500 The Middle Ages (1st sem)
Survey of Western European art music to 1400 with emphasis on Gregorian Chant, Notre Dame and Ars Nova repertoires. Historical, liturgical, analytic, and performance-practice considerations. Prerequisite: MUSIC 300.

563 Chamber Choir
562 Women’s Choir
560 University Chorale
551, 552, 553 Small Ensemble 1 cr each
565 University Orchestra 1 cr

566 Marching Band 2 cr
567 Symphony Band 1 cr
568 Wind Ensemble 1 cr
569 Concert Band 1 cr
571 Jazz Ensemble 1 cr
572 Trombone Choir 1 cr
574 String Bass Ensemble 1 cr
575 Chamber Jazz Ensemble 1 cr
576 Percussion Ensemble 1 cr
577 UMass Marimbas 1 cr
578 Colloquium Musicum 1 cr
579 Vocal Jazz Ensemble 1 cr
582 Opus One 1 cr
593A Brass Choir 1 cr

580 Performance Workshop for Singers (both sem) 2 cr
Performance, solo and ensemble. Satisfies ensemble requirement for vocal applied music. Use of opera ensemble literature to achieve ease, confidence, and some command of the stage as actors as well as singers. Class and public performance. Prerequisites: Applied Voice, audition, and consent of director.

585 Fundamentals of Electronic Music (1st sem)
Elementary study of the literature and techniques of electronic music. Extensive listening assignments in the serious electronic repertory: elementary composition projects for tape and analog synthesizer. Prerequisite: consent of instructor.

586 MIDI Studio Techniques (2nd sem)
Introduction to MIDI and computer music synthesis. Prerequisite: consent of instructor.

591 Seminars
Electronic Composition (both sem)
Free composition using electronic means. May be repeated for credit. Prerequisites: MUSIC 586 and consent of instructor.

20th Century Performance Practice (both sem) 2 cr
Study of basic pitch and rhythmic materials of 20th-century music. Emphasis on aural skills during class time in addition to required instrumental/vocal performance of above mentioned materials during selected meetings of Composition Laboratory.
Computers in Music Education (MUS ED)

Designed for the music educator interested in using computers in the music classroom. Topics include multimedia programs and interactive application design, music on the Internet, and MIDI.

French Art Song (2nd sem)

A survey of the history of the French art song from the perspective of the vocalist and the collaborative pianist. Extensive study of vocal accompanying techniques with the practical experience of performing with vocal majors.

Post-Tonal Theory

Introduction to the theory and analysis of post-tonal music, drawn from the work of Forte, Rahn, Perle, and others. Basic concepts including pitch class, integer notation, pitch-class sets, normal form, set class relatedness, symmetry, and interval cycles. Analytic applications to compositions of Schoenberg, Berg, Webern, Bartók, Debussy and others.

592 Seminar: Continuo (both sem) 2 cr

The realization of figured and unfigured bass at the keyboard (primarily harpsichord). Practical instruction in weekly private lessons; weekly seminar meeting for study of performance practice through 17th- and 18th-century documents (fall), and comparison of exemplary performances (spring). Students perform in public as ability permits. May be taken for two semesters. Consent of instructor required.

595O Seminar 1 cr

Orchestra Repertoire

Applied Music

Private study is offered each semester in piano, organ, voice, violin, viola, cello, string bass, flute, oboe, clarinet, bassoon, saxophone, trumpet, French horn, trombone, baritone, tuba, and percussion. Classes are open by audition only. Students must register concurrently for an ensemble during each semester of applied music. Lessons are offered under MUS AP 116 (elective); MUS AP 117, 217, 317, 417 (Music majors); MUS AP 218, 318, 418 (majors in the Performance concentration).

Dance

(A Five College Department)

11 Totman

Degree: Bachelor of Fine Arts
Bachelor of Arts

Contact: Andrea Watkins, Coordinator of Dance Office: 11 Totman
Phone: 545-2413

Coordinator: Professor Andrea Watkins. Professor Schwartz; Assistant Professor Brown. Lecturer Ascenzo; Visiting Lecturer Lipitz. Adjunct Faculty Devi.

Five College Dance Faculty: Chair: Professor Jim Coleman. Professors Daniel, Freedman, Waltner; Associate Professors Lowell, Nordstrom, Woodson; Assistant Professors Flachs, C., Flachs, R.

The Field

The program is intended to prepare the student in both the technical and theoretical aspects of dance for either performance careers or graduate study in dance. At the same time the dance major provides elective opportunities for study in other subject areas.

The Major

The Dance major, leading to either the B.F.A. or B.A. degree, includes study in ballet, modern dance, and jazz techniques, as well as courses in dance theory. Guest artists visit campus regularly for master classes. In addition, dance majors may spend one semester in New York City (or any major dance city) as a part of the University’s Internship Program. Two major concerts are produced each year, and the University Dancers tour annually during January intersession.

Dance Courses Offered:

Technique Courses:
Modern Dance I-VI
Ballet I-VI
Jazz I-VI

Theory Courses:
Dance and Culture
Dance in the 20th Century
Composition I, II, III
Production

Repertoire

Scientific Foundations of Dance I, II
Senior Project
Rhythmic Analysis from a Dancer’s Perspective
Dance Group I, II
Concert Dance Group
University Dancers
Laban Movement Analysis I

The Five College Dance Department

The educational and artistic mission of the Five College Dance Department is to champion the imaginative, expressive powers of human movement. The curriculum emphasizes in-depth study of a broad spectrum of dance as an art form, including technical, creative, historical, cultural, and scientific perspectives. Students are encouraged to balance performance and creative studies with a comprehensive understanding of the historical and cultural contexts of different dance traditions. They may shape their major studies in either traditional or interdisciplinary ways—reflecting the wide range of career options and new directions of the contemporary field.

The Five College Dance Department combines the programs of Amherst College, Hampshire College, Mount Holyoke College, Smith College, and the University of Massachusetts. The faculty operates as a consortium, coordinating curricula, performances, and services. The Five College Dance Department supports a variety of philosophical approaches to dance and provides an opportunity for students to experience a wide spectrum of performance styles and techniques. Course offerings are coordinated among the campuses to facilitate registration, interchange, and student travel; students may take a dance course on any of the five campuses and receive credit at the home institution.

Note: Five College Course lists, specifying times, locations and new course updates, are available two weeks prior to pre-registration at both the Dance Office, 11 Totman, and in the Undergraduate Exchange Programs Office, E-26 Machmer. They are also available at the Five College Dance Department Office, located in the Music and Dance Building at Hampshire College.

Career Opportunities

The B.F.A. degree program prepares students to seek careers as performing artists. The B.A.
degree program provides a liberal arts background, allowing students to combine studies in dance with other fields of interest. Both programs prepare students to seek entrance into graduate school. Graduate school is required for those wishing careers in dance therapy, dance science, dance history/aesthetics, and those wishing to teach at a college or university. Dance criticism and dance journalism may or may not require further graduate study. Those interested in this field need to develop journalistic skills as well as an understanding of dance history, philosophy, technique, and choreography.

The Courses

(All courses carry 3 credits unless otherwise noted.)

113 Modern Dance I 2 cr
Introductory study of modern dance techniques. Topics include kinesthetic perception, efficient alignment, strength, flexibility, movement qualities, exploring new vocabularies and phrasing styles, and individual embodiment of movement material. Also taught at Hampshire, Mount Holyoke, and Smith.

114 Modern Dance II 2 cr
A continuation of DANCE 113. Also taught at Hampshire, Mount Holyoke, and Smith.

120 Ballet I 2 cr
Introductory study of the principles and vocabularies of classical ballet. Emphasis on correct alignment, whole body movement, musicality, and embodiment of performance style. Pointe work included as appropriate. Also taught at Mount Holyoke and Smith.

121 Ballet II 2 cr
A continuation of DANCE 120. Also taught at Mount Holyoke and Smith.

130 Jazz Dance I 2 cr
Introductory jazz technique, including body isolations, syncopation, specific jazz dance traditions, and movement analysis. Emphasis on musical rhythmic phrasing, efficient alignment, performance clarity, and performance style. Also taught at Smith.

131 Jazz Dance II 2 cr
A continuation of DANCE 130. Also taught at Smith.

151 Elementary Composition
Introductory elements of dance composition, including space, energy, rhythm, and personal imagery. Emphasis on improvisation and development of personal voice. Also taught at Amherst, Hampshire, Mount Holyoke, and Smith.

171 Dance in the 20th Century (AT)
An overview of dance as a performing art in the 20th century, focusing especially on major American stylistic traditions and artists. Readings, videos, research projects, and discussions explore principles, historical and cultural contexts. Also taught at Mount Holyoke and Smith.

195R Seminar: Classical Indian Dance I (both sem)
An introduction to Classical Indian Dance Technique. Readings and discussions include cultural context. Students have the opportunity to perform in several concerts during the year. Location rotates among the Five Colleges.

197D Seminar: Comparative Caribbean Dance
Flexibility, strength, and endurance training within Caribbean dance styles including Haitian, Cuban, and Brazilian traditional dances. Cultural contexts of secular and religious dance forms also emphasized. This course is taught on one or two campuses each semester. Location rotates among the Five Colleges.

205 Beginning Dance Group 1 cr
Performance and back stage experience for Dance majors. Not taught on other campuses.

206 Intermediate Dance Group 1 cr
Performance and back stage experience for Dance majors. Not taught on other campuses.

215 Modern Dance III 2 cr
Intermediate study of modern dance technique. Topics include kinesthetic perception, efficient alignment, strength, flexibility, movement qualities, exploring new vocabularies and phrasing styles, and individual embodiment of movement material. Also taught at Amherst, Hampshire, Mount Holyoke, and Smith.

216 Modern Dance IV 2 cr
A continuation of DANCE 215. Also taught at Amherst, Hampshire, Mount Holyoke, and Smith.

222 Ballet III 2 cr
Intermediate study of the principles and vocabularies of classical ballet. Emphasis on correct alignment, whole body movement, musicality, and embodiment of performance style. Pointe work included as appropriate. Also taught at Mount Holyoke and Smith.

223 Ballet IV 2 cr
A continuation of Ballet 222. Also taught at Mount Holyoke and Smith.

232 Jazz Dance III 2 cr
Intermediate jazz techniques, including body isolations, syncopation, specific jazz dance traditions, and movement analysis. Emphasis on musical and rhythmic phrasing, efficient alignment, performance clarity, and performance style. Also taught at Mount Holyoke and Smith.

233 Jazz Dance IV 2 cr
A continuation of DANCE 232. Also taught at Mount Holyoke and Smith.

241 Scientific Foundations of Dance
An introduction to selected scientific aspects of dance, including anatomical identification and terminology, physiological principles, and conditioning/strengthening methodology. Also taught at Mount Holyoke.

252 Intermediate Composition
Intermediate elements of dance composition including phrasing, musical forms, character development, and personal imagery. Emphasis on organizing and designing movement creatively and meaningfully in solo, duet, and group forms. Also taught at Amherst, Hampshire, Mount Holyoke, and Smith.

273 Issues in Dance History: Baroque and Renaissance Dance
Overview of dance in the Baroque and Renaissance through lectures, discussions, readings, research, and learning selected dances. Emphasis on principles and traditions with special attention to historical and cultural contexts. Not taught on other campuses.

287 Rhythmic Analysis from a Dancer’s Perspective
An overview of rhythm, harmony, and various musical styles as they relate to teaching dance, choreographing, and performing. Also taught at Mount Holyoke and Smith.
Music & Dance

292S Seminar: Teaching Methods
Overview of dance pedagogy. Lectures, readings, discussions, and teaching projects explore the various ways of teaching dance. Focus on teaching in a dance studio or university setting. Not offered on other campuses.

295R Seminar: Classical Indian Dance II
A continuation of Classical Indian Dance 195R. Not taught on other campuses.

307 Concert Dance Group 1 cr
Performance and back stage experience for Dance majors.

308 University Dancers 1-4 cr
Performing ensemble. Open by audition.

317 Modern Dance V 2 cr
Advanced study of modern dance technique. Topics include kinesthetic perception, efficient alignment, strength, flexibility, movement qualities, exploring new vocabularies and phrasing styles, and individual embodiment of movement material. Taught on two campuses each semester. Location rotates among Mount Holyoke, Smith, and the University. Placement in the course is by Five College audition.

318 Modern Dance VI 2 cr
A continuation of DANCE 317. Taught on two campuses each semester. Location rotates among Mount Holyoke, Smith, and the University. Placement in the course is by Five College audition.

324 Ballet V 2 cr
Advanced study of the principles and vocabularies of classical ballet. Emphasis on correct alignment, whole body movement, musicality, and embodiment of performance style. Pointe work included as appropriate. Taught on two campuses each semester. Location rotates among Mount Holyoke, Smith, and the University. Placement in the course is by Five College audition.

325 Ballet VI 2 cr
A continuation of DANCE 324. Taught on two campuses each semester. Location rotates among Mount Holyoke, Smith, and the University. Placement in the course is by Five College audition.

334 Jazz Dance V 2 cr
Advanced jazz technique, including body isolations, syncopation, specific jazz dance traditions, and movement analysis. Emphasis on musical and rhythmic phrasing, efficient alignment, performance phrasing, and performance style. Taught on one campus each semester. Location alternates between the University and Smith. Placement in the course is by Five College audition.

335 Jazz VI 2 cr
A continuation of DANCE 334. Taught on one campus each semester. Location alternates between the University and Smith. Placement in the course is by Five College audition.

342 Scientific Foundations of Dance II
A continuation of DANCE 241. Not taught on other campuses.

353 Advanced Composition
Advanced elements of dance composition using various devices and approaches. Topics include motif and development, theme and variation, text and spoken language, collage, structured improvisation, and others. Also taught at Amherst, Hampshire, Mount Holyoke, and Smith.

365 Dance Production
Overview of dance production. Lectures, readings, projects, and discussions focus on the costumes, make-up, lighting, stage management, touring, sound, and publicity. Not taught on other campuses.

495 Seminar: Senior Project
Required of all Dance majors during the senior year. Students demonstrate excellence in choreography, performance, and written expression. Requirements include a written thesis, a solo, and a creative process paper. Not taught on other campuses.

Other Courses Available Through the Five College Dance Department
Anthropology of Dance
Ballet Pedagogy
Contact Improvisation
Dance and Culture
Dance as an Art Form
Embodiment and Interpretation
Floor Barre
Introduction to Dance
Laban Movement Analysis
Tap
Technique Courses in Various World Dance Forms

Philosophy

352 Bartlett Hall
Degree: Bachelor of Arts
Contact: Vere Chappell
Office: 380 Bartlett
Phone: 545-2330

Head of Department: Professor Phillip Bricker.
Director of Undergraduate Studies: Professor Vere Chappell.
Professors Aune, Baker, Feldman, Ferguson, Gettier, Matthews, O’Neill, Partee; Associate Professor Hardegree; Assistant Professors Klement, Schaffer.

The Field

Whatever your career aspirations, the study of philosophy can help in strengthening your preparation, through developing your capacities to think and reason well, to deal critically and analytically with the ideas, the concepts, the problems, and the methodologies central to your chosen profession. Yet, the study of philosophy does equip you not just with skills for a trade or profession; it equips you with an important skill for living. No matter where you go or what you do, you will always live day by day with yourself. One of the things philosophy does is to prepare you for this most important activity of living for and with yourself. This does not mean that it teaches you a selfish activity; rather that it helps to instill self-understanding. Philosophy helps you to learn by doing, by actively doing analysis, questioning, reflecting, and understanding.

The range of topics is broad, encompassing issues of values, knowledge, reality, religion, science, language, society, and more. The core fields in philosophy are logic, ethics, metaphysics, and the theory of knowledge. There are also many specialized fields, such as the philosophy of science, the philosophy of art, the philosophy of religion, and the philosophy of language. A student may wish to develop a special competence in one of the specialized fields, or in the philosophy of a given period (for example, in ancient philosophy or the philosophy of the 17th century), or in a particular school or style of philosophy (for example, in existentialism or in analytic philosophy).

Students are encouraged to consider spending one or two semesters studying abroad. Study abroad offers a valuable opportunity to enrich oneself and gain perspective on the field of philosophy.
The Major

Students who major in philosophy must complete at least 10 courses (30 credits) in philosophy, including the following:

1. One course in logic; for example: 110 Introduction to Logic
2. One course in ethics; for example: 160 Introduction to Ethics
3. Four courses in the history of philosophy; for example:

   320 History of Ancient Philosophy
   321 History of Modern Philosophy
   329 Medieval Philosophy
   330 Continental Rationalism
   331 British Empiricism
   332 Kant
   335 Contemporary Analytic Philosophy
   336 Existential Philosophy
   381 Marxism

Note: Either PHIL 320 or PHIL 321 fulfills the Junior Year Writing requirement.

For the Departmental Honors Program a student must, in addition to meeting these major requirements, maintain a high grade point average, complete an advanced course in logic and two departmental honors courses, and write an honors thesis. For details, consult the Director of Undergraduate Studies.

Career Opportunities

Almost all professional philosophers are teachers of philosophy in colleges and universities. To prepare for college teaching one must do graduate work toward a Ph.D. Even with a Ph.D., one’s prospects for teaching philosophy in colleges and universities are likely to be somewhat limited.

A philosophy major is excellent preparation for law school, and for any vocation or professional school that rewards clear thinking and analytical ability.

The Minor

Requirements:

Students must complete a minimum of five courses (15 credits) including three courses above the 100 level. Normally, students organize their study so as to focus on one area within philosophy. A student planning to minor in philosophy should consult the undergraduate adviser.

The Courses

(All courses carry 3 credits unless otherwise noted.)

100 Introduction to Philosophy (AL) (both sem)

Content varies somewhat depending on instructor; students are encouraged to read the detailed descriptions published each semester in the Course Description Guide. The following are typical: 1) Introduction to philosophical thinking, focusing primarily on Plato’s early dialogues and Descartes’s Meditations, and concluding with a contemporary dialogue on some of the problems raised by Plato and Descartes. 2) Introduction to philosophical thinking, stressing the formulation and evaluation of logical arguments, with readings from Plato and Descartes, and recent works on good and evil, immortality, and personal identity.

110 Introduction to Logic (R2) (both sem)

Introduction to symbolic logic. Two systems examined: 1) Sentential Logic, 2) Predicate Logic. Work divided between translating English sentences into symbolic notation and constructing formal derivations.

160 Introduction to Ethics (AT) (both sem)

Consideration of some of the most important theories about right and wrong, good and evil, and virtue and vice. One focuses on clear and accurate formulation of the theories, another on understanding and evaluating classic objections to them. Readings from Plato, Aristotle, Epicurus, Kant, Bentham, Mill, and Moore.

161 Problems in Social Thought (SB)

Introduction to social and political issues through readings by key thinkers in the Western tradition, including Plato, Hobbes, Locke, Mill, and Marx, as well as 20th-century authors. Topics include liberty, authority, equality, democracy, justice, property, and the ideal society.

163 Business Ethics (AT)

Survey of basic concepts and theories of ethics. Consideration of specific ethical problems that businesses and business people are apt to face.

164 Medical Ethics (AT) (both sem)

An introduction to ethics through issues of medicine and health care. Topics include abortion, euthanasia, truth-telling, medical experimentation, and the allocation of scarce medical resources.

165 Engineering Ethics (AT)

Consideration of several ethical theories which then guide discussions on such topics as whistleblowing, acceptable risk, privacy, intellectual property rights, professional responsibility, and professional liability. Emphasis on writing assignments.

310 Intermediate Logic (2nd sem)

Continuation of PHIL 110. Three new logical systems examined: 1) Function Logic, 2) Identity Logic, 3) Description Logic. Work divided between translating English sentences into symbolic notation and constructing formal derivations. Prerequisite: PHIL 110 or consent of instructor.

320 History of Ancient Philosophy (HS) (1st sem)

Reading and discussion of three or four of Plato’s dialogues and of representative selections from the writings of Aristotle. Fulfills the Junior Year Writing requirement for philosophy majors.

321 History of Modern Philosophy (HS) (2nd sem)

Examination of works of important contributors to philosophy in the 17th and 18th centuries, including Descartes, Princess Elisabeth, Malebranche, Astell, Berkeley, Hume, and Kant. Topics include skepticism, causation, free will and divine providence, mind-body problems, the nature of body, and a priori knowledge. Prerequisite: one course in philosophy. Fulfills the Junior Year Writing requirement for Philosophy majors.

329 Medieval Philosophy (2nd sem)

Medieval conceptions of God and the cosmos, and of the nature and destiny of man, as expressed in the writings of Augustine, Aquinas, and Dante.

330 Continental Rationalism (1st sem)

Critical study of selected works in metaphysics, epistemology, and philosophical
331 **British Empiricism (2nd sem)**
Critical study of the major works of Locke, Berkeley, and Hume. Emphasis on philosophical issues of current interest.

332 **Kant (HS) (1st sem)**
The thought of Immanuel Kant, with emphasis on the *Critique of Pure Reason*.

334 **American Philosophy**
Consideration of the thought of Jonathan Edwards and Ralph Waldo Emerson, followed by substantial study of pragmatism, covering both the great classical figures (Peirce, James, and Dewey) and contemporary pragmatists such as W.V. Quine.

335 **Analytic Philosophy (1st sem)**
Consideration of British philosophy in roughly the first half of the 20th century. Includes such topics as philosophical analysis, logical atomism, logical positivism, and linguistic philosophy. Readings include essays by Moore, Russell, Ayer, Wittgenstein, Ryle, and Austin.

336 **Existential Philosophy (AL) (2nd sem)**
An introduction to the main themes of Existentialism through seminal writing by Kierkegaard, Nietzsche, Heidegger, and Sartre.

361 **Philosophy of Art (AT) (1st sem)**
Philosophical questions about art and literature in general and questions arising from particular works of visual and literary art.

362 **Approaches to Politics and Society**
Critical study of several classics of modern political theory, including works by Machiavelli, Hobbes, Locke, Rousseau, and Mill.

381 **Philosophy of Women (SBD) (1st sem)**
Investigates the ways in which women and their bodies have been viewed by important Western philosophers, as well as writings by contemporary feminist theorists on female embodiment. Issues include the relation between sex, gender, and sexuality, dichotomies such as masculine/feminine, reason/emotion, and subject/object, oppression by race, class, sexuality, and gender, and theories of self, identity, and subjectivity. Prerequisite: one course in philosophy or consent of instructor.

382 **Philosophical Approaches to Science (2nd sem)**
Introduction to the logic and methodology of science, and to various scientific concepts including theory, law, causation, and explanation. Prerequisite: PHIL 110 or consent of instructor.

383 **Philosophical Approaches to Religion (1st sem)**
Critical survey of some of the traditional philosophical problems of Western religion, e.g., the existence of God, reason and faith, and the problem of evil. Contemporary criticisms of, and responses to, religious belief.

393E **Epistemology (1st sem)**

393M **Philosophy of Mind (1st sem)**

394M **Metaphysics (2nd sem)**

511 **Modal Logic (2nd sem)**
Examines various modal logical systems, including alethic modal logic, epistemic logic, deontic logic, tense logic, and the logic of propositional attitudes. Emphasis on quantification, identity, descriptions, scoped singular terms, and actuality. Prerequisite: PHIL 310 or consent of instructor.

512 **Philosophy and Logic (2nd sem)**
Topics in philosophical logic, selected from alethic modal logic, tense logic, deontic logic, epistemic logic, propositional attitudes, supervenial clauses, questions, type theory, and higher-order logic. Prerequisite: PHIL 310 or consent of instructor.

513 **Mathematical Logic I**
Elementary metamathematics. The completeness and Lowenheim-Skolem theorems. Elementary number theory. Godel’s incompleteness theorems.

514 **Mathematical Logic II**
A mathematically rigorous introduction to set theory, focusing on topics of philosophical relevance. Prerequisite: some formal logic or consent of instructor.

550 **Epistemology**
Basic topics in the theory of knowledge such as the distinction between *a priori* and *a posteriori* knowledge, our knowledge of the external world, and the nature of experimental inference.

551 **Metaphysics (2nd sem)**
Standard issues in metaphysics such as identity, existence, causality, and truth.

562 **History of Ethics (1st sem)**
Reading and discussion of classic texts, selected from Hobbes, Hume, Kant, Mill, Moore, and Ross.

563 **Ethical Theory**
Focus is on the formulation and evaluation of the most important theories in normative ethics, metaethics, and axiology. Topics include: act utilitarianism, rule utilitarianism; naturalism, emotivism, and non-naturalism; hedonism and pluralism. Prerequisite: PHIL 160 or consent of instructor.

582 **Philosophy of Science**
Critical study of issues in confirmation theory. For advanced undergraduates and graduate students. Prerequisites: two courses in philosophy or consent of instructor.

584 **Philosophy of Language (1st sem)**
Selected topics in contemporary philosophy of language. Prerequisite: consent of instructor for undergraduate students.

585 **Philosophical Theology (1st sem)**
Technical issues such as God’s middle knowledge, freedom and grace, and the possibility of an afterlife. Prerequisites: PHIL 110 or the equivalent; two additional philosophy courses.

591A **Aristotle**
Careful consideration of selected topics in the philosophy of Aristotle, including the categories, essentialism, future contingents, weakness of will, and happiness.

591H **Hellenistic Background of Modern Philosophy (1st sem)**
Readings of Descartes, Malebranche, Cavendish, Gournay, and Princess Elisabeth with reference to Epicureanism, Stoicism, Skepticism, and Neoplatonism. Topics include theories of matter, perception, causation, ethics, and mind, as well as philosophical method. Prerequisite: two courses in philosophy or consent of instructor.

591K **Kant**
The critical philosophy of Immanuel Kant, with emphasis on the *Critique of Pure Reason*. For advanced undergraduates and graduate students. Prerequisites: two
Slavic and East European Studies

Degree: Bachelor of Arts

Contact: Robert A. Rothstein, Director
Office: 741 Herter Hall
Phone: 545-2052

The Major

The major in Russian and East European Studies has a basic set of language requirements, and options in literature and culture or area studies.

I. Pre-major preparation (12 credits)
RUSS 110 and 120, Elementary Russian I and II, or equivalent
RUSS 230 and 240, Intermediate Russian I and II, or equivalent

II. Advanced Language Core (6 credits)
RUSS 301 and 302, Advanced Russian I and II, or equivalent

III. Completion of track option (30 credits)
A. Literature and Culture
Ten courses, of which a minimum of four must be directly related to Russian Literature and/or culture. Of the remaining six courses, a maximum of three may be chosen from courses in Comparative Literature, English, or other literary disciplines, and a maximum of three may be chosen from courses dealing with the Russian and East European area in History, Political Science, or other social science disciplines (as noted below). Course selection should be made in consultation with the major adviser.

B. Area Studies
Ten courses dealing with the Russian and East European area in a minimum of three disciplines chosen from Anthropology, Economics, History, Political Science, Sociology, or Russian. Appropriate courses taught at the other four colleges or in an exchange program may also serve to meet this requirement. With the approval of the major adviser, a student pursuing this track may substitute equivalent work in a Slavic or East European language other than Russian for the pre-major and advanced language core requirements (I and II, above).

IV. Junior Year Writing Requirement
Restrictions
A minimum grade of C is required in courses used to satisfy the major requirements; no Pass/Fail option may be applied in such courses.

Study Abroad

The University offers unique opportunities for summer and semester study in Russian through its exchange with St. Petersburg Technical University. Students may also participate in exchanges with the universities in Pecs (Hungary) and Poznan (Poland).
Career Opportunities

The Russian and East European Studies major can provide excellent preparation for careers in teaching, government service, journalism, business, and other fields. Students interested in pursuing graduate study related to the area would be well advised to combine the major with a minor in a relevant discipline, since most graduate programs are in single academic disciplines. It may be possible to take sufficient courses to fulfill the requirements of two majors, and graduate with a double major.

The Minor

The minor requires 18 credits in the Russian and East European area chosen from such courses as those specified in the Literature and Culture and Area Studies tracks, above. Courses in Russian or another Slavic or East European language at or beyond the intermediate level may also be included among the required 18 credits.

The Courses

(All courses carry 3 credits unless otherwise noted.)

Russian

110 Elementary Russian I (1st sem)
Beginning of four-skill language course. Russian spoken in class, grammar introduced gradually. Regular written assignments and language lab exercises to develop proficiency in all four language skills. No previous language experience required.

120 Elementary Russian II (2nd sem)
Continuation of RUSS 110. Goal: ability to carry on elementary conversation, read and write simple prose. Prerequisite: RUSS 110 or equivalent.

230 Intermediate Russian I (1st sem)
Continuation of RUSS 120. Emphasis on grammar, simple conversation and readings. Conducted primarily in Russian. Prerequisite: RUSS 120 or equivalent.

240 Intermediate Russian II (2nd sem)
Continuation of RUSS 230. Emphasis on grammar review and conversation based on short reading selections. Conducted primarily in Russian. Prerequisite: RUSS 230 or equivalent.

250 Russian Culture (I) (1st sem)
General introduction to Russian culture; historical roots of contemporary Russian habits and ways of thinking. History, social ideas, government, literature, arts, architecture, cinema, education, etc., in selected historical periods; emphasis on 19th-century development. No knowledge of Russian required.

251 Modern Russian Culture (I) (2nd sem)
Introduction to Russian culture of the 20th century. Consideration of history, Marxist political and economic theories and practice, education, religion, and other topics, but with focus on culture and the arts. Examination of official and unofficial arts of Soviet and post-Soviet times, including the work of émigrés. No knowledge of Russian required; RUSS 250 highly desirable.

255 Masterpieces of Russian Literature in Translation (AL) (1st sem)
The development of Russian literature, primarily in the 19th century. Major authors and their masterpieces. Literary themes and techniques against their socio-historical background. Russia’s debt and contribution to 19th-century West European fiction. Readings: major works by Pushkin, Lermontov, Gogol, Dostoevsky, Tolstoy, Turgenev, and Chekhov. All reading may be done in English.

256 Modern Russian Writers in Translation (AL) (2nd sem)
Survey of 20th-century fiction in masterworks by the best modern Russian writers. Emphasis on literary themes and techniques; socio-historical background provided. Readings: Doctor Zhivago, Pasternak; Petersburg, Bely; Invitation to a Beheading, Nabokov; additional selections may include Solzhenitsyn, Babel, Zamyatin, others. Knowledge of Russian not required.

301 Advanced Russian I (1st sem)
Conducted in Russian. Grammatical structure, principles of word building, exercises, translation, readings, close analysis of texts. Goal: understanding lectures in Russian; ability to respond with some degree of fluency; vocabulary sufficient to be able to read using a dictionary. Prerequisite: a year of intermediate Russian or equivalent.

302 Advanced Russian II (2nd sem)
Continuation of RUSS 301, which is prerequisite.

353 Dostoevsky and European Literature (AL) (1st sem)
Certain of Dostoevsky’s major novels (Notes from the Underground, Crime and Punishment, The Brothers Karamazov) in the context of other Western European works such as Balzac’s Père Goriot, Dickens’ David Copperfield, Schiller’s The Robbers and Don Carlos. Russian majors expected to do some reading in Russian, others use English translations.

354 Tolstoy and the Novel (AL) (2nd sem)
Survey of Tolstoy’s major works in translation. Emphasis on literary themes and techniques; historical and cultural background to Tolstoy’s life and times. Readings: War and Peace, Anna Karenina (both in the Norton Critical Edition), and other selections. Knowledge of Russian not required.

Polish

110 Elementary Polish I (1st sem)
First semester of four-skill language course. Develops basic fluency in speaking, reading, and writing.

120 Elementary Polish II (2nd sem)
Continuation of POLISH 110. Prerequisite: POLISH 110 or equivalent.

230 Intermediate Polish I (1st sem)
Continuation of POLISH 120. Increases basic fluency in speaking, reading, and writing. Prerequisite: POLISH 120 or equivalent.

240 Intermediate Polish II (2nd sem)
Continuation of POLISH 230. Prerequisite: POLISH 230 or equivalent.
Spanish and Portuguese

418 Herter Hall

Degree: Bachelor of Arts

Contact: Department
Office: 418 Herter
Phone: 545-2887

Chair of Department: Professor José Ornelas.
Undergraduate Program Director: Assistant Professor Luis A. Marentes. Professors Cevallos, D’Introno, Fagundes, Patai, Scott, Sturm, Zamora; Associate Professor Medina; Assistant Professor Russotto.

Spanish

The Field

The Spanish major offers courses in literature, linguistics, culture, and civilization. The literature courses emphasize not only literary analysis, but also give insights into the cultures of Spanish-speaking peoples. All the department’s courses also develop language skills. As a complement to the Spanish major, students can obtain a Certificate in Latin American Studies or International Relations, as well as a concentration in other areas.

The department sponsors a Summer Program in Salamanca (Spain), a Semester in Spain Program at the University of Oviedo and at Centro CEGRI in Granada, and a January Program in Cuernavaca (Mexico). Students may also participate in exchange programs in Cuerna (Ecuador), and Bogotá (Colombia), as well as in many other Spanish-speaking countries. Both majors and minors are encouraged to attend these programs or to participate in other semester or academic year programs in Spain or Spanish America.

The Major

The undergraduate major in Spanish consists of 36 credits. None of these credits may be taken Pass/Fail, and a grade of “C” or better must be obtained in each course. Entering students who wish to major in Spanish and are at the intermediate level are urged to take SPAN 246, an intensive course that enables them to begin the major the following semester.

I. Pre-major Preparation (9 credits)

311 Advanced Grammar
319 Introduction to Literary Analysis
378 Spanish Phonetics

II. Major Core (12 credits)

Choose two of the following four:
320 Literature of Spain I
321 Literature of Spain II
322 Literature of Spanish America I
323 Literature of Spanish America II and
415 Culture and Civilization of Spain or
417 Culture and Civilization of Latin America and
470 General View of Hispanic Linguistics

III. To complete the major in Spanish, the student is required to take four upper-level courses. Two of these courses may be taken in areas related to the major (History, Anthropology, Art, etc.). Courses within the Spanish Department must be at the 400 level or above; courses outside the department must be at the 300 level or above. Spanish 465 Business Spanish does not qualify as an upper-level course. All upper-level courses must be chosen with the adviser’s approval.

IV. The University Junior Year Writing requirement.

Career Opportunities

The career possibilities resulting from a major in Spanish are varied. In addition to teaching at the secondary level, students may prepare themselves for careers in the areas of government service, law, international business, social work, translation and interpreting, journalism, etc., all of which need qualified speakers of Spanish. With these possibilities in mind, students are urged to consult the Department as soon as possible to plan wise choices of related courses.

The Minor

The minor in Spanish consists of 15 credits, at least six of which must be taken in the Department. None of these credits may be taken Pass/Fail, and a grade of C or better must be earned in each course.

(3 cr) 311 Advanced Grammar
(3 cr) Choice of one: 301 Conversation I, 302 Conversation II, 312 Composition, 378 Phonetics, 465 Business Spanish
(6 cr) Choice of two: 320, 321, 322, 323
(3 cr) One upper-level elective, 330 or above (except 319, 378, 465), chosen with the adviser. (This course must be taught in Spanish.)

Note: Students must declare the minor in the department as soon as they begin working towards it.

The Courses

(All courses carry 3 credits unless otherwise noted.)

Note on all courses: Students not adequately prepared for the course in which they are registered may change to a lower level of Spanish through the fourth week of classes, on a space-available basis. The department reserves the right to remove from any class students who have not satisfied its prerequisite(s). The department also reserves the right to remove from any class students who should be placed at a higher level.

Notes on Elementary and Intermediate Spanish sequences:

1. There are three sequences that cover the Elementary and Intermediate levels. Students interested in Spanish for General Purposes may complete SPAN 110, 120, 230 and 240. Students whose interest is in Spanish for Business and Administration may complete SPAN 111, 121, 231 and 241. Students who readily learn foreign languages may elect the intensive two-semester sequence SPAN 126 and 246. Those who might pursue language study beyond the intermediate level may prepare for this by enrolling in Intermediate Spanish for Specialists, SPAN 232 and 242.

2. All courses in Elementary and Intermediate Spanish progressively develop students’ listening, speaking, reading, and writing skills. Grammar and vocabulary are introduced to support effective acquisition of communication skills. Aspects of culture of the Spanish-speaking world form the background to topics generated for practice of communication skills.

3. The foreign language requirement of the Colleges of Humanities and Fine Arts and Natural Sciences and Mathematics is fulfilled by completion of one of the following: SPAN 240, 241, 242 or 246.

4. Students unclear of their current proficiency should see the department for a placement test.

Credit restrictions on Elementary and Intermediate Spanish sequences:

1. Students may receive credit for only one course in each of the following groupings: 110/111; 120/121; 230/231/232; 240/241/242.

2. No more than six credits may be earned for any combination of courses at the Elementary level (SPAN 110-126). No more than six credits may be earned for any combination of courses at the Intermediate level (SPAN 230-246).

111
110 Elementary Spanish I for General Purposes (both sem)
First of sequence of four courses providing students with skills necessary to communicate in Spanish on a variety of general-interest topics. For students who have little or no Spanish. With required lab.

111 Elementary Spanish I for Business and Administration (both sem)
First of sequence of four courses aimed at students whose area of professional interest is or will be in the commercial/business world. Sequence provides skills necessary to communicate in Spanish on a broad variety of commercial/business topics. For students with little or no Spanish. With required lab.

120 Elementary Spanish II for General Purposes (both sem)
With required lab. Prerequisite: SPAN 110 or 111 with grade of C or better.

121 Elementary Spanish II for Business and Administration (both sem)
With required lab. Prerequisite: SPAN 110 or 111 with grade of C or better.

126 Intensive Elementary Spanish (both sem) 6 cr
Intensive course covering contents of SPAN 110 and 120 in one semester. For students with little or no Spanish. Not recommended for slow language learners. With required lab.

230 Intermediate Spanish I for General Purposes (both sem)
With required lab. Prerequisite: SPAN 120, 121, or 126 with grade of C or better.

231 Intermediate Spanish II for Business and Administration (both sem)
With required lab. Prerequisite: SPAN 120, 121 or 126 with grade of C or better.

232 Spanish for Specialists I
First of two-semester intermediate sequence for students who wish to carry out more in-depth study of Spanish at the intermediate level, who may be considering Spanish as a major or minor, or who have reached a good level of proficiency in the language and wish to perfect their skills. With required lab. Honors component offered. Prerequisite: at least a B average in prior college-level courses in Spanish, or consent of department’s language program director.

240 Intermediate Spanish II for General Purposes (both sem)
With required lab. Focus on development of reading and writing skills within academic/literary area. Prerequisite: SPAN 230, 231 or 232 with grade of C or better.

241 Intermediate Spanish II for Business and Administration (both sem)
With required lab. Focus on development of reading and writing skills within business/commercial area. Prerequisite: SPAN 230, 231 or 232 with grade of C or better.

242 Spanish for Specialists II
Continuation of SPAN 232. With required lab. Focus on development of reading and writing skills within area of academic/literary discourse. Honors component offered. Prerequisite: at least a B average in prior college level courses in Spanish, or consent of department’s language program director.

246 Intermediate Intensive Spanish (both sem) 6 cr
Intensive course covering contents of SPAN 230 and 240 in one semester. Greater focus in this course on development of reading and writing skills within area of academic/literary discourse. Not recommended for slow language learners. With required lab. Prerequisite: at least B in SPAN 126 or B average in SPAN 110 and 120, or consent of department’s language program director.

301 Conversational Spanish I (both sem)
Discussion, guided conversation in Spanish on specific topics. Emphasis on further development of listening and speaking skills. Prerequisite: “C” average at intermediate college-level Spanish or consent of instructor.

302 Conversational Spanish II
Continuation of SPAN 301. Prerequisite: SPAN 301 or consent of instructor.

306 Golden Age Drama in Translation
Main dramatic works of the 16th and 17th centuries in English translation. Authors: Lope de Vega, Calderon de la Barca, Tirso de Molina. Not for major credit in Spanish.

309 Spanish American Women Writers in Translation
Introduction to selected works of major Spanish-American women writers, from the Colonial era to the present. Topics include: spiritual autobiography, poetry, short story, drama, novel and present women’s voices from a number of Spanish-American countries as well as from the United States. Active participation in discussion, two short papers, one final research paper. Not for major credit in Spanish.

310 Continuing Spanish for Nonmajors (AT)
20th-century Latin American and Spanish short stories, plays, poetry, a short novel. Continuation of study of the Hispanic world in its literature. Taught in Spanish. Prerequisite: SPAN 240 or consent of instructor.

311 Advanced Spanish Grammar (both sem)
Advanced review of principal elements of Spanish grammar. For majors, minors, and others who plan to continue with Spanish beyond SPAN 240. Prerequisite: “C” average at intermediate college-level Spanish or consent of instructor.

312 Composition (both sem)
The basic principles of writing in Spanish. Prerequisite: SPAN 240 or consent of instructor.

319 Introduction to Literary Analysis (AL)
The basic tools of textual analysis. Development of the ability to discuss literature in a critical manner through the study of its three most representative genres: narrative, poetry, and drama. An introduction to the technical terminology needed to articulate textual responses. Prerequisite: SPAN 240 or consent of instructor.

320 Literature of Spain I (AL) (both sem)
Introduction to the literature of Spain from the Middle Ages to 1700. Emphasis on literary currents and their relation to history and culture of the period. Representative poetry, narrative, drama. Prerequisite: SPAN 311 or consent of instructor.

321 Literature of Spain II (AL) (both sem)
Introduction to Spanish literature from 1700 to the present; emphasis on literary currents and their relation to culture and history of the period. Representative drama, poetry, and narrative. Prerequisite: SPAN 311 or consent of instructor.

322 Spanish American Literature I (ALD) (both sem)
Introduction to the literature of Spanish America from the beginnings to the end of
the Romantic period. Emphasis on literary currents and their relation to history and culture of the period. Representative poetry, narrative, drama. Prerequisite: SPAN 311 or consent of instructor.

323 Spanish American Literature II (ALD) (both sem)
Introduction to the literature of Spanish America from the end of the Romantic period to the present. Emphasis on literary currents and their relation to history and culture of the period. Representative poetry, narrative, drama. Prerequisite: SPAN 311 or consent of instructor.

354 Spanish for Native Speakers I (1st sem)
Reviews Spanish grammar for native speakers. Emphasis on writing and speaking. Open only to native speakers of Spanish.

367 Hispanic Children’s Literature
Oral and literary traditions in Hispanic children’s literature. Emphasis on Latin America. Useful for students in elementary education. Prerequisite: SPAN 311 or consent of instructor.

378 Spanish Phonetics (both sem)
Language laboratory included. Sound system of Spanish, improvement of pronunciation, preparation in phonetics for future teachers. Readings on Spanish phonetics. Language lab work with videos and audio-cassettes. Prerequisite: SPAN 240 or consent of instructor.

415 Culture and Civilization of Spain
Spain’s history and identity; the role of the church, women, and social classes. Use of literary and non-literary texts, and videos. Historical periods covered depend on the instructor and/or semester. Prerequisite: SPAN 320 or 321 or 322 or 323, or consent of instructor.

417 Culture and Civilization of Spanish America (ALD)
The historical development of Spanish American culture and civilization through its different manifestations. Historical periods and topics covered depend on the instructor and/or semester. Prerequisite: SPAN 320 or 321 or 322 or 323, or consent of instructor.

465 Business Spanish (2nd sem)
Presentation of major trends and developments in the Spanish-speaking world. Analysis of economic, legal, and international business issues. Utilization of Spanish terminology in commercial correspondence and business. Prerequisites: SPAN 311 or consent of instructor. Conducted in Spanish.

470 General View of Hispanic Linguistics
Introduction to Spanish linguistics: language and communication, Spanish phonetics, phonology, syntax, and semantics. Introduction to psycholinguistics, sociolinguistics. Analysis of Peninsular and Spanish-American forms. Prerequisite: SPAN 378 or consent of instructor.

471 Linguistic Variety and Pluralism
Introduction to regional and social varieties of Spanish in Spain, Spanish America and the U.S., and to situations of language contact and multilingualism affecting Spanish in those areas. Prerequisite: SPAN 320 or 321 or 322 or 323 or consent of instructor.

473 Contrastive Analysis of Spanish and English (2nd sem)
Comparative analysis of structures of English and Spanish, including lexical, phonetic, phonological, morphological, and syntactical systems. Prerequisite: SPAN 470 or consent of instructor.

512 Spanish Language Minority in the U.S.
Literary, social, psychological, and dialectal aspects of language used to study the characteristics and values of the Hispanic minorities. Emphasis on Puerto Ricans and Cubans; Chicanos and other Hispanics also discussed. Articles in journals and government publications. Prerequisite: SPAN 322 or 323 or consent of instructor.

520 Spanish Literature, Beginning to 1500
Significant Spanish medieval works, prose and poetry; their literary and historical contexts. Prerequisite: SPAN 320 or consent of instructor.

521 Spanish Medieval Poetry
Medieval poetry in authentic versions; epic poetry, lyric poetry and other Spanish medieval poetry. Prerequisite: SPAN 320 or consent of instructor.

522 Spanish Medieval Prose
Development of prose narrative from exemplum to early novels of the 15th century. Prerequisite: SPAN 320 or consent of instructor.

531 Prose of the Golden Age
Major prose works of 16th- and 17th-century Spain: humanism, mysticism, the novel (excluding Don Quixote). Prerequisite: SPAN 320 or consent of instructor.

532 Lyric Poetry of the Golden Age
Spanish poetry of the 16th and 17th centuries from Garcilaso to Góngora. Prerequisite: SPAN 320 or consent of instructor.

533 Drama of the Golden Age
The significant comedias of the major 17th-century playwrights, from just before Lope de Vega to Calderón. Prerequisites: SPAN 320 or consent of instructor.

534 Cervantes
Intensive reading of Cervantes’ masterpiece, in the context of the economic, sociological, and ideological factors of that time. Cervantes’ significance in world literature stressed. Prerequisite: SPAN 320 or consent of instructor.

540 Spanish Literature, 1700 through Romanticism
The Enlightenment in Spain within the European context through works of Feijóo, Cadalso and Jovellanos; the classical tradition and the neoclassic theater of Moratin; the Romantic movement: poetry of Espronceda, drama of Duque de Rivas and José Zorilla, and the articles of Larra. Prerequisite: SPAN 321 or consent of instructor.

541 19th-Century Spanish Novel
Several novels of major 19th-century Spanish peninsular writers read closely and discussed from the standpoint of the evolution in novelistic techniques; selected works representing differing critical approaches reported on in class, discussed, and evaluated. Emphasis on developing competency in reading and analyzing literary texts. Prerequisite: SPAN 321 or consent of instructor.

545 Modern Spanish Theater
Historical and critical view of the theater in Spain from the late 19th century to the present. Includes the avant-garde and poetic theater, the revitalization of tragedy and farce as vehicles for innovation, and the satirical response of contemporary playwrights to Spanish rightist regimes and contemporary society in general. Prerequisite: SPAN 321 or consent of instructor.
546 20th-Century Spanish Prose Fiction
The novel of Spain from 1898 to 1936; emphasis on the Generation of 1898 (Unamuno, Valle-Inclán, Baroja, Azorín) and the vanguardist prose. Special attention to the novel as art form and its relations to the theories of the novel proposed by the same novelists or their contemporaries (especially Ortega y Gasset). Prerequisite: SPAN 321 or consent of instructor.

547 Modern Spanish Poetry
Lyric poetry in Spain from post-Romanticism to the present. Special concerns: Generations of 1898 and 1927, postwar poets, contemporary poetry. Taught in Spanish. Prerequisite: SPAN 321 or consent of instructor.

548 Modern Spanish Essay
Development of the essay in Spain from the late 19th century to the present, as a major vehicle for the expression of ideas and as a literary genre. Focus on Unamuno and Ortega; such figures as the Krausists, Gamier; Azorín and Aranguren. Prerequisite: SPAN 321 or consent of instructor.

550 Spanish American Literature to Independence
Spanish American literature from the European arrival to the beginning of the Romantic period. Emphasis on representative authors (Bernal Díaz, Garcilaso, Sor Juana, Ercilla), their search for originality and authenticity, and their relation with Western cultural ideas and the realities of the new land. Taught in Spanish. Prerequisites: SPAN 322 and 323 or consent of instructor.

551 Spanish American Literature from Independence to Modernismo
Selected works of the most representative Spanish American authors of the 19th century, from Independence to the early 1880s. Emphasis on historical as well as aesthetical developments, European literary movements and their adaptation in Spanish America, and the search for an original way of writing. Authors studied include Lizarrá, Bello, Echeverría, Heredia, Gómez de Avellaneda, Isaacs, Sarmiento, and Hernández. Taught in Spanish. Prerequisites: SPAN 322 and 323 or consent of instructor.

552 The Modernist Movement
The renovation of Spanish American literature from 1882 to 1916, focusing on the plurality of its aesthetic sources and ideological principles. The innovative impact of modernismo in the essay, prose fiction and poetry examined through works of Martí, Gutiérrez-Nájera, Casal, Silva, Darío, Rodó, Larreta, and Lugones. Taught in Spanish. Prerequisites: SPAN 322 and 323 or consent of instructor.

553 Spanish American Poetry Since Modernismo

554 Modern Spanish American Drama
Historical and critical view of the theater in Spanish America from the beginnings of the 20th century to the present. Focus on the intention to develop a valid and innovative drama by the critical adaptation of the experimental dramatic principles of this century to the Spanish American experience and cultural tradition. Authors include Florencio Sánchez, Roberto Arlt, René Marqués, Virgilio Piñera, José Triana, and Luis R. Sánchez. Taught in Spanish. Prerequisites: either SPAN 322 and 323 or consent of instructor.

555 Spanish American Prose Fiction—20th Century
Major Spanish American fiction writers in 20th century. Emphasis on regional and psychological fiction, and the experimental novel. Readings in literary history and criticism. Informal oral presentations. Prerequisites: SPAN 322 and 323 or consent of instructor.

557 Hispanic Literature of the Caribbean
The literary development of the Hispanic Caribbean (emphasis on the 20th century in Puerto Rico and Cuba); this literary development related to the various historical, sociocultural, and economic phenomena that have influenced it. Readings: novels, drama, and poetry illustrative of these literary developments and of the principal cultural phenomena of the Hispanic Caribbean. Taught in Spanish. Prerequisites: SPAN 322 and 323 or consent of instructor.

558 The Spanish American Essay
The essay in Latin America (from the discovery to the present) as a literary genre and as a reflection of the various processes that have helped to shape that part of the world and create its cultural identity. Prerequisites: SPAN 322 and 323 or consent of instructor.

559 The French-American Novel
The French-American novel from its origins until the beginning of the 20th century. Historical and critical view of the novels published in French by writers from the United States, and the contributions made to the development of the novel as an art form and its relation to the culture of its time. Taught in Spanish. Prerequisites: SPAN 322 and 323 or consent of instructor.

Portuguese
Contact: F. Fagundes or J. Ornelas
Office: 406 or 408 Herter
Contact: D. Patai (Brazilian)
Office: 423 Herter
Phone: 545-2887

The Field
The program for the undergraduate Portuguese majors provides students with a general knowledge of the language and literatures of the Portuguese-speaking nations (including Angola, Mozambique, Guinea-Bissau, São Tome e Príncipe, and Cape Verde) as well as of the contributions made to American culture by the thousands of Portuguese, Brazilian and Cape Verdean peoples living in the United States. The Portuguese major allows the student to concentrate on the following areas: Portuguese language, Portuguese or Brazilian literature, or African Literatures of Portuguese Expression (ALPE).

Majors and minors are encouraged to study abroad in a Portuguese-speaking country; advisors should be consulted.
The Major

The undergraduate major in Portuguese consists of 36 credits. None of these credits may be taken Pass/Fail, and a grade of “C” or better must be obtained in each course. Entering students who wish to major in Portuguese and are at the intermediate level are urged to take PORT 246, an intensive course that enables them to begin the major the following semester.

I. Pre-major preparation:
(6 credits)
301 Conversational Portuguese I
311 Advanced Portuguese Grammar

II. Major Core:
(9 credits)
315 Portuguese Civilization
316 Brazilian Civilization
Choose two of the following three:
320 Introduction to Portuguese Literature I
321 Introduction to Portuguese Literature II
322 Introduction to Brazilian Literature I

III. Upper-level courses
(18 credits)
To complete the major in Portuguese, the student is required to take six upper-level courses. Two of these courses may be taken in areas related to the major (History, Political Science, Anthropology, Art, Literature, etc.). Courses taken outside of the department must be at the 300 level and above. All upper-level courses must be chosen with the adviser’s approval.

IV. Junior Writing Requirement (3 credits)

Career Opportunities

 Majors in Portuguese may enter a teaching career either in bilingual education or at the traditional secondary level (Portuguese as a Second Language). School of Education courses required for state certification are often incorporated into the undergraduate program. There are many other career opportunities open to Portuguese majors such as: private business and industry; community related services; federal government. Portuguese majors may do a certificate program in an additional area entitling them to a wider range of professional objectives.

The Minor

The minor in Portuguese consists of 15 credits, at least 6 of which must be taken within the department.

1. Choice of two: 301 or 302 Conversation I or II, 311 Advanced Grammar, 312 Advanced Composition. (With departmental permission the above may be waived in the case of native speakers.)
3. One upper-level elective (above the 300 level) chosen with an adviser from among departmental offerings.

The Courses

(All courses carry 3 credits unless otherwise noted.)

Note on Elementary and Intermediate Portuguese: No more than six credits may be earned for any combination of courses at the Elementary level (PORT 110, 120, 126). No more than six credits may be earned for any combination of courses at the Intermediate level (PORT 230, 240, 246).

110 Elementary Portuguese I (both sem)
 Acquisition of basic language skills: listening, speaking, reading, and writing. Basic principal structures and vocabulary of Portuguese. Oral participation strongly emphasized.

120 Elementary Portuguese II (both sem)
 Open lab included. Continuation of basic skills acquisition: listening, speaking, reading, and writing. The rest of the principal structures and vocabulary of Portuguese. Oral participation strongly emphasized. Prerequisite: PORT 110 or equivalent.

126 Intensive Elementary Portuguese 6 cr
Lab included. Intensive development of four major skills: listening, speaking, reading, and writing. Covers in one semester the material normally included in the first-year course—all the principal structures and vocabulary of Portuguese.

230 Intermediate Portuguese I (both sem)
Expands on basic language skills. Greater oral fluency through vocabulary building and review of fundamental language structures. Active class participation. Prerequisite: PORT 120 or 126, or equivalent.

240 Intermediate Portuguese II (both sem)
Completes the four-semester sequence. Further acquisition of basic skills to fulfill the language requirement and lead to more advanced courses. Prerequisite: PORT 230 or equivalent.

246 Intensive Intermediate Portuguese 6 cr
Expands on basic skills of the language. Greater oral fluency through vocabulary building and review of fundamental language structures. Active class participation. Prerequisite: PORT 120 or 126, or equivalent.

301 Conversational Portuguese I
Discussion, based on varied topics of current interest and from modern Portuguese and Brazilian writers to develop good speaking ability in Portuguese. Conversations center on everyday life situations. Intended to expand fluency, vocabulary, and cultural awareness. Prerequisite: PORT 240 or equivalent.

302 Conversational Portuguese II
Discussions based on varied topics of current interest and from modern Portuguese and Brazilian writers, to develop speaking ability in Portuguese. Conversations focus on everyday life situations. Use of current newspapers, magazines, articles and pamphlets dealing with social and cultural issues. Prerequisite: PORT 240 or equivalent.

309 Brazilian Women: A Multidisciplinary Approach (SBD)
In English. An introduction to Brazil; the situation of Brazilian women past and present. Literary works, films, essays from a variety of disciplines used to analyze what has been said by and about Brazilian women. Focus on being female in a patriarchal culture and on race and class.

311 Advanced Grammar
General view of basic structures of the language: concentration on significant problem areas of grammar. Part of the language skills sequence for the Portuguese major. Prerequisite: PORT 240 or equivalent.

312 Advanced Composition
The basic principles of writing in Portuguese. Part of the language skills sequence for the Portuguese major. Intensive practice of written Portuguese. Prerequisite: PORT 240 or equivalent.

315 Portuguese Civilization
Chronological, artistic, and philosophical perspective for the study of Portuguese literature and culture. Comprehensive view of the development of Portuguese culture, mainly through plastic arts. Provides background for the in-depth study of Portuguese literature. Prerequisite: PORT 240 or consent of instructor.
316 Brazilian Civilization
Introduction to Brazilian culture. Readings cover aspects of Brazilian history, economic and social development, folklore and the arts. Preliminary background for the in-depth study of Brazilian literature. Prerequisite: PORT 240 or consent of instructor.

320 Introduction to Portuguese Literature I (AL)
Introduction to the literature of Portugal from the Middle Ages to 1700. The main literary currents and techniques of the period and their relation to history and culture. Selections from representative poetry, drama, and narrative. Taught in Portuguese. Prerequisite: PORT 240 or consent of instructor.

321 Introduction to Portuguese Literature II (AL)
Introduction to the literature of Portugal from 1700 to the present. The main literary currents and techniques of the period and their relation to history and culture. Selections from representative poetry, drama and narrative. Taught in Portuguese. Prerequisite: PORT 240 or consent of instructor.

322 Introduction to Brazilian Literature
Brazilian literature from its colonial beginnings to its modern manifestations. Emphasis on post-independence (1822) literature (fiction, poetry, drama). Analysis of sample works in their historical and social context. Taught in Portuguese. Prerequisite: PORT 240 or equivalent.

408 Brazil in Film and Fiction (ALD)
Introduction to Brazil through contemporary film and literature. Major themes: cannibalism, colonialism, life in the backlands, race relations, religious syncretism, the position of women, economic and political developments.

425 Medieval and Renaissance Portuguese Literature
Readings in major Portuguese authors from the beginnings of Portuguese literature in the late 12th century through the late Renaissance. Emphasis on the Cantigas, Fernao Lopes, Gil Vicente, and Bernardim Ribeiro. Prerequisite: PORT 320 or consent of instructor.

426 Portuguese Literature from Camões through the 18th Century
Literary foundation and perspective of the Portuguese world from Camões through the 18th century. Prerequisite: PORT 320 or 321 or consent of instructor.

427 Literature of the Portuguese Overseas Expansion
Literature inspired by the Portuguese overseas expansion. Works include Camões’ The Lusiads and Pinto’s Peregrinacao. Emphasis on the intrinsic aesthetic value and on its documentary or historical value. Prerequisite: PORT 320 or 321 or consent of instructor.

440 19th-Century Portuguese Literature
19th-century Portuguese literature: principal movements (romanticism, realism, naturalism, symbolism) and their manifestations in various genres. Prerequisite: PORT 320 or consent of instructor.

446 20th-Century Portuguese Literature
Survey of major contemporary Portuguese authors and movements from the advent of Orpheu in 1915 to the present. Emphasis on the different aesthetic directions of Portuguese literature during the 20th century; examination of the sociopolitical tensions that preoccupy Portuguese writers and intellectuals. Prerequisite: PORT 320 or 321 or consent of instructor.

450 Brazilian Literature to Romanticism
The major works produced in Brazil from the 16th century to the Romantic movement. The influence of European literature; and the growing need for a truly Brazilian literary voice. Prerequisite: PORT 322 or consent of instructor.

451 19th-Century Brazilian Literature
19th- and early 20th-century Brazilian literature. The major literary movements (romanticism, realism, and naturalism) studied in their social and political contexts. Prerequisite: PORT 322 or consent of instructor.

456 20th-Century Brazilian Literature
Major contemporary writers from the beginning of modernism (1922) to the present. Emphasis on urban and regional novels. Prerequisite: PORT 322 or consent of instructor.

112 Fine Arts Center
Degree: Bachelor of Arts
Contact: Miguel Romero
Office: 112 FAC
Phone: 545-3490

Department Co-Chairs: Professors Edward Golden and Penny Remsen. Professors Olf, Scott, Uno; Associate Professors Erdman, Gaekc, McCauley, Nelson, Romero; Lecturer Reynolds.

The Field
The course of study in the Department of Theater is grounded in the belief that the performing arts draw on a unique combination of intellectual and artistic skills and talents which are most fully developed when theory and practice are integrated in the learning experience. Students in the program gain expertise in all the fundamental areas of theatrical art in graduated sequences of study designed to bring into focus rigorous critical thinking, precise methods of research, and imaginative expression in performance.

A theater major is also a member of a larger community, the Colleges of Arts and Sciences. There is nothing gained by learning about the theater in isolation. Since the theater draws upon and touches many fields of study, the most meaningful study of theater is in a liberal arts context.

The Major
For the B.A. degree in Theater, majors must fulfill all University General Education requirements as well as appropriate requirements of the College of Humanities and Fine Arts. In addition, theater majors must complete 14 courses, 42 credits in theater, as follows: Dramaturgy (12 cr)
120 Play Analysis for Theatrical Production
320 Classical and Neo-Classical Repertory
321 Medieval and Renaissance Repertory
322 Modern Repertory

Dramaturgical Elective (3 cr)
333 Contemporary Repertory, or a dramatic literature/theater history course chosen from a list of approved courses posted during the preregistration period. This course may not be applied to any other major requirement.

Design (12 cr)
160 Beginning Techniques in Design
Career Opportunities

The theater major forms a sound basis for further professional or scholarly work in theater (for the M.A., M.F.A., and Ph.D. degrees). In addition to helping prepare for work in the field, theater skills regularly prove useful in a variety of related fields such as public relations, broadcasting, management, advertising and promotion, arts administration, teaching or coaching, community recreation, and social work.

The Courses

(All courses carry 3 credits unless otherwise noted.)

100 Introduction to Theater (AL)  
(both sem)
Introduces nonmajors to theater as a performing art through a wide variety of theatrical experiences including attending live performances and creating original plays. Topics include major styles of theater throughout history and the roles of director, actor, and designer in the contemporary theater. Recommended for first- and second-year students.

110 Performance Management (both sem) 1 cr
Practical production experience, including ushering, publicity, and stage crews. Specific assignments determined by Production Manager. Open to freshmen; required of majors. May be repeated. Mandatory Pass/Fail.

120 Play Analysis for Theatrical Production (both sem)
Analysis of texts as blueprints for production; emphasis on written and oral discourse about the theater. Readings from the world repertory. Attendance at department productions. Required of majors.

130 Contemporary Playwrights of Color (ALD)
Theater movements of Blacks, Latinos, Asians, and Native Americans, and the body of literature by contemporary playwrights of color within a historical context.

140 Beginning Techniques in Performance (both sem)
Introduction to acting. Includes all or some of the following: improvisation, theater games, monologues, scenes. Required of majors.

160 Beginning Techniques for Design (both sem)
Lab, studio. Elements of theatrical design and basic skills in the areas of costume construction, lighting techniques, drafting and stagecraft. Required of majors.

210 Rehearsal and Production (both sem) 2-6 cr
Participation in department productions; principally for actors, and for other assignments by permission. Credit by approved contract only. Credit awarded in semester following that in which assignment is completed. Mandatory Pass/Fail. May be repeated for credit.

240 Beginning Voice for the Actor
Studio. Training of the actor’s voice using a progression of psycho-physical exercises developed by Kristin Linklater. Emphasis on freeing the body and voice from habitual tensions and patterns. Prerequisites: THEATR 140, consent of instructor.

310 Theater Practice (both sem)
Advanced production assignments as stage manager, house manager, designer, or crew chief for major department productions. Credit by approved contract only. May be repeated for credit.

320 The Classical and Neo-Classical Repertory
Development of the theater in Greece and Rome, and the rediscovery of classical models in Italy, France, and England in the 16th and 17th centuries. Reading and analysis of at least 15 plays in their social and theatrical contexts. Prerequisite: THEATR 120.

321 The Medieval and Renaissance Repertory
Development of the theater in and out of the Church in the middle ages; emphasis on the development of professional theater in England and Spain in the 16th and 17th centuries. Reading and analysis of approximately 15 plays in their social and theatrical contexts. Prerequisite: THEATR 120.

322 The Modern Repertory
Development of the theater from the late 18th century, with special emphasis on the realistic play and its antecedents. Reading and analysis of plays, with an emphasis on social and theatrical contexts. Prerequisite: THEATR 120.
330 American Theater (AL) (not offered '01-'02)
Selected periods and styles in the history of the American stage. Selected playscripts and allied readings. Prerequisite: THEATR 120.

331 Black Theater (ALD)
The Black presence in the American theater. Selected periods and styles; plays and critical works by Black and white authors.

333 Contemporary Repertory
Trends in theatrical practice from the end of the 19th century to the present; emphasis on surrealism, expressionism, absurdism, and performance art. Prerequisite: THEATR 120.

340 Advanced Voice
Studio. Training of the actor's voice and speech for flexibility and clarity. Specific attention paid to the connection between the actor and the text. Prerequisites: THEATR 240, consent of instructor.

341 Stage Movement (both sem)
Studio. Development of the actor's physical resources through movement analysis and practice. Specific theatrical problems in: mask, theatrical clown, status improvisation, character portrayal. Prerequisites: THEATR 140, consent of instructor. Clothing allowing freedom of movement required.

342 Acting (both sem)
Studio. Script analysis and development of vocal and physical performance in the building of effective stage characterizations. Improvisations and scenes. Prerequisites: THEATR 140, consent of instructor.

345 Directing (1st sem)
Studio. Theory and practice of stage direction; attention to work with actors and stage space for conveying theatrical information. Assigned scenes and exercises. Prerequisites: THEATR 140, consent of instructor.

360 Scenic Design (both sem)
Process of visual communication to an audience of the designer's response to dramatic texts. Techniques practiced in studio/class sessions. Participation also required on construction crews for Department productions outside of scheduled class times. Prerequisites: THEATR 160, consent of instructor.

361 Lighting Design (both sem)
Studio. Study of "seeing": concentration on the articulation of visual pictures developed from a dramatic text and on research; functions and qualities of light and the development of lighting concepts. Practical application of design through specific crew assignments on Department productions. Prerequisites: THEATR 160, consent of instructor.

362 Costume Design (both sem)
Making visual statements through study of characterization, silhouette, historical periods, color and texture. Beginning drawing skills developed; basic sewing skills. Projects, concept papers, sketch book, and construction work on Department productions. Prerequisites: THEATR 160, consent of instructor.

425 Playwriting (not offered '01-'02)
Studio, discussion. Exercises in play construction involving characterization, dialogue, and plot development; and completion of a short playscript.

439 Projects in Dramaturgy
Advanced individual projects in text analysis and research. Consent of instructor required. May be repeated for credit.

441 Styles of Stage Movement (2nd sem)
Studio. Intensive work with period costumes and properties, period dance, stage weapons, pantomime, as required by performance needs in given semester. Prerequisites: THEATR 341, consent of instructor.

442 Acting Study (1st sem)
Studio. Further work in the preparation of stage characterizations. Classroom projects in roles and scenes. Prerequisites: THEATR 342, consent of instructor.

443 Period Acting (2nd sem)
Learning to create credible characters in plays with theatrical and social conventions seemingly artificial and different from our own. Emphasis on dealing with formal language and movement. Studio. Prerequisites: appropriate 300-level performance courses, consent of instructor.

445 Directing II (2nd sem)
Studio. Intensive analysis and rehearsal of scripts for public performance. Prerequisites: THEATR 345, consent of instructor.

460 Scenic Design Studio (both sem)
Continuation of THEATR 360. Visualization of multi-scene plays from initial ideas through complete presentation as portfolio projects. Participation in Department productions in drafting, scenic painting, properties design, and construction. Prerequisites: THEATR 360, consent of instructor. May be repeated for credit.

461 Lighting Design Studio (both sem)
Studio. Continuation of THEATR 361; lighting design theory, conceptualization, and solution of related technical problems. Advanced lighting lab and paper projects. Advanced lighting assignments on department productions. Prerequisites: THEATR 361, consent of instructor. May be repeated for credit.

462 Costume Design Studio (both sem)
Studio, laboratory. Continuation of THEATR 362. Costume design theory, conceptualization, and solution of related problems. Design projects, concept papers, sketchbook, and appropriate design work for department productions. Prerequisites: 300-level theater courses or equivalent, consent of instructor. May be repeated for credit.
Women’s Studies

208 Bartlett Hall

Degree: Bachelor of Arts

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Program Director: Professor Ann Ferguson. Professor Raymond; Associate Professor Avakian; Assistant Professor Deschamps. Lecturers Athukorala, Fahid, Zane.

The Field

Women’s Studies is an interdisciplinary field based on the assumption that women’s contributions to human culture have been ignored or distorted. Women’s Studies goals are fourfold: to compensate for the distortion or neglect of women’s contributions to society by determining the place women have actually occupied in various cultures and historical eras; to provide conceptual frameworks to illuminate the causes and effects of women’s subordination; to develop alternatives to traditional attitudes, theories, and institutional structures and to contribute to the elimination of sexism and to the creation of a more equitable society. Beginning in the late 1960s, women scholars across the country and in all fields of inquiry developed courses on women’s experience. As the number of courses grew, faculty and students came together to propose and institute Women’s Studies programs, many of which offered a major.

While Women’s Studies is a relatively new and growing field, with over 900 undergraduate programs nationwide, it is no longer in its infancy. Our program offers both an undergraduate major in Women’s Studies and a minor in Women’s Studies. In addition, with the establishment of over 100 graduate programs in Women’s Studies across the country, the discipline is in a period of exciting growth. New work in Women’s Studies focuses on: the intersection of race, class, and gender; comparative women’s history; African American women’s history; women’s spirituality; women of color and activism; oral history; cross-cultural studies, such as women in the Middle East, or the Caribbean, or ethnic-American women; biomedical ethics; legal issues affecting women such as pornography and censorship, reproductive rights, and sexual harassment; gender and sexuality; and historical and contemporary women’s resistance. For students interested in graduate school, the Women’s Studies Program offers a Graduate Certificate in Advanced Feminist Studies.

Women’s Studies Five College Course Description Guide

Each semester the Program publishes, for its majors and other interested students, a Women’s Studies Five College Course Description Guide which contains over a hundred University courses and over a hundred courses from Amherst, Hampshire, Mount Holyoke and Smith colleges. Women’s Studies majors or minors are able to take any of these courses, and, subject to the Women’s Studies requirements and restrictions, the courses may count toward the major or minor. Copies of the Women’s Studies Five College Course Description Guide are available for the next semester during the preregistration counseling period and may be obtained from the Women’s Studies Office, 208 Bartlett, tel. 545-1922, or viewed from the Program’s Web site, http://www.umass.edu/wost.

Additionally, the Five College Women’s Studies Research Center, located at Mount Holyoke College, facilitates the discussion and critical analysis of women’s studies research and the University of Massachusetts Du Bois Library has a Women’s Studies reference librarian available.

The Major

The Women’s Studies Program provides students with the opportunity to work closely with a faculty sponsor and an academic adviser. Based on a wide range of courses listed in the Women’s Studies Five College Course Description Guide (see section above) and optional field work, students design their own courses of study. These can be focused in specific areas (see below), or they can take a more general approach.

There are no prerequisites for entry to the major, but students must complete an application form, obtain a faculty sponsor, and attend an orientation session, in order to be formally admitted. Students considering a major in Women’s Studies are encouraged to contact an academic adviser in the Program, who can offer assistance with completing the application process, obtaining a faculty sponsor, and identifying courses best suited to a student’s interests. A pre-major, CAS/W, is also available.

Requirements

A minimum of 36 credits in Women’s Studies courses numbered 200 or above is required for the major. Courses which meet the requirements listed below are listed each semester in the Women’s Studies Five College Course Description Guide.

1) Core required courses: 201 Critical Perspectives on Women’s Studies; 301 Theorizing Women’s Issues or WOST 394H Theorizing Black Feminisms. WOST 394H can fulfill the theory requirement or a Women of Color requirement, but not both; and 391W Writing for Women’s Studies Majors, which fulfills the Junior Year Writing requirement.

2) At least two courses on women of color: one course on Women of Color in the U.S. and one course on Women of Color outside the U.S., including courses that take a diasporan or global approach.

3) Electives which may be earned in WOST courses include: approved courses offered in other departments at the University and the Five Colleges; or component courses, if the paper or project done by the student focuses on an overlapping area within Women’s Studies. Restrictions on course selection and on “component courses” are found each semester in the Guide. Elective credit may also be earned, when approved, in independent studies or practica related to the major (to a maximum of 15 credits). Students are encouraged to do field work and assistance is available.

Optional Concentrations

Majors have the option of designing an individualized course of study focused on a particular theme. Examples of concentrations completed by Women’s Studies majors include topics in women’s health and sexuality; cross-cultural feminism; the impact of race, sex, and class in American history; the construction of white privilege; Latin American women; women, peace and militarism; ecofeminism; women in poverty; women and labor organizing; feminist therapy and counseling; feminist writing and criticism; arts management and women; women and organizational development; women and sexual violence; women in fashion and media; and women’s studies and Romance languages. The concentration should be designed with the faculty sponsor.

Majors choosing to focus their academic work on a theme may also petition to have “skills courses” counted toward their major requirements. These are courses that are necessary to the components of their individualized programs within Women’s Studies, even if the courses are not directly part of the program itself. For example, students focusing on areas of women and health care might use BIOL 339 Human Anatomy and Physiology to fulfill part of the elective credit requirement. No more
than 12 elective credits may be earned in this manner. Requests for earning elective credits in this manner must be approved by the faculty sponsor and filed with the Women’s Studies Office.

Honors Opportunities
Several honors opportunities in Women’s Studies range from honors courses to research and project options. Students are encouraged to contact the honors coordinator in Women’s Studies for details. Students who are interested in pursuing Latin honors may inquire at the Commonwealth College office, 504 Goodell Building. A cumulative average of at least 3.2 is required for Latin honors. Opportunities are also available for upper-level honors research in the department through a departmental honors research track. Information on Commonwealth College is provided elsewhere in this catalog.

Double Majors
Many Women’s Studies majors also major in another field, as the interdisciplinary and integrative nature of Women’s Studies allows flexibility to develop coherent and complementary programs of study in other disciplines. These might include second majors in the departments of Afro-American Studies, Anthropology, Psychology, Social Thought and Political Science, Consumer Studies, Education, English, History, Journalism, Judaic Studies, Legal Studies, Nursing, Philosophy, Political Science, Psychology, Social Thought and Political Economy, Sociology, and Theater.

Career Opportunities
Women’s Studies introduces analytical tools and basic approaches from a variety of fields, and allows students to obtain a broad liberal arts education which is an excellent background for a wide variety of fields. Women’s Studies graduates are working in the educational and legal fields, as administrators and managers in the public and private sectors, in human services and the healing professions, the arts and technological sciences, and in many other fields. The major can also be designed to provide appropriate preparation for a range of graduate programs and professional schools. The University of Massachusetts Graduate Certificate in Advanced Feminist Studies is designed to complement a major degree-granting discipline and further advance feminist research and methodology.

The Minor
Students majoring in other departments are offered the opportunity of an academic concentration in Women’s Studies through the interdisciplinary minor. Students work with a faculty sponsor to design individualized courses of study reflecting their particular areas of interest. Graduates have found a minor in Women’s Studies an excellent asset in competing for placement in professional fields and graduate programs. Students considering a minor in Women’s Studies are encouraged to contact an academic adviser in the Program, who can offer assistance with completing the application process, obtaining a faculty sponsor, and identifying courses best suited to a student’s interests.

Requirements
A minimum of 18 credits in Women’s Studies is required for the minor; applicable courses are listed each semester in the "Women’s Studies Five College Course Description Guide." The 18 credits must include WOST 201 Critical Perspectives on Women’s Studies, and at least one course on women of color identified in the Course Description Guide. The remaining credits may be earned in WOST courses; in approved courses offered in other departments at the University or in Five College courses; or in component courses, if the paper or project done by the student focuses on an overlapping area within Women’s Studies. Restrictions on course selection and on "component courses" are found each semester in the Guide. Elective credit may also be earned, when approved, in independent studies or practica related to the minor (to a maximum of six credits).

The Courses
(All courses carry 3 credits unless otherwise noted.)

187 Introduction to Women’s Studies (ID) (both sem)
Basic concepts and perspectives in Women’s Studies, with women’s experiences at the center of interpretation. Critical reading and thinking about gender and its interaction with race and class. Focus on women’s history and contemporary issues for women.

201 Critical Perspectives in Women’s Studies (both sem)
Introduction to fundamental questions and concepts of feminist thought and to the basic intellectual tools of analysis by which women’s experience may be reviewed and analyzed across race, class, and sexuality and within the structures of contemporary global power and in the context of North American domination and the “new world order.”

291-295 Seminars
Ethics, Politics, and Feminism
Contemporary ethical problems raised by U.S. and international women’s movements. Disagreements among feminists on ethical concepts such as rights, equality, freedom, democracy, power, empowerment, violence, justice, and care; and various political concepts including institutionalized racism, class inequalities, abortion and reproductive rights, sexual liberation and lesbian/gay liberation, family values and children’s rights, prostitution, ethical issues of work, environmental ethics, pornography, national economic rights and obligations, and the morality of political correctness.

Career and Life Choices for Women (both sem) 2 cr
Development of a systematic approach to career, educational, and life planning. Emphasis on prioritization of values and subsequent life choices. Elements of self exploration; relating knowledge, interest, and skills for career goals; current issues for women in the workforce. Career planning skills including budgeting, writing resumes and cover letters, interviewing, and use of resources. Seniors only; preference to WOST students.

297 Special Topics
Women and Health Care
Topics include: the history of women and healing, medical education and women, midwifery, sterilization, gynecology and obstetrics, unnecessary surgery, menstruation, and philosophies of health and health care. A critical examination of health care as it affects women, using interdisciplinary sources.

Women of Color and the Legal System
Uses discussions, case studies, video clips, documentaries and articles. Examines the effects of public policies such as welfare, affirmative action, and anti-immigration laws, and the impact these policies have on women of color. Topics include sexual
harassment, child custody, domestic violence, crime, and the prison system.

Lesbian, Bisexual, Gay and Transgendered Studies Lecture Series (both sem) 1 cr
An interdisciplinary introduction to queer studies featuring an eclectic range of visiting and local scholars. Topics vary week to week and cover the range of academic disciplines from music to business, philosophy to economics, and film to biology.

298 Practicum
Everywoman’s Center Educator/Advocate Program
Students serve as educator/advocates in the Everywoman’s Center Educator/Advocate Program, offering workshops and training to colleges, high schools, and community groups on issues of violence against women. Involves two-semester commitment and 60 hours of training on violence against women, workshop design, and cofacilitation. Admission selective.

Everywoman’s Center Counselor/Advocate Program
Students serve as counselor/advocates in the Everywoman’s Center Counselor/Advocate Program, helping survivors of rape, battering, incest, sexual harassment, and related violence. Duties include staffing a 24-hour hotline, providing short-term counseling, and advocating for victims and their families with police, courts, social service agencies, etc. Requires 60-hour training, four on-call shifts per month, weekly staff meetings, short-term counseling for up to two participants, arranging appropriate follow-up, adherence to confidentiality policy, completion of required paperwork, and access to car and phone. Admission selective.

301 Theorizing Women’s Issues (both sem)
Ways of analyzing and reflecting on current issues and controversies in feminist thought within an international context sensitive to class, race, and sexual power concerns. Topics may include work and international economic development, violence against women, racism, class and poverty, heterosexism, the social construction of gender, race and sexuality, global feminism, women, nationalism and the state, reproductive issues, pornography and media representations of women. Prerequisite: WOST 201 or consent of instructor.

391 Seminars
Writing for Women’s Studies Majors (1st sem)
Fulfills Junior Year Writing requirement for majors. Modes of writing and argumentation useful for research, creative, and professional work in a variety of fields. Analysis of texts, organization of knowledge, and uses of evidence to articulate ideas to diverse audiences. Includes materials appropriate for popular and scholarly journal writing. Popular culture reviews, responses to public arguments, monographs, first-person narratives and grant proposals, and a section on archival and bibliographic resources in Women’s Studies. May include writing for the Internet. Nonmajors admitted if space available.

392 Seminars
Women in Economic Development
Assessment of the impact of economic development on women’s lives in Africa, Asia, and Latin America from the 1980s to the present. Reading material from various sources aids examination of theoretical issues surrounding economic development and women’s relationship to that process, how women experience this process, and alternatives to traditional approaches for empowering women and influencing the development process.

Latin American Feminisms
Contemporary Latin American women’s and Feminist movements connected to their historical context in order to understand the development of feminist theory in selected countries in Latin America and its relation to political practice. Students expected to have some background in either Women’s Studies, social theory, or Latin American studies. Elementary reading knowledge of Spanish required.

393 Seminar: Gender Debates and Caribbean Development
An interdisciplinary and multidisciplinary introduction to the field of gender and development from a Caribbean perspective. A gendered analysis further examines public policy, political activity, the global economics of work, the rise of multinational corporations, the need for cooperation of all Caribbean nation states, the effect of recent trends toward globalization, and the pressures to conform to the new rules of the global economy.

394 Seminars
Women and Islam
Analysis of Muslim women’s lives in the modern period within a postcolonial context and beyond an orientalist outlook. The transformation in women’s lives and women’s resistance to these changes examined by exploring historical, economic, political, and sociocultural issues, including sexuality.

Theorizing Black Feminisms
Introduces the theoretical contributions of African American and African Diasporan feminists working in a variety of disciplinary fields. Black women viewed as producers of knowledge and as transforming agents. Identifies the major issues addressed by black feminists and the various forms of resistance to social structures.

The Philosophy of Gender and Sexuality
Introduction to theories of the relations between sex, gender, and sexuality from a feminist perspective. Topics include: biological determinist, social constructionist, historical, and performative theories of gender and sexuality, sexual identities (hetero-, gay, bi-, trans- and intersexualities, and race, class, ethnic differences), and the politics of sexuality (identity politics, conservative politics, queer theory).

395 Seminars
U.S. Women’s Lives in Context: Reading and Creating Political Autobiography 4 cr
Women’s autobiographical and oral histories explored in their social, political, and cultural contexts. Emphasis on the impact and interaction of gender, race, class, and sexual orientation. Using their own lives as a focus, students create an autobiographical work in one of a variety of forms.

The Social Construction of Whiteness and Women 4 cr
Exploration of social construction of whiteness, its interaction with gender, and historical and contemporary political resistance to white privilege focusing primarily on the U.S. The historical, economic, and political forces responsible for construction and maintenance of whiteness; exploration of mechanisms which ensure that whiteness is experienced as
“the norm”; critical role of gender in the construction of whiteness. Students work in groups to design and implement activist projects. Corequisite: concurrent enrollment in a one-credit WOST practicum. Prerequisites: course work in race and gender; familiarity with historical, economic, and political bases of racism; or consent of instructor.

397 Seminar: The Impact of Globalization on Women

The interrelations between the local and the global, the particular and the universal, and the national and the transnational.