

Winter Quarter 2014 VLPA courses

Please note: class times, locations, fees, and course descriptions may change. Check the time schedule for updates.

African-American Studies

<http://www.washington.edu/students/timeschd/WIN2014/afamst.html>

AFRAM 214 – African-American Literature, 1745-Present (5 credits)

MW 3:30-5:20

Instructor: Habiba Ibrahim

A chronological survey of Afro-American literature in all genres from its beginnings to the present day. Emphasizes Afro-American writing as a literary art; the cultural and historical context of Afro-American literary expression and the aesthetic criteria of Afro-American literature. Offered jointly with ENGL 258.

AFRAM 220 – African-American Film Studies (5 credits)

MW 11:30-12:50

F 11:30-1:20

Instructor: Sonnet Retman

This course will examine the history and theory of African American filmmaking. We will explore the political and aesthetic debates central to African American film by focusing on different cinematic eras, genres and filmmakers, spanning the 1920s to our contemporary moment. Attending to independent and commercial contexts of production, we will focus primarily on black directors and producers as they confront and often confound popular representations of U.S. blackness in their own cinematic practice. We will consider the ways particular films and genres construct race, identity, and community through an engagement of class, gender, and sexuality. We will consider the implications of African American film beyond the nation, taking into account the African Diaspora and the global import of U.S. images of blackness through the medium of film. On occasion, we will view films that were not directed by African Americans if they have been important to the public discourse about U.S. blackness.

Possible screenings include: *Within Our Gates* (1920), *The Emperor Jones* (1933), *Carmen Jones* (1954), *Guess Who's Coming To Dinner* (1967), *Watermelon Man* (1970), *Sweet Sweetback's Baadasssss Song* (1971), *She's Gotta Have It* (1986), *Daughters of the Dust* (1991), *Boyz in the Hood* (1991), *Black Is, Black Ain't* (1994), *The Watermelon Woman* (1996), *Eve's Bayou* (1997), *The Wood* (1999), *Bamboozled* (2000) and *Passing Strange* (2010). The final screening list will be announced on the first day of class and the final schedule will reflect these choices along with readings from the course pack.

AFRAM 318 – Black Literary Genres (5 credits)

TTh 1:30-3:20

Instructor: Louis Chude-Sokei

African-American Fantasy and Science Fiction

In the last two decades we have been witness to a remarkable increase in interest in the work of fantasy and science fiction writers of African descent in the United States. This interest has been paralleled by a surge of new work by black writers in those genres as well as the energy of the critical/cultural/artistic/musical “movement” called Afrofuturism. This class is an introduction to

the various shapes that black science fiction, fantasy and speculative fiction comes in. It explores the various historical contexts, themes and tendencies in this work. Writers may include Samuel R. Delany, Octavia Butler, George Schuyler, Colson Whitehead, Steven Barnes, NK Jemison, Tananarive Due, Sam Greenlee, Nnedi Okarafor, Nalo Hopkinson, Minister Faust, Jewelle Taylor Gomez and Charles Saunders.

AFRAM 330 – Music, Folklore, and Performance in Black Society (5 credits)

TTh 2:30-4:20

Instructor: Tyina Steptoe

AFRAM 330 is an interdisciplinary course that focuses on cultural expressions created by people of African descent in the United States in the last one hundred years, with an emphasis on music, folklore, dance and humor. The class examines the development of popular musical forms like ragtime, jazz, blues, soul, and hip hop. Our discussion of popular culture will also focus on folklore. From the traditions of the rural South to the streets of urban America, tricksters and other complicated culture heroes have offered important messages about race, gender, and social justice in the 20th-century United States.

Student Learning Goals

- Understand that what we commonly call “black culture” has been shaped by exchanges with diverse ethnic and racial groups.
- Analyze how black popular culture reflects significant social, economic and political transformations in U.S. history.
- Interpret how socially-constructed categories of race, class and gender also inform cultural production and response.
- Improve analytical and writing skills through writing scholarly reviews and completing weekly music writing labs.

American Ethnic Studies

<http://www.washington.edu/students/timeschd/WIN2014/aes.html>

AES 212 – Comparative American Ethnic Literature (5 credits)

TTh 1:30-3:20

Quiz sections F, times vary

Instructor: Stephan Sumida

AES majors only Period I Registration. Open to all students starting 11/24.

