Anthropology of Development, Prof. Anu Sharma
1:30 PM- 3:10 PM
Our purpose in this course will be to examine the idea, institutions, and practices of Third World development through an anthropological lens. We begin by looking at modernization and political economic paradigms of development and reading ethnographies that elaborate on these theoretical frames. We then study critical anthropological analyses of development that approach it as a discourse of power and domination, but also as a discourse of entitlement. We examine, through ethnographies, how development programs and practices work on the ground, how they are received and contested by the people they are targeted at, and what effects, both intended and unintended, they produce. We take up specific topics such as gender, microenterprise, environmentalism, dams, humanitarianism, empowerment, etc.

Digital Photography I, Prof. Matthew Grubb
3:30 PM-5:10 PM
Permission of Instructor Required. Email summer@wesleyan.edu to contact the professor for this course.
This course is an extensive examination into the methods and aesthetics of digital photography. Students will learn introductory and advanced technical knowledge including camera operation, Adobe Photoshop and Adobe Bridge, but more importantly will focus on photography as a fine art through both a historical and contemporary viewpoint.

Comparative Animal Behavior, Prof. John Kirn
09:00 AM-10:40 AM
There are prerequisites for this course, which non-Wesleyan students can meet if they have taken an equivalent amount of preparatory courses. Students should email summer@wesleyan.edu to obtain information about meeting the prerequisites and being admitted to the course.
An introduction to the study of animal behavior, this course will examine the factors that control the behavior of vertebrates and invertebrates within evolutionary, social, and physiological contexts.

Forensics: Science Behind CSI, Prof. Andrea Roberts
3:30 PM-5:10 PM
Think crimes are really solved in an hour with time for commercial breaks? Did you ever wonder what really happens at a crime scene? This course will give participants the opportunity to become criminologists by introducing concepts as important and diverse as proper documentation of a scene to evidence chain of custody to analytical, physical, and chemical testing in a hands-on environment. Ethical and legal issues as well as admissibility of evidence will be discussed. Lectures will prepare students for group discussion and lab work in fingerprinting, fiber analysis, and other physical testing used in today's state-of-the-art forensic labs.
Writing Creative Nonfiction, Prof. Anne Greene  
9:00 AM-10:40 AM  
*Students enrolled in this course will attend the Wesleyan Writers Conference, June 14-17th. Please reserve that time on your schedules.*  
Practice in writing several forms of literary or journalistic nonfiction--critical pieces, nonfiction narrative, profile, review, commentary, travel essay, family sketch, or personal essay, for example. The readings serve as models for these exercises. Readings will include a range of short pieces and book-length works that will guide students in their own writing. Authors include George Orwell, George Packer, Adam Gopnik, William Finnegan, E.B. White, Anne Fadiman, Atul Gawande, and a wide range of others. Exercises include short pieces leading to a longer project of the student's choice. Classes will be relatively informal and students will have many opportunities to work individually with the instructor.

Introduction to Programming, Prof. James Lipton  
3:30 PM-5:10 PM  
The course will provide an introduction to a modern high-level programming language including a discussion of input/output, basic control structures, types, functions, and classes. The lectures will also discuss a variety of algorithms as well as program design issues.

Democracy and Dictatorship: Politics in the Contemporary World, Prof. Peter Rutland  
1:30 PM-3:10 PM  
In this introduction to politics, we compare the capitalist and socialist development trajectories and explore the interplay between economic interests, social movements, and political institutions. Key concepts such as law and democracy are debated, as is the utility of competing grand theories of political evolution. The course includes many case studies of particular countries, both well-known and obscure.

The Graphic Novel, Prof. Will Eggers  
1:30 PM-3:10 PM  
Since the ground-breaking publication of Art Spiegelman's Maus in 1993, "graphic novels" have entered the global cultural mainstream. A truly multi-cultural genre, comics created by men and women around the world now appear in U.S. high school and college curricula, hold the attention of academic critics, and earn big box-office returns in cinematic adaptations. Though dubbed "graphic novels" by publishers to signal their high-culture aspirations and achievement, outstanding examples of the contemporary book-length comic actually appear in many literary genres. In this course we will survey the current field and read works of fiction (such as The Watchmen and Jimmy Corrigan), autobiography (Maus, Persepolis, Fun Home and 100 Demons), journalism (Palestine and Safe Area Gorazde), and what we might call "comic theory" (Understanding Comics). And just as comics have become a global medium, they are perhaps inherently "postmodern." Many contemporary comics are self-conscious about questions of form and theories of representation, a characteristic that will help us formulate new versions of the questions often considered in literary study. How do words and pictures drawn together in sequential narratives tell stories? What different skills are needed to comprehend this complex play of image, language, and time? What can graphic books do that other books cannot, and what are the constraints that shape this form? Assignments for this class will include short reading responses on our class website, two shorter close readings, a 7-page critical essay, and the creation of a brief comic that engages some of the themes encountered in the readings: the connections between private and public history, the experience of the self
in the contemporary world, the politics of state power and local resistance, and perhaps even the eternal battle between good and evil.

**Solving the World’s Problems: Diplomacy and Decision-making in International Politics**, Prof. Giulio Gallarotti
9:00 AM–10:40 AM
This course represents a hands-on approach to decision making and diplomacy. It is designed to allow students to take part in diplomatic and decision-making exercises in the context of international political issues and problems. Important historical decisions will be evaluated and re-enacted. In addition, more current international problems that face nations today will be analyzed and decisions will be made on prospective solutions. Finally, various modern day diplomatic initiatives will be scrutinized and renegotiated. The class will essentially function as a working committee, considering a different problem or issue each week.

11:00 AM-12:40 PM
The post-Cold War era has seen the end of some threats to international security and the rise of others. This course considers how to define international security and how this process affects our conceptions of international threats. The course considers the prospects for peace and conflict globally and regionally as well as several vexing issues such as terrorism, disease, nuclear proliferation, nationalism and ethnic conflict, economics, and environmental issues.

**Applied Data Analysis**, Prof. Jennifer Rose
11:00 AM-12:40 PM
This course allows you to ask and answer questions that you feel most passionately about through the analysis of existing data. The focus is on helping you develop and complete your own research project. The course offers unlimited one-on-one support; training in numerous skills that prepare you to work in many different research labs across the University that collect empirical data; and a final project that can be submitted for possible publication in one of Wesleyan’s student-run journals. It is also an opportunity to fulfill an important requirement in several different majors.

11:00 AM-12:40 PM
*This course includes a mandatory film screening M-F 1:15-3:15, so students must plan their schedules accordingly.*
During Hollywood’s studio era, popular cinema became a classical art defined by standards of unity, efficiency, and elegant coherence. Classical norms created a stable framework within which filmmakers could innovate; convention enabled creativity. This class explores the productive interplay of convention and creativity in classical cinema by taking up the work of four distinctive auteurs: Frank Borzage, John Ford, Vincente Minnelli and Howard Hawks. Each director labored within popular genres designed for mass entertainment, but they built unique cinematic worlds. We will trace the specific strategies of film style and narration that defined each filmmaker’s approach to cinema. This is a class in historically informed formal analysis; the study of how and why films have been crafted, and how and why they work on viewers. We will follow Wesleyan's Film as Art model, which prioritizes images, sounds and the choices available to filmmakers, and stresses continuity between studies and production. The syllabus features essential
viewing for any prospective filmmaker. Together, these films form the bedrock of a visual language for telling stories, shaping perception and engaging viewers. Students will hone their visual sensitivity and develop their understanding of cinema as an audience-centered artistic practice. By adopting the perspective of filmmakers we can understand the art. We will seek each filmmaker's defining qualities while also placing them within the continuities of the studio era.

Visual Storytelling: Screenwriting, Prof. Stephