

Spring Quarter 2012 VLPA courses

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

For more VLPA courses, see the Time Schedule search page at:

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

African-American Studies

<http://www.washington.edu/students/timeschd/SPR2012/afamst.html>

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

TTh 10:30-12:20

Instructor: Sonnet Retman

This course traces the African American literary tradition from its beginnings in the 18th century to the contemporary moment. Our readings span roughly five periods of literary production: the colonial and early national eras; the antislavery era; the post-reconstruction era; the early twentieth century; the late twentieth and early twenty-first centuries. We will cover a myriad of genres including poetry, essays, short stories and novels. We will situate each work within its aesthetic, historical and ideological context. This is an ambitious but rewarding undertaking--it requires that you keep up with reading and actively engage with the material in our discussions and class assignments. Even though this class is lecture-sized, we will aim for a seminar environment in which we freely exchange and collaborate upon ideas. Throughout the quarter, we will focus on a range of questions, including: • What are the ramifications of the shift from oral to written forms of expression within African American culture? With this shift, what artistic innovations take place within African American literature? • What are the connections between authorship and authority? How does literacy dovetail with freedom, citizenship and power? • What are the stakes in constituting an African American literary tradition or canon? • How do African American writers speak to each other and also address dominant myths of race? • How does the literature discuss race as it intersects with class, gender, sexuality and nationality? This class aims to make you familiar with this rich and vital body of literature as well as provide you with an interpretive framework with which to guide future reading beyond the course list.

Offered jointly with ENGL 258A.

AFRAM 318 – Black Literary Genres (5 credits)

TTh 9:30-11:20

Instructor: Alys Weinbaum

Considers how generic forms have been discussed, distributed, and valued in the larger context of African American, or other African-Diasporic literary studies. Explores how black writers and artists treat the terms and conventions of generic forms in response, and comparison, to their cultural treatment of others. Offered jointly with **ENGL 318**.

AFRAM 358 – Literature of Black Americans (5 credits)

TTh 2:30-4:20

Instructor: Habiba Ibrahim

This course is an introduction to some of the theoretical, cultural and political contexts of twentieth-century African American literary production.

Spanning from the “New Negro” era of the 1920s, to the “postmodern” period of the 1980s and 90s, our goal will be to examine how various authors respond to the paradigms of an African American literary tradition. In part, we will trace concerns over aesthetics, defining black identity and the meaning of community. We will also be attentive to how questions of race intersect with concerns over gender, sexuality, class and nationality.

Texts likely to include: Winston Napier, ed., African American Literary Theory: A Reader; Zora Neale Hurston, *Their Eyes Were Watching God*; James Baldwin, *Giovanni’s Room*; Toni Morrison, *Sula*; Andrea Lee, Sarah Phillips; Paul Beatty, *The White Boy Shuffle*, and Danzy Senna, *Caucasia*.

Asian-American Studies

<http://www.washington.edu/students/timeschd/SPR2012/asamst.html>

AAS 320 – Hawaii’s Literatures (5 credits)

MW 10:30-12:20

F 10:30-11:20

Instructor: Stephan Sumida

Prose fiction, historical narratives, and poetry (including lyrics and songs) of Hawaii by Native Hawaiian and multicultural local writers and composers of the nineteenth and twentieth centuries. Analyses of colonization and its consequences frame the literary studies.

The texts in the course include Native Hawaiian lyrics and songs, the Queen's book, John Dominis Holt's *Waimea Summer*, Milton Murayama's *All I Asking for Is My Body*, Juliet Kono's poetry, and four contemporary Hawaiian plays. The historical analysis that is the backbone of the course moves from the time of the Monarchy to the multicultural, "Local" present, from sovereign nation and culture to colonization in the form of a state.

American Indian Studies

<http://www.washington.edu/students/timeschd/SPR2012/ais.html>

AIS 378 – Contemporary American Indian Literature: A Northwest Focus (5 credits)

MW 1:30-3:20

Instructor: Dian Million

Contemporary poets, authors and short fiction writers who are from the Northern Coast and Pacific Northwest. This is a "Northwest" that will for our purposes include Alaska, British Columbia, Washington, Oregon, Idaho, and Montana. Starting with the oral traditions of these writers and their communities, the class addresses the transition made between oral storytelling and the work of contemporary authors, some whose work is nationally and internationally known (Formerly AIS 377: A Northwest Focus). **Offered jointly with ENGL 457.**

AIS 443 – Indigenous Films, Sovereign Visions (5 credits)

MW 3:30-5:20

Instructor: Daniel Hart

Explores fiction, documentary, experimental film, and digital media from indigenous artists from around the world. Focuses on personal, political, and cultural expression. Issues include media and sovereignty movements, political economy, language revitalization, the politics of decolonization, and indigenous aesthetics. **Offered jointly with COM 443.**

Anthropology

<http://www.washington.edu/students/timeschd/SPR2012/anthro.html>

ANTH 203 – Intro to Anthropological Linguistics (5 credits)

MTWTh 3:30-4:20

Quiz F, times vary

Instructor: Laada Bilaniuk

Open to all majors starting March 4th.