This course is "comparative" in method and approach to "American" literature by authors (or their subjects) for whom belonging to "ethnic" groups is important, meaningful, problematic, valuable, complex, dynamic, and critical. In the course we join these authors and their characters in questioning each term in the title of the course. While a text is the author's presentation of aspects of the subject, the texts are not to be treated as representations of entire groups; the course, however, does concern the study of historical, social, artistic, and aesthetic contexts that broaden our learning about what the individualized subjects of the texts may mean, and how.

Asian-American Studies

<http://www.washington.edu/students/timeschd/WIN2014/asamst.html>

AAS 402 – Contemporary Asian-American Literature (5 credits)

MW 1:30-3:20

F 1:30-2:20

Instructor: Stephan Sumida

Asian-American literature from the 1940s to the present. Emphasis on the development of attitudes and identities in contemporary Asian-American literature, the role of the writer in a minority culture, and the relationship of literature to self and society.

The short description (above) of AAS 402 in the UW General Catalogue for Undergraduate Study emphasizes the "development of attitudes and identities," "the role of the writer in a minority culture," and "the relationship of literature to self and society" in Asian American literature from the 1940s to the present. While the works we shall study in AAS 402 do relate to these themes, in our course our studies will be framed by some of the analytical, interpretive paradigms, based on history that contemporary Asian/Pacific American literature has invoked. In our course these paradigms go by the names of a "literature of immigration," a "literature of diaspora," and an "indigenous" literature, under an expanding and shifting category of Asian/Pacific American literature.

American Indian Studies

<http://www.washington.edu/students/timeschd/WIN2014/ais.html>

AIS 360 – Indians in Cinema (5 credits)

TTh 10:30-12:20

Instructor: Tom Colonnese

Offered jointly with C LIT 397A

Studies representations of American Indians in American films from 1900 to present. Examines the foundations of American Indian stereotypes and how Hollywood helped create and perpetuate those stereotypes. Activities include reading critical materials, and viewing, discussing, and writing critically about films by non-native directors.

Indians in Cinema explores the development of "images of Indians" in mainstream cinema from 1900 to the present. Within the class students view movies such as *BROKEN ARROW*, *DANCES WITH WOLVES*, *TWILIGHT: NEW MOON*, *POCAHONTAS*, *SMOKE SIGNALS*, and *DANCE ME OUTSIDE* and will learn to analyze how the movies have create images false and, recently with Native directors, more accurate.

AIS 465 – First Nations Filmmaking in Canada (5 credits)

MW 1:30-3:20pm

Instructor: Charlotte Cote

This course examines the art of film and video production by First Nations filmmakers in Canada. We will explore how these filmmakers utilize film as a medium for addressing issues significant to First Nations peoples and their respective communities. To understand the importance of these films we will position our analysis within a larger global context to understand how non-Native media representations, literature, and popular culture, supported and perpetuated colonialism, and stereotyped Native peoples in false and negative ways.

We will than explore how Native filmmakers in Canada have re-appropriated these inaccurate images by providing positive and “real” aboriginal images that correspond and relate to their own cultural and social experiences.

Anthropology

<http://www.washington.edu/students/timeschd/WIN2014/anthro.html>

ANTH 209 – Anthropology through Visual Media (5 credits)

TTh 10:30-12:20

Instructor: Jessica Johnson

Theories of culture and cultural variation, as seen and understood through visual media such as films, video, and photography.

Architecture

<http://www.washington.edu/students/timeschd/WIN2014/archit.html>

ARCH 150 – Appreciation of Architecture I (3 credits)

TTh 10:00-11:20

Instructor: Louisa Iarocci

Historical survey of the architecture of Western civilization. For nonmajors.

Art History

<http://www.washington.edu/students/timeschd/WIN2014/arthis.html>

Art H 233 – Native Art of the Pacific Northwest Coast (5 credits)

MWF 12:30-1:20

Quiz TTh, times vary

Instructor: Robin Wright

\$30 course fee

Surveys indigenous art of the Pacific Northwest Coast from the Columbia River in the south to Southeast Alaska in the north and from ancient through contemporary times. Focuses on the historical and cultural contexts of the art and the stylistic differences between tribal and individual artists' styles.