Language permeates our lives, and yet most of us take it for granted. The use of language, an activity that can seem so “natural” and effortless, is made possible by extremely complex neural, social and cultural processes. In this course we will consider language both as a universal human trait, and its diversity across cultures. What exactly is human language, and what makes it work? We will study the structures of language, and how a finite set of rules amazingly allows us to communicate infinite new ideas. We will consider language not just a means of communication, but as a means of creating and transforming identities, social relationships, and values. How do differences in language affect how we think and act? How do people do things with language, and how does this vary across cultures? Then we will consider how language differences are manipulated in institutionalizing inequality and discrimination. How is language implicated in struggles for power, and what is its role in the construction of nations, and racial and gender identities?

In exploring the answers to these questions, throughout the course we will consider various methodologies used for studying language in society. Students will have the opportunity to conduct linguistic anthropology research and analysis of their own. The goals of this course are to equip students with the background to think critically about the role of language in human life, how it is shaped by people, and how language shapes us in turn. **Offered jointly with LING 203A.**

ANTH 233 – Introduction to Language & Society (5 credits)

MWF 8:30-9:20

Quiz Th, times vary

Instructor: Betsy Evans

Provides an introduction to the study of language in culture and society, and raises awareness of the role of language in the development and formation of society and the individual. Also engages in as systematic observation and critical discussion of linguistic phenomena. **Offered jointly with COM/LING 233.**

ANTH 439 – Pidgin and Creole Languages (5 credits)

TTh 12:30-2:20

Instructor: Clarissa Surek-Clark

Explores aspects of the linguistic structure, history, and social context of pidgin and creole languages. Creolization as one possible outcome of language contact. Examines theories of creole genesis, similarities and differences between creole and non-creole languages. Prerequisite: either ANTH 203, LING 200, LING 201, LING 203, OR LING 400. **Offered jointly with LING 430.**

Architecture

<http://www.washington.edu/students/timeshd/SPR2012/archit.html>

ARCH 150 - Appreciation of Architecture I (3 credits)

WF 3:30-4:50

Instructor: Ann Huppert

Arch 150 is the first of two courses on Architecture Appreciation. This course presents a chronological survey of the history of western and non-western architecture from Pre-history

through the Middle Ages, with emphasis on the relationship between architectural forms and cultural contexts.

Art History

<http://www.washington.edu/students/timeschd/SPR2012/arthis.html>

Art H 203 – Survey of Western Art-Modern (5 credits)

MWF 1:30-2:20

TTh quiz sections, times vary

Instructor: Susan Casteras

Optional Writing link, ENGL 297A or 297B

\$30 additional course fee

This survey covers the history of art from the Renaissance up to the present day. It offers both an overview of the major periods and movements, styles and trends of the art of the Western world, and attempts to generate discussion about critical issues which currently preoccupy the discipline of art history; these include, among others, the self-conscious reflection on the different methods available in approaching art, issues of gender, and the role of genre and medium.

Art H 212 – Chinese Art (5 credits)

MWF 10:30-11:20

Quiz sections TTh, times vary

Instructor: Haicheng Wang

Surveys the highlights of Chinese visual arts from the Neolithic to the present. Studies jade, bronze, lacquer, silk, Buddhist sculpture, ceramics, calligraphy, painting, architecture, film, and installation art forms at a moment in Chinese history when work in those media was especially innovative and important.

ART H 230 – African-American Tradition: A Transatlantic View of Art and Culture (5 credits)

MWF 10:30-11:50

Instructor: Rene Bravmann

\$30 course fee required

This course assesses the rich diversity of art forms produced by individuals of African descent in the Americas where they contributed to the creation of uniquely distinctive cultures, particularly Brazil, the Caribbean and the United States. It examines both the historical, formal and conceptual relationships of these art forms with its African sources and their role in the construction of new and striking African-American identities. For the United States, it covers a time span of 300 years, from the first known works by black and mulatto artisans to contemporary artists of international standing. It looks at the formal and conceptual relationships between these art forms and their African sources and attempts to assess their role in the construction of new and striking African-American identities. Questions of form, meaning, symbolic and ritual behavior will be explored throughout the quarter.

Art H 260 – Fashion, Nation, and Culture (5 credits)

MW 12:30-1:50

Quiz F, times vary

Instructor: Susan Gaylord

Introduction to Italian culture focusing on fashion and manners from the late Middle Ages to today. Explores common assumptions about nation, gender, clothes, make-up, and manners through literary and visual analysis. In English. **Offered jointly with EURO 260/ITAL 260.**

Art H 309B – Photography: Moments and Memory in Indian Art and Architecture (5 credits)

MWF 11:30-12:50

Instructor: Gianna Carotenuto

\$30 course fee required

Check time schedule for update on course description.

Art H 309E – The Evolving Role of Women in America’s Progressive Era, 1880-1920

MWF 1:30-2:50

Instructor: Melanie Enderle

\$30 course fee required

Check time schedule for update on course description.

ART H 494 – Paris: Architecture and Urbanism (3 credits)

TTh 10:30-11:50

Instructor: Meredith Clausen

\$30 course fee required

Juniors and Seniors only Period I Registration, 2/17-3/4

Spans the architectural history of Paris, from its Gallic, pre-Roman origins in the second century BCE through the work of twenty-first century architects. Focuses on changing patterns of the physical fabric of the city and its buildings, as seen within the context of the broader political, social, economic, and cultural history. **Offered jointly with EURO 496A.**

Astronomy

<http://www.washington.edu/students/timeschd/SPR2012/astro.html>

ASTR 270 – Public Outreach in Astronomy (3 credits)

TTH 10:30-11:50

Instructor: Ana Larson

Prerequisite: one astronomy course at either the 100-, 200-, or 300-level.

Emphasis is on giving effective scientific presentations, developing and giving educational programs to school-age groups, and communicating your knowledge of astronomy to others. Give talks at the Jacobsen Observatory on campus and presentations in the Astronomy Department's planetarium. Learn to operate a telescope and the planetarium equipment. **Counts for VLPA OR NW credit.**

Bioresource Science and Engineering

<http://www.washington.edu/students/timeschd/SPR2012/bse.html>

BSE 309 – Creativity and Innovation (2 credits)

WF 2:30-3:20

Instructor: Graham Allan

Understanding creativity and creative thinking; its challenges and dynamics through knowledge, judgment, planning, and observation. Techniques of creative thinking. Design and development of creative games. Computer-aided creative thinking. Creation, protection, and exploitation of a useful idea, including bargaining and negotiations. **Offered jointly with CHEM E 309.**

Classics

<http://www.washington.edu/students/timeschd/SPR2012/clas.html>

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

MWF 10:30-11:20

Quiz sections TTh, times vary

Instructor: Stephan Hinds

Introduction to classical literature through a study of the major Greek and Latin authors in modern translation. This team-taught course offers three lectures per week showcasing the interests of the entire faculty of the Department of Classics, with continuity provided by two discussion section meetings per week led by senior teaching assistants from our PhD program.

CLAS 328 – Sex, Gender and Representation in Greek and Roman Literature (3 credits)

MWF 12:30-1:20

Instructor: Stephan Hinds

Affirmation and inversion of gender roles in Greek and Roman literature, myths of male and female heroism; marginalization of female consciousness; interaction of gender, status, and sexual preference in love poetry. Readings from epic, drama, historiography, romance, and lyric.

CLAS 430 – Greek and Roman Mythology (3 credits)

MWF 8:30-9:20

Instructor: Kathryn Topper

Principal myths found in classical and later literature.

Communications

<http://www.washington.edu/students/timeschd/SPR2012/com.html>

COM 233 – Language and Society (5 credits)

MWF 8:30-9:20

Quiz on Th, times vary

Instructor: Betsy Evans

See description above for ANTH 233. Offered jointly with ANTH 233/LING 233.

COM 334 – Essentials of Argument (5 credits)

TTh 1:30-3:20

Instructor: TBA

Open to all students starting March 5th.

Argument as a technique in the investigation of social problems; evidence, proof, refutation, persuasion; training in argumentative speaking.

Comparative History of Ideas

<http://www.washington.edu/students/timeschd/SPR2012/chid.html>

CHID 444 – Eye + Mind (5 credits)

MW 1:30-3:20

Instructor: Phillip Thurtle

CHID majors only Period I Registration. Open to all students starting March 5th.

This class investigates life as an emergent phenomenon across the disciplines of biophilosophy, art, art history, literary criticism, and information studies. Students will read key texts from these disciplines, evaluate recent art commenting on bioinformatics, and design their own creative projects. Throughout the quarter we will ask questions such as: What do art and science have in common? Are "knowing" and "living" necessarily separate? What is an emergent phenomenon? What is special about living organisms? Students should expect to leave this class with knowledge of key issues in phenomenological philosophy, contemporary bioart, and complexity studies. Counts as VLPA **OR** NW credit.

Comparative Literature

<http://www.washington.edu/students/timeschd/SPR2012/complit.html>

C LIT 302 – Theory of Film: Critical Concepts: Queer Theory (5 credits)

MTWTh 3:30-5:20

Instructor: Tamara Cooper

Open to all students starting March 5th

See Time Schedule for update to course description

Overview of the main conceptual problems in film criticism such as: "What is a film?", "What is the relationship between film and reality?", "Does a film have a language?", "What is the connection between image and sound?" Follows a historical timeline within five individual sections.

C LIT 303 – Theory of Film: Genre: Black American Cinemas (5 credits)

MTWTh 3:30-5:20

Instructor: Tamara Cooper

Open to all students starting March 5th

See Time Schedule for update to course description

Introduction to the history and significance of film genres from the early days of film to the present. Examines a selection of several genres, drawn from a list including western, melodrama, musical, thriller, road odyssey, film noir, and documentary. Topics include form, ideology, authority, history, innovation, and parody.

C LIT 315 – National Cinemas: Chicano Cinema (5 credits)

MW 9:30-11:20

Instructor: Cuauhtemoc Mexica

Examines the cinema of a particular national, ethnic or cultural group, with films typically shown in the original language with subtitles. Topics reflect themes and trends in the national cinema being studied. (Check time schedule for update to course description.)

C Lit 334 – Immigrant and Ethnic Folklore (5 credits)

MTWTh 11:30-12:20

Instructor: Guntis Smidchens

This course studies the folklore traditions maintained by immigrant and ethnic communities in the Nordic and Baltic States. How are their ethnic culture and identity related to cultural unity and diversity in their countries, and in the world? Theories of ethnic folklore research and interpretations of traditions, particularly ideas proposed by Nordic and Baltic scholars, will be evaluated and applied to the study of living folklore traditions. Some comparative examples will be found in communities of European immigrants in North America. **Offered jointly with SCAND 334.**

C LIT 397A – Special Topics in Cinema Studies: Holocaust Film (5 credits)

MWF 11:30-12:20

W 3:30-5:20

Instructor: Richard Block

Offered jointly with SISJE 195/German 195.

The horror of the Holocaust challenges the very limits of the imagination; the desperation of what the victims experienced is outside the realm of human speech. Moreover, any attempt to record what one experienced or witnessed threatens the constitution of the self. To represent this trauma

one must present it otherwise. Were there even a language to represent what occurred, it would subject the witness to the horror of that trauma once again. The Nazis anticipated this dilemma, repeatedly taunting victims by dismissing the possibility that history would bear witness to what occurred in the camps. Their crimes, the Nazis proclaimed, were too horrible to be believed; the victims and their stories would be deposited, as Hannah Arendt noted, in “ever widening holes of oblivion.” Thus arises the absolute necessity, the moral imperative to represent what by definition cannot be represented.

In this course we will examine the strategies various filmmakers have developed to respond to this imperative. We will begin by asking ourselves how one bears witness to the unspeakable, how one captures a history that is too horrible to return to? But we will also turn a critical eye to how Hollywood in particular has exploited the dimensions of this trauma to pump up the volume, so to speak, on formulaic plots and how the conventions of popular film may respond to this imperative in ways that demean and cheapen the suffering of the victims. Likewise, we will question to what extent even documentary films can be understood to be objective, especially since the memories of the survivors and those of the perpetrators are unreliable.

Films to be screened include: Shoah, Night and Fog, Schindler's List, The Pianist, Life is Beautiful, The Reader, The Garden of the Finzi Contini. There will be critical essays to be read in conjunction with each film.

Comparative Religion

<http://www.washington.edu/students/timeschd/SPR2012/religion.html>

RELIG 212 – Intro to the Qur’an (5 credits)

TTh 1:30-2:50

Quiz F, times vary

Instructor: Alyssa Gabbay

Emphasis on the historical context of the Quran, the history of the text, its collection, organization, and interpretation. In English. **Offered jointly with NEAR E 212.**

RELIG 220 – Introduction to the New Testament (5 credits)

TTh 9:30-11:20

Quiz Th or F, times vary

Instructor: Michael Williams

This course introduces the modern scholarly study of the New Testament and the socio-cultural milieu within the New Testament literature originated. Attention is given to significant Jewish and Greco-Roman traditions and institutions that were of importance in shaping the earliest Christian movements. The various writings in the New Testament are examined individually, with interest in such issues as: The relationship between the author and audience and the immediate historical context of the writing, if known; literary genre; intertextuality; key religious issues of concern in a given writing, and their relation to the diverse spectrum of developing early Christian thought, practice, and social formation.