Art H 250 – Rome

TTh 12:30-1:50

Quiz F, times vary

Instructor: Mary O'Neil

\$30 course fee

Focuses on Rome as an historical, intellectual, and artistic world center. Literary and historic documents, visual arts, architecture, film, and opera used to explore the changing paradigms of the Eternal City. In English.

Art H 311 – Arts of Imperial China (5 credits)

MWF 12:30-1:50

Instructor: Haicheng Wang

\$30 course fee

Introduces the role of painting in the history of Imperial China from the fourth to the seventeenth century. Topics for reading and discussion include political forces, regional geography, social structure, gender, traditional philosophies, and religious and spiritual influences.

Asian Languages and Literatures

<http://www.washington.edu/students/timeschd/WIN2014/asianll.html>

ASIAN 203 – Literature and Culture of Ancient & Classical India (5 credits)

TTh 12:30-2:20

Quiz F, times vary

Instructor: Heidi Pauwels

The topic of this course is the literature and culture of ancient and classical India (South Asia). It covers the period from the middle of the second millennium BCE. through the end of the first

millennium CE. During the course some of the most influential works of Indian tradition and world civilization will be read and discussed in their cultural context, with an eye especially to how these texts are interpreted and used in contemporary religion and politics. These include the Rigveda, the Ramayana, the Mahabharata and Bhagavadgita, poetic and dramatic works by Kalidasa, the Pancatantra, and early South Indian lyric poetry, in particular the Cilappatikaram. Although the works covered in the course were originally composed in Sanskrit or Tamil, they will be read in English translation. No knowledge of an Indian language is presupposed.

Chicano Studies

<http://www.washington.edu/students/timeschd/WIN2014/chist.html>

CHSTU 332 – Chicano Film (5 credits)

TTh 11:30-1:20

Instructor: Lauro Flores

Although people of Mexican descent have inhabited in the U. S. for centuries, it has been only during the last four decades that Chicanas and Chicanos have significantly asserted their presence through a sustained process of cultural revival and vindication. This process has involved diverse artistic media: art, literature, and film. Using these same vehicles, however, other groups have also attempted to depict Chicanos, at times sympathetically, at times pejoratively. This course will conduct an historical overview of the Chicano experience through film. A critical examination of the portrayal and self-portrayal of Chicanos in film and selected works of narrative will be the nucleus of the course. Students are expected to view and read the assigned materials and to participate actively in class discussions.

This course is cross listed with Spanish 332, but will be conducted mainly in English. Students enrolled through Spanish will read some of the materials and write reports in the target language (Spanish).

Classics

<http://www.washington.edu/students/timeschd/WIN2014/clas.html>

CLAS 210 – Greek and Roman Classics in English (5 credits)

MWF 10:30-11:20

Quiz sections TTh, times vary

Instructor: Olga Levaniouk

Introduction to classical literature through a study of the major Greek and Latin authors in modern translation.

CLAS 330 – Age of Augustus (5 credits)

MTWThF 9:30-10:20

Instructor: Alain Gowing

This course will examine all aspects of the Age of Augustus (31 BC - AD 14), a period of profound political and cultural change that permanently altered the course of Roman history. The history, politics, literature, art, architecture, and religion of the period will all come under scrutiny as we investigate the various ways in which Rome's first emperor sought to repair and redirect a society fragmented by years of civil war -- and the various ways in which the citizens of Rome reacted to the Augustan reforms. The readings will be drawn largely from primary texts, including Augustus' own account of his rule (the Res Gestae); selections from the works of Vergil, Ovid, Horace, and other Augustan writers; Suetonius' Life of Augustus; and numerous inscriptions illustrating various aspects of life in Rome as well as in the provinces.

CLAS 430 – Greek and Roman Mythology (3 credits)

MWF 9:30-10:20

Instructor: Elizabeth Crofton-Sleigh

Principal myths found in classical and later literature.

Communications

<http://www.washington.edu/students/timeschd/WIN2014/com.html>

COM 220 – Intro to Public Speaking (5 credits)

MWF 10:30 – 12:20

Quiz sections TTh, times vary

Instructor: Matthew McGarrity

Designed to increase competence in public speaking and the critique of public speaking. Emphasizes choice and organization of material, sound reasoning, audience analysis, and delivery. This course introduces students to the principles of speech composition, arrangement, style, and delivery. Students examine and critique established positions in existing public debates and develop and perform arguments in response to these positions.

COM 374 – Perspectives On Language (5 credits)

MW 11:30-1:20

Quiz F, times vary

Instructor: Laura McGarrity

The central goal of this course is to develop an understanding of what language is, how it is structured, and how it is used in the wider context. With this goal in mind, we will address the following themes: -- The difference between language and communication -- The acquisition of language -- The connection between language, thought, and identity -- The use of language in different personal, cultural and political contexts.

COM 470 – Discourse: Analyzing Talk and Texts (5 credits)

TTh 11:30-1:20

Instructor: Jessica Robles

This class is about how everyday discourse and cultural discourses shape our lives. Details of communication—a wink or an awkward pause, an unfamiliar custom, a controversy, an advertisement—are the cloth out of which we make friendships, families, societies. How do we gain insight into the ways talk and texts produce and reproduce social realities? In this class we will explore methods of analyzing discourse from conversational, cultural, and critical perspectives.

CHID

<http://www.washington.edu/students/timeschd/WIN2014/chid.html>

CHID 205 – Method, Imagination, and Inquiry (5 credits)

MTWThF 12:30-1:20

Instructor: Leroy Searle

The course pursues an intensive and demanding series of readings in Western intellectual and cultural history, with primary texts drawn from philosophy, literature, and the history and philosophy of science. The sequence of readings is precisely ordered, where problems that arise in one text are pursued and elaborated in the text or texts which follow. The title of the course reflects its organizing premise: that the primary focus of Western intellectual culture is sustained inquiry, in which method and imagination are constantly intertwined. In many ways, this course is offered as a fundamental introduction to authors and ideas that have shaped Western thought

and culture. It is designed to open pathways to study in many other programs and departments, and its intent is to involve you directly with the examination of fundamental conceptions that are implicated in virtually everything else you think. Offered jointly with English 205.

Comparative Literature

<http://www.washington.edu/students/timeschd/WIN2014/complit.html>

C LIT 271 – Film: Directors Hitchcock (5 credits)

MTWTh 1:30-3:20

Instructor: James Tweedie

\$15 course fee

This course provides an overview of the career of Alfred Hitchcock, one of the most popular directors in history, one of the key artists for post-WWII film critics and scholars, and one of the most profound influences on filmmakers from the French New Wave to the present. The course examines each of these aspects of his career: the film themselves, from his early days in Britain to his migration to Hollywood, from the series of masterpieces of 1950s and 1960s to his final days; his crucial role in film criticism and theory, including his foundational importance in academic cinema studies; and the film world that developed under his influence, including the domestic thrillers of Claude Chabrol, the many Hitchcockian Cold War spy stories, and the various recent remakes and homages to his work. Course work includes weekly lectures, reading, and screenings, as well as short papers and examinations.

C LIT 315A – National Cinemas: Argentine Cinema

TTh 1:30-3:20

Instructor: Cynthia Steele

Along with Brazil and Mexico, Argentina was one of the founders of Latin American cinema, from the silent era through the “New Cinema Movement” of the 1960s. In recent years it has also been at the forefront of the new boom in Latin American cinema, producing a steady stream of innovative films in every genre, from documentary to avant-garde film. Some of these films examine the legacy of dictatorship and repression during the 1970s and 1980s, while others explore the subjectivities of new social actors, including women, gays and indigenous people. In this class we will watch films by nine key filmmakers of the past decade: Carlos Sorin (*Bombon: el perro*), Fabian Bieliski (*Nine Queens*), Juan Jose Campanella (*The Secret in their Eyes*), Lucrecia Martel (*The Swamp* and *The Headless Woman*), Adrian Israel Caetano (*Bolivia* and *A Red Bear*), Pablo Trapero (*Lion’s Den* and *White Elephant*), Benjamin Avila (*Clandestine Childhood*), Lisandro Alonso (*Liverpool*), and Lucia Puenzo (*XXY* and *The Fish Child*). We will read general overviews of contemporary film history, as well as analyses of specific films. Students will keep a viewing and reading journal, write a 5-7-page final analytical essay, and give a group presentation, in addition to participating actively in class discussions. Some of the films will be screened in class, while we will watch others at home on instant streaming. Our basic textbook will be Jens Andermann’s *New Argentine Cinema* (London: IB Taurus, 2012).

C LIT 320 – Studies in European Literature: The Other Europe: Post-World War II East European Fiction (5 credits)

TTh 12:30-2:20

Instructor: Gordana Crnkovic

In the post-World War II period, Eastern European writers have created a wealth of dazzling and still lesser known literary works. This course introduces students to fiction by Polish, Czech, Yugoslav and post-Yugoslav, Hungarian, and Baltic writers, created during and after the communist era in the Eastern European countries themselves and in exile. The course also

discusses features of the literary production in non-market socialist-era societies, with values and world views profoundly different from those in the west. Required readings consist of four novels (two of them around 100 pages-long), shorter excerpts from another two novels, and selected stories from the two collection of stories. All readings are in English, and no prior specialized knowledge of the area or its literature is required.

C LIT 321 – Studies in Literature of the Americas: Political Violence in Literature of the Americas (5 credits)

MW 1:30-3:20

Instructor: Cynthia Steele

In much of the Americas modernization has been accompanied by rampant abuse of human rights, by massacres and tortures carried out by armies and governments, as well as by rogue groups taking advantage of weak states. Using Jean Franco's new book *Cruel Modernity* (Duke UP, 2013) as our conceptual framework, we will read recent narrative and watch films from various regions of the Americas (the Southern Cone, Central America and Mexico, the US, and the Caribbean). These works deal with political violence in its various forms: from military repression, torture and disappearance to the violence associated with human trafficking and the drug cartels. We will read Roberto Bolano's *Distant Star*, Martin Kohan's *School for Patriots*, Patricio Pron's *My Father's Ghost Is Climbing in the Rain*, Oscar Martinez's *The Beast: Riding the Rails and Dodging Narcos on the Migrant Trail*, and Junot Diaz's *The Brief and Wondrous Life of Oscar Wao*. Films will include *La mirada invisible / The Invisible Eye* (Argentina), *Violeta Went Up to Heaven* (Chile), *La bestia* (Guatemala), and *La fiesta del chivo/The Feast of the Goat* (Peru).

English

<http://www.washington.edu/students/timeschd/WIN2014/engl.html>

****ENGL 200 – Reading Lit Forms (5 credits)****

writing credit

See individual sections below.

ENGL 200 B – Fairy Tales

MTWTh 9:30-10:20

Instructor: Sarah Moore

The primary aim of this course is to introduce students to the practice and pleasure of critically reading literature. To do so, we will engage with contemporary re-tellings and re-imaginings of fairy tales in various genres including short story, music album, visual texts, and film.

Through the course of the quarter we will examine the enduring appeal of fairy tales and especially the irresistibility of telling and re-telling them to authors and artists of our own era. Course texts will include Philip Pullman's new 'Fairy Tales from the Brothers Grimm', Angela Carter's 'The Bloody Chamber', an anthology of contemporary re-interpretations of fairy tales, the rock-operaesque Decemberists album 'The Hazards of Love', and other interpretations of fairy tales in visual media such as visual art and film.

ENGL 200 E – 20th Century African-American Literature

MTWTh 12:30-1:20

Instructor: Leisl Sackschewsky

Description TBA. See time schedule for updates.

ENGL 200 F – Victorian Detection**MTWTh 1:30-2:20****Instructor: Sarah Kremen-Hicks**

The Victorian era saw the development of the detective story, a genre that flourished with the spread of literacy among the British working class, and owed some of its popularity to serial publishing and railway novels. While Sherlock Holmes has become synonymous with the Victorian detective, we will spend much of this class looking at lesser-known works in multiple genres before turning to Holmes. Our concern will be to trace the character of the detective and his or her actions that lead to the resolution of the crime, in other words, who solves the puzzle, and how? At the end of the quarter we will look at Neo-Sherlockiana and the afterlife of the Victorian detective, and discuss the ways in which the detective and his methods changes for contemporary audiences.

ENGL 200 H – Literary Forms of Urban Unrest**MW 3:30-5:20****Instructor: Pacharee Sudhinaraset**

Description TBA. See time schedule for updates.

ENGL 212 – England and the World: Travel Literature from 1700-1900 (5 credits)**MTWTh 1:30-2:20****Instructor: Caitlin Palo**

Introduces eighteenth- and nineteenth-century literature, focusing on representative works that illustrate literary and intellectual developments of the period. Topics include: exploration, empire, colonialism, slavery, revolution, and nation-building.

****ENGL 242 – Reading Prose Fiction (5 credits)******Writing credit****See individual sections below.****ENGL 242 A – Warrior Women in Literature, History and Popular Culture****MTWTh 9:30-10:20****Instructor: Ariel Wetzel**

A warrior, one who engages in combat, is typically conceived of as male. In fact, the Oxford English Dictionary defines a warrior as “fighting man” and “valiant or an experienced man of war.” When a warrior breaks from this male default, she is not merely a warrior, but a woman warrior, a virago, an Amazon, or a G.I. Jane. Despite being thought of as uncommon, women have fought as long as there has been war, and legends of such warriors have been with us since antiquity.

In this class, we will study how these women have been represented in literature, including myth, novels, short stories, film, epic poetry, opera, comics, and television. We will supplement this literature with nonfiction essays, historic documents, and documentary film. Unsurprisingly, we will approach these texts through the lens of gender and women’s studies, meaning that we will both analyze the depiction of gender roles in these texts as well as put the histories and experiences of women in the center of our studies.

Topics pursued will likely include: superhero(ine)s, sword maidens, amazons, female-separatist societies, cross-dressing, cyborg razor girls, valkyries, women martyrs, and the history of women in combat. Readings may include or excerpt: The Aeneid by Virgil, The Book of Judith and the epic poem “Judith,” A Narrative of Mrs. Charlotte Clarke, Herland by Charlotte Perkins Gilman,

The Ring Cycle by Richard Wagner, "The Black God's Kiss" by C.L. Moore, The Legend of the Condor Heroes by Jin Yong, Amazons of Black Sparta, The Woman Warrior by Maxine Hong Kingston, Alana: The First Adventure by Tamora Pierce, Mulan, The Bandit Queen of India by Phoolan Devi, episodes of Xena Warrior Princess and Buffy the Vampire Slayer, Wonder Woman, and The Invisible War.

ENGL 242 B – America in the 19th Century

MTWTh 10:30-11:20

Instructor: Anthony Manganaro

Description TBA. Check time schedule for updates.

ENGL 242 E – Thoughts That Burn: Activism in 20th Century African-American Women's Writing

MW 3:30-5:20

Instructor: Kathleen Boyd

Description TBA. Check time schedule for updates.

ENGL 319 – African Literatures (5 credits)

MW 12:30-2:20

Instructor: Laura Chrisman

This course introduces African literature, one of the most dynamic and fertile literatures of the 20th and 21st centuries. We explore a variety of literary techniques that draw upon traditional oral cultures as well as European forms, and deploy satiric, realist, and experimental styles to represent African experiences. The course engages with a historical range of literature and considers the political experiences of colonialism, anti-colonial resistance, nationalism, and decolonization as contexts for an understanding. As well as examining the specific cultural environments which frame African literary production, we will also chart broad issues such as language, race, gender, nationhood, environment, globalization, which are central to many African writers and critical commentators. Students should come away from the course with an understanding of how ideological struggles about national and postcolonial identities continue to inform global literature, and have insight into the shifting dynamics of colonialism and its aftermath. Students are expected to keep up with an intensive reading schedule. Writers may include Okot P'Bitek, Ferdinand Oyono, Bessie Head, Ama Ata Aidoo, Ken Saro-Wiwa, Yvonne Vera, Zakes Mda.

ENGL 335 – Age of Victoria (5 credits)

TTh 10:30-12:20

Instructor: Joseph Butwin

We will examine the apparent paradox of extraordinary Progress and unparalleled Poverty in mid-Victorian England through a reading of fiction, political prose writing and poetry. Readings include *Hard Times* by Charles Dickens (1854) and a variety of texts that help to explain the context of Dickens' novel, including selections from Thomas Carlyle, *Past and Present* (1843), Marx and Engels, *The Communist Manifesto* (1848), Henry Mayhew, *London Labour and the London Poor* (1851) along with a section on poems by Tennyson, Browning (Robert and Elizabeth Barrett), and Matthew Arnold. We will look at the art and architecture of the period.

ENGL 365 – Literature and Discourse on the Environment: Food, Animals, Waste and Climate in the Anthropocene (5 credits)

MWF 12:30-1:20

Instructor: Sabine Wilke

Pays attention to verbal expression; forms and genres; and historical, cultural, and conceptual

contexts of the natural environment. Focuses on sites, nations, and historical periods. Forms and genres include: nature writing, environmentalist discourses, the pastoral, the sublime, discourses of the city, fiction, poetry, nonfiction prose, dramatic forms, and religious texts.

Landscape Architecture

<http://www.washington.edu/students/timeschd/WIN2014/landscape.html>

L ARCH 353 – History of Modern Landscape Architecture (5 credits)

MW 6:00-7:20pm

T 6:00-7:20pm

Instructor: TBA

Open to non-majors. Writing course.

Development of profession and art of landscape architecture in the United States, Europe, South America, and Japan in relation to prevailing social, economic, political, and cultural factors. Relationships with other professions, especially architecture and urban planning, and other arts, such as painting and sculpture. Open to nonmajors.

L ARCH 361 – Experience Place (3 credits)

TTh 10:00-11:20

Instructor: TBA

Interdisciplinary approaches to exploring the reciprocal relationship between people and the landscapes of everyday life. Through readings, discussion, in-class activities and mini-projects, students study place attachment, relationships to nature, environmental attitudes and perception, personal space, territoriality, urban public space, diversity, participation, and the politics of space. Open to nonmajors.

Linguistics

<http://www.washington.edu/students/timeschd/WIN2014/ling.html>

LING 200 – Introduction to Linguistic Thought (5 credits)

MWF 2:30-3:20

Quiz TTh, times vary

Instructor: Toshiyuki Ogihara

Also counts as QSR

Language as the fundamental characteristic of the human species; diversity and complexity of human languages; phonological and grammatical analysis; dimensions of language use; language and writing; impact of historical linguistics on contemporary theory. **Not open for credit to students who have completed LING 201 or LING 400.**

Music

<http://www.washington.edu/students/timeschd/WIN2014/music.html>

MUSIC 120 – Survey of Music (5 credits)

MTWF 9:30-10:20

Quiz Th, times vary

Instructor: Stephen Rumph

Studies in listening, with emphasis on the changing components of Western art music. Illustrated lectures, laboratory section meetings, and presentations by guest artists.

MUSIC 160 – American Folk Music (5 credits)

MTWThF 8:30-9:20

Instructor: Christina Sunardi

This course is a general introduction to different types of folk music practiced in the United States. While we will not be able to cover every type of folk music that has been practiced in the U.S. (a worthy endeavor that would certainly take many lifetimes!), we will focus on several types of folk music as case studies. Through these case studies, we will discuss how pieces, types of music, artists, and consumers fit into particular socio-historical contexts. We will also explore a number of issues, such as the politics of identity (including race, ethnicity, class, and gender); the roles of the media, the market and technology; senses of history; and the expression of social and political commentary. We will examine genres of music chronologically, more or less, covering primarily the 19th and 20th centuries. We will, however, dip back into earlier times and also think about diverse folk scenes in the 21st century. **Previous study of music is not necessary to take this course.**

MUSIC 317 – Music Cultures of the World (5 credits)

MTWF 10:30-11:20

Quiz Th, times vary

Instructor: Shannon Dudley

Music of Africa, Americas, and Oceania. Content varies.

Near Eastern Languages and Civilization

<http://www.washington.edu/students/timeschd/WIN2014/neareast.html>

NEAR E 212 – Introduction to the Qur'an (5 credits)

MTW 1:30-2:50

Instructor: Hamza Mahmood

Emphasis on the historical context of the Quran, the history of the text, its collection, organization, and interpretation. In English.

NEAR E 426 – Modern Persian Literature (3 credits)

MW 2:30-3:50

Instructor: Samad Alavi

Introduces Persian literature from early modernizing projects in the 19th century up to today. Includes poetry, fiction, essays, and film. Examines various ways that Persian writers define modernity in their own works and respond to writers in other languages and traditions. No prior knowledge of Persian language or literature required.

Philosophy

<http://www.washington.edu/students/timeschd/WIN2014/phil.html>

PHIL 102 – Contemporary Moral Problems (5 credits)

MTWThF 1:30-2:20

Instructor: Benjamin Hole

This is a course in applied ethics. We connect various contemporary issues with ethical theory, in order to better understand the nature of moral disputes. While there are many such issues, we concentrate on topics concerning sexual ethics, biomedical ethics, international ethics, and social/political ethics. Philosophers approach specific moral issues by making use of theories and applying them to the real world. So, we begin the course with an introduction to ethical theory and the philosophical study of contemporary moral issues. Next, we read articles to investigate how ethical theory is applied to support views on these issues. The aim is to help you to

understand the arguments put forward by defenders of these views and, by examining them, to refine your own understanding. Class sessions consist primarily of lectures and discussion activities. This is a writing intensive course. In addition to a final examination and paper, there are weekly writing assignments and daily quizzes.

There are two main objectives: (1) to familiarize you with the ethical theory and controversies surrounding certain contemporary moral issues, thus helping you develop reasoned views on these (and related) issues, and (2) to help you sharpen your ability to think clearly and critically about such issues. In order to meet these course objectives, you must learn certain philosophical skills in the following areas:

a) Interpretation and Analysis: be able to analyze, interpret, and understand philosophical texts and discourse. b) Argumentation: be able to effectively identify, evaluate, and formulate arguments. c) Philosophical Knowledge and Methodology: be able to demonstrate a high degree of fluency with the major traditions, figures, concepts, and methods of philosophy. d) Communication: be able to develop, organize, and express ideas in a precise, clear, effective, and systematic manner in writing and discussion.

PHIL 240 – Intro to Ethics (5 credits)

MWF 11:30-12:20

Quiz TTh, times vary

Instructor: Jean Roberts

This course is an introduction to moral theory. We will be looking at both classic and contemporary writers' answers to questions such as: Why should one be moral? What distinguishes right actions from wrong ones? What distinguishes good persons from bad ones? You will learn to read difficult philosophical texts carefully and analytically, and to write about them in ways that demonstrate clear critical understanding of what you've read.

PHIL 242 – Medical Ethics (5 credits)

MW 1:30-2:50

Quiz TTh, times vary

Instructor: Ingra Schellenberg

In this course, we will explore several areas of ethical inquiry in the medical and related research fields. The issues we will discuss relate to the beginning of life (prenatal genetic testing), the end of life (advance directives, physician-assisted suicide, euthanasia), the optimization of life (genetic enhancement, cloning), the valuing of life (human and animal testing for research purposes, truth-telling, informed consent), and the regulation of life (the micro- and macro-allocation of healthcare). We will approach these issues utilizing various prominent ethical theories, such as utilitarianism, deontology, and care ethics. At least one previous philosophy course is recommended. TEXT: "Bioethics: An Anthology", Helga Kuhse and Peter Singer.

Scandinavian Studies

<http://www.washington.edu/students/timeshd/WIN2014/scand.html>

SCAND 153 – Lithuanian Literary and Cultural History (5 credits)

MW 12:30-2:20

Instructor: Ausra Valanciauskiene

Surveys Lithuanian literary and cultural history from the Medieval period to the present. Authors include Dauksa, Maironis, Biliunas, Ciurlionis, Boruta, Granauskas, Aputis, Vilimaite, Milosz, and others.

SCAND 270 – Sagas of Vikings (5 credits)

MW 1:30-3:20

Instructor: Lars Jenner

Icelandic sagas and poetry about Vikings in the context of thirteenth-century society.

Slavic

<http://www.washington.edu/students/timeschd/WIN2014/slav.html>

SLAV 426 – Ways of Feeling (5 credits)

MW 2:30-4:20

Instructor: Katarzyna Dziwirek

Universal and culture specific aspects of linguistic expression of emotion. Are there feelings that all people share independent of language, culture, gender, and race? Examination of the meaning and form of emotion words in different languages, facial expressions, cultural attitudes to emotion and emotional behavior, and gender-specific emotional expressions.

Speech & Hearing Sciences

<http://www.washington.edu/students/timeschd/WIN2014/sphsc.html>

SPHSC 100 – Voice and Articulation Improvement (3 credits)

Section A: MWF 3:30-4:20

Section B: MWF 4:30-5:20

For native speakers of English only. Voice production and the sound system of standard American speech. Speech standards, regional and social dialects, voice quality and basic language-oriented characteristics. Practice for improving speech style. May not be repeated.