English

<http://www.washington.edu/students/timeschd/SPR2012/engl.html>

ENGL 200 – Reading Literary Forms (5 credits)

No Seniors during Period II Registration (3/5/11-3/25/11)

Each section is a separate course. All sections below count as Writing credit.

Engl 200B – Literature of New England

MTWTh 9:30-10:20

Instructor: Nicole Burgund

Check Time Schedule for update to course description

Engl 200C – Writing Home

MTWTh 10:30-11:20

Instructor: Maya Smordinsky

The overall goal of ENGL 200 is to equip students with techniques for critically reading, responding, analyzing, and hopefully enjoying various kinds of literature. In this course, we will focus on how the idea of “home” and “belonging” is constructed in different historical moments and through different literary forms. We will ask questions such as: how is home situated in relation to national, racial, and gendered discourses? How is the concept of home conditioned by structures of capitalism, globalization, and post-colonialism? What is the relationship between literature and its cultural and historical moment of production? In what ways does literature participate in, challenge, or reflect dominant conceptions of home?

Engl 200D – Literature of Asian Diasporas: Exiles, Nomads, and Tourists

MTWTh 11:30-12:20

Instructor: Christopher Patterson

Check Time Schedule for update to course description

Engl 200E – Reading Race in 20th Century American Fiction, Film and Art

MTWTh 12:30-1:20

Instructor: Sue Shon

This course explores the ways in which “race” have been defined in select cultural texts in various forms, including literary fiction, films, visual art, and critical theoretical essays. We will examine how the definitions of race that emerge from each text rely on or critique (implicitly or explicitly) 20th-century American legal, scientific, economic, and aesthetic logics or theories. We will also explore how knowledge about race and its social order is shaped by the form or medium of expression—how is the “medium” related to the “message”? In short, our approach to reading and viewing texts will trace how the definition of race, the definition of social structures, and its formal expressions are co-dependent.

Engl 200F – Women, Tradition, and Reform

MW 10:30-12:20

Instructor: Christina Wygant

Check Time Schedule for update to course description

ENGL 242C – Reading Prose Fiction: The Literature of Endless War (5 credits)

MTWTh 10:30-11:20

Instructor: Balbir Singh

Writing credit

No Seniors during Period II Registration (3/5-3/25)

This course is a survey of literature in times of ‘endless war’. While the texts often do not take place on the battlefield, the backdrop and discourse of war shapes all of the fictional and non-fictional happenings. The course locates and divides, though not very neatly, through space, time, and event: we begin with Algeria during the anti-colonial revolution of the early 1960s, move to Palestine and the massacres of Sabra and Shatila in the early 1980s, and conclude with the present Global War on Terror. Through practices of reading, discussing, and writing on assigned texts, we will consider colonial and anti-colonial violence, the work of women in the ‘endless war’,

modes of resistance, changing definitions of freedom, the unknowable terrorist figure, and the representations of warring subjects.

ENGL 242F – Reading Prose Fiction: Mere Anarchy Loosed Upon The World: Crisis, Catastrophe, and Apocalypse in Modern Anglophone Fiction (5 credits)

MTWTh 1:30-2:20

Instructor: Erik Jaccard

Writing credit

No Seniors during Period II Registration (3/5-3/25)

Since its 1707 union with England, Scotland has functioned as something of an anomaly in Anglo-American political and cultural theory. In many ways its primary oddness derives from the fact that, unlike the many modern European nations which emerged out of the breakdown of the old dynastic orders from the eighteenth to the twentieth century, Scotland has remained a nation without a state and, for some, a culture without a coherent, continuous, and conscious tradition. Scholars such as Tom Nairn have read Scotland's cultural legacy as a kind of Jekyll and Hyde syndrome, trapped somewhere between dueling myths of an ancestral highland past and an industrial working class modernity. Such a view situates Scottish cultural identity as stunted, backwards, or even non-existent in comparison to similar categories of Britishness or Englishness. However, the last 30 years have witnessed an enormous surge in Scottish writing, as well as writing about Scotland's political, social, and cultural heritage that explicitly argues against indictments such as Nairn's. Prose fiction, and especially the novel, has played a central role in this debate. One of the things this class will ask you to do is intervene in this debate (to a small extent) and to examine how various contemporary authors have used (and abused) narrative fiction as a means to imagine Scotland and, in so doing, to challenge the relationship between nation, narrative, and identity. Questions guiding the course will include how we come to link ideas of nation and identity to certain concepts (race, for example) through fiction, how these concepts are challenged or reworked by fiction writers, and to what extent we can view prose narrative as complicit with, or resistant to, narratives of national belonging. We will cover a number of major authors from this period as a way to engage with the issues of nation and empire, social class, language, gender, race, and sexuality which continue to inform contemporary debates on Scottish (and British) identity.

ENGL 250A - Intro to American Literature: American Cartography (5 credits)

MTWTh 9:30-10:20

Instructor: Ashley Bashaw

No seniors period II registration (3/5-3/25)

This course aims to introduce students to the study of "American Literature," including some of its major writers, modes, and themes. To work toward this aim, students will approach American literature through the course theme of "American Cartography."

The production of maps, their physicality, and the acts of referring to or reading maps all play a critical role in the American cultural landscape, both past and present. Consequently, in this course we will understand and utilize cartography as both a practical approach to literature and an example of literature. Beginning with the theories and practice of cartography requires that we question what is meant by "literature" and asks students to expand their close-reading practices to include maps from a variety of disciplines (the medical sciences, geography, literature, etc.). With this approach, we will question what "American" means in regards to national borders, as it describes literature, as well as what "American" means as it is attached to bodies, communities, and identities. Some key questions we will use to guide our thinking include: who creates maps and why? What spaces, bodies, objects, and communities are objects of cartographical practice, how and why? Who or what eludes mapping, and what is at stake in these elusions? How are

maps read, and what exactly is involved in reading a map? What is at stake in a reading of American literature for its linkages to the theories and practices of American cartography?

Throughout this course we will use literature to hone our close reading skills, practice our composition, and improve upon our argumentation. Students will be evaluated based on reading quizzes, a midterm exam, and a final project that applies our course work with American cartography to a contemporary space, piece of literature, community, etc. In addition, I will assign discussion questions and reflective in-class writing whenever necessary to support critical reading, thinking, and writing.

ENGL 316 – Post-Colonial Literature and Culture (5 credits)

MW 10:30-12:20

Instructor: Chandan Reddy

Open to all students starting March 7th.

Readings of major writers in postcolonial literature and culture. Surveys some of the most important questions and debates in postcolonial literature, **including issues of identity, globalization, language, and nationalism.**

History

<http://www.washington.edu/students/timeschd/SPR2012/histasia.html>

HSTAS 364 – Violence, Myth, and Memory (5 credits)

TTh 1:30-3:20

Instructor: Laurie Sears

"Violence, Myth, and Memory" is built around three popular films: *Apocalypse Now: The Director's Cut* (2001, orig. 1979), *The Year of Living Dangerously* (1982), and *Perfumed Nightmare* (1977). All were filmed in the Philippines. These films are starting points to explore ideas of violence, narrative, and global modernity in U.S. relations with Viet Nam, the Philippines, and Indonesia. The course traces the ways in which these films evoke founding myths of Southeast Asian societies, regulate ethnic and religious tensions, and reflect anxieties about modernity. For Viet Nam, students will read Duong Thu Huong's *Novel Without a Name* to investigate celebrated stories and figures that serve as metaphors for the beleaguered nation. For the Philippines students will read Jessica Hagedorn's novel *Dream Jungle* about two seemingly distinct events in the Philippines under Marcos: the discovery of a Stone Age Tribe and the filming of *Apocalypse Now*. The class will look at how the colonial encounters (with both Spain and the U.S.) and the Catholic passion play together serve as a complex founding myth for lowland Filipino society. Turning to Indonesia, the class will see how the film of *The Year of Living Dangerously* is built like a Javanese shadow play, with characters whose lives are modeled on mythical images drawn from Indic Mahabharata stories. The movie explores the U.S. and British involvement in the fall of Indonesia's first president Soekarno in 1965-66 and the violence that accompanied his fall. Alongside this film, students will read Ayu Utami's award-winning novel *Saman* about the violence of Indonesia's 32 year (1966-98) military regime. **Offered jointly with SISSE 364A.**

HSTAA

<http://www.washington.edu/students/timeschd/SPR2012/histam.html>

HSTAA 365 – History of American Film (5 credits)

TTh 1:30-2:50

W 1:30-4:20

Quiz F, times vary

Instructor: Susan Glenn

Writing credit

How did Americans experience the transition to modernity in the first decades of the twentieth century? How did they make sense of the slide from 1920s prosperity to the economic, social, and political crisis of the Great Depression? What were the ideological and political ramifications of World War II and the Cold War? And how did films both interpret and participate in these historical upheavals? This course examines the relationship between film and American cultural, social, and political history from the 1920s to the 1950s, a period when film was considered a central aspect of the nation's cultural apparatus and a key transmitter of social values and political ideology. We will ask what films of this era reveal about the fantasies, preoccupations, and conditions of the time in which they were produced and explore their contributions to social and historical consciousness. The films we will watch in this course have in common their engagement with questions of national identity and national belonging. We will ask about how these films challenged or reinforced traditional values and understandings of "Americanness," including ideas about success and upward mobility, class, race, and ethnic relations, power, politics, and political leadership, as well as their commentaries on the role of the individual in mass society and the significance of sexuality and gender in upholding or undermining the social order.

Informatics

<http://www.washington.edu/students/timeschd/SPR2012/info.html>

INFO 424 – Information, Visualization and Aesthetics (5 credits)

WF 1:30-3:20

M 2:30-3:20

Instructor: Terrence Brooks

Info majors only Period I Registration (2/17-3/4), open to all majors starting 3/5. Add code required for registration periods II and III. See time schedule.

Examines the visualization of information: the effects of human perception, the aesthetics of information design, the mechanics of visual display, and the semiotics of iconography. Examples may include census, epidemiological, crime, earth satellite, and medical data in the contexts of special computer applications, user populations, and cultures. **Prerequisite: CSE 143.**

Landscape Architecture

<http://www.washington.edu/students/timeschd/SPR2012/landscape.html>

L ARCH 212 – Designing the Future (3 credits)

MWF 10:30-11:20

Instructor: Iain Robertson

Cr/NC only. Freshman and Sophomores only until March 5th.

Investigates design perspectives and trends for the future. Explores the design of physical, social and ecological systems and examines design values. Surveys contemporary design and applies integrative and synthetic thinking towards designing the future.

Linguistics

<http://www.washington.edu/students/timeschd/SPR2012/ling.html>

LING 200 – Intro to Linguistic Thought (5 credits)

MWF 2:30-3:20

Quiz TTh, times vary

Instructor: Edith Aldridge

Also counts as QSR credit.

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.**

LING 203 – Intro to Anthropological Linguistics (5 credits)

MTWThF 3:30-4:20

Quiz F, times vary

Instructor: Laada Bilaniuk

Language permeates our lives, and yet most of us take it for granted. The use of language, an activity that can seem so “natural” and effortless, is made possible by extremely complex neural, social and cultural processes. In this course we will consider language both as a universal human trait, and its diversity across cultures. What exactly is human language, and what makes it work? We will study the structures of language, and how a finite set of rules amazingly allows us to communicate infinite new ideas. We will consider language not just a means of communication, but as a means of creating and transforming identities, social relationships, and values. How do differences in language affect how we think and act? How do people do things with language, and how does this vary across cultures? Then we will consider how language differences are manipulated in institutionalizing inequality and discrimination. How is language implicated in struggles for power, and what is its role in the construction of nations, and racial and gender identities? In exploring the answers to these questions, throughout the course we will consider various methodologies used for studying language in society. Students will have the opportunity to conduct linguistic anthropology research and analysis of their own. The goals of this course are to equip students with the background to think critically about the role of language in human life, how it is shaped by people, and how language shapes us in turn.

Ling 233 – Introduction to Language & Society (5 credits)

MWF 8:30-9:20

Quiz Th, times vary

Instructor: Betsy Evans

See Anth 233 above

Music

<http://www.washington.edu/students/timeschd/SPR2012/music.html>

MUSIC 162 – American Pop Song (5 credits)

MTWThF 8:30-9:20

Instructor: Steven Korn

Historical, social, and stylistic study of popular idioms from the late nineteenth century to the present. Most attention to contemporary idioms (rock, country-western, soul, hip-hop). Various facets of the industry examined to learn how they influence taste and musical style.

MUSIC 331 – History of Jazz (5 credits)

MTWThF 10:30-11:20

Instructor: Marc Seales

Extensive overview of important musicians, composers, arrangers, and stylistic periods of jazz history from emergence of the first jazz bands at the turn of the 20th century through post-modern bebop era of the 1990s.

Near Eastern Language and Civilization

<http://www.washington.edu/students/timeschd/SPR2012/neareast.html>

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

TTh 1:30-2:50

Quiz sections on Friday, times vary

See RELIG 212 above

NEAR E 250 – Iranian Culture and Civilization (5 credits)

TTh 3:00-5:20

Instructor: TBA

Explores the culture and civilization of this Middle Eastern society through a multi-disciplinary approach that includes such manifestations as architecture, carpet-weaving, story-telling, and the composition of poetry.

Philosophy

<http://www.washington.edu/students/timeschd/SPR2012/phil.html>

PHIL 102 – Contemporary Moral Problems (5 credits)

TTh 9:00-10:20

Quiz WF, times vary

Instructor: Adam Moore

Optional Writing link, ENGL 198D

This course is an introduction to the basic issues, disputes, and methods of traditional and contemporary moral philosophy. As we move through different issues in applied ethics we will learn about normative ethical theory – Utilitarianism, Kantianism, Virtue Ethics, etc. Issues that may be covered include: animal rights, helping the poor, environmental ethics, euthanasia, abortion, genetic enhancement, intellectual property, and privacy. No Textbook: course articles will be posted on e-course reserves.

PHIL 240 – Introduction to Ethics (5 credits)

MTWThF 11:30-12:20

Instructor: Benjamin Hole

This course is an introductory overview of some themes in ethical theory. We will read classic and contemporary writings in considering such questions as: Why be moral? Is pleasure the only ultimate good? What makes right acts right? Does moral value provide a basis for right action, or does right action provide a basis for moral value? What is the role of character in ethical behavior? We will look at a number of influential ethical theories, including Utilitarianism, Kantianism, and Virtue Ethics, and assess their competing answers to these and other questions. We will also look at criticisms of their answers. 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 of the questions. This course has three main goals: 1) To provide you with an introduction to the concepts and skills used in both classical and contemporary ethical theory; 2) To demonstrate what arguments philosophers have used in their attempts to answer the major questions in both classical and contemporary ethical theory; 3) To give you a chance to apply the tools of philosophy to these questions yourself.

PHIL 242 – Medical Ethics (5 credits)

MTWThF 11:30-12:20

Instructor: Walter Clifton

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/timeschd/SPR2012/scand.html>

SCAND 155 – Danish Literary and Cultural History (5 credits)

MW 12:30-2:20

Instructor: Desiree Ohrbeck

Introduces the literary and cultural history of Denmark. Focuses on several major literary works and cultural moments from the Viking Age, the Enlightenment, nineteenth-century Romanticism, twentieth-century Modernism, and current Danish literature, journalism, and film.

SCAND 334 – Immigrant and Ethnic Folklore (5 credits)

MTWTh 11:30-12:20

Instructor: Guntis Smidchens

This course studies the folklore traditions maintained by immigrant and ethnic communities in the Nordic and Baltic States. How are their ethnic culture and identity related to cultural unity and diversity in their countries, and in the world? Theories of ethnic folklore research and interpretations of traditions, particularly ideas proposed by Nordic and Baltic scholars, will be evaluated and applied to the study of living folklore traditions. Some comparative examples will be found in communities of European immigrants in North America.

Slavic Languages and Literatures

Polish

<http://www.washington.edu/students/timeschd/SPR2012/polish.html>

POLSH 420 – Polish Culture Literature in English: East Central Europe and Nationalism (5 credits)

TTh 9:30-11:20

Instructor: Adam Kozuchowski

See time schedule for update to course description.

Russian

<http://www.washington.edu/students/timeschd/SPR2012/russian.html>

Russ 323 – Russian Literature and Culture of the 20th Century (5 credits)

MWTh 10:30-11:20

Quiz T, times vary

Instructor: Galya Diment

Literature as an element in modern Russian culture. Art, architecture, and music also treated. Periods covered include symbolism, revolution, postrevolution, Stalinist, the "thaw," and contemporary.

Russ 324 – Russian Folk Literature (5 credits)

TTh 2:30-4:20

Instructor: Barbara Henry

What is folk literature and folklore and what is their relation to modern culture and experience?

What connection do fairytales and myths have to evolving ideas of Russian culture and nationality? What is the relationship between traditional folklore, modern “urban legends” and literature? This class will explore these ideas through an examination of the Russian folktale, its roots in ancient, pre-Christian Slavic religion, its connections with myth and legend, and its transformation in modern Russian literature. In addition to Russian fairytales, we will be reading works of Russian literature (Gogol’, Pelevin et al.) that make use of folkloric themes and motifs, and we will look at the study of folklore as a discipline.

Slavic

<http://www.washington.edu/students/timeshd/SPR2012/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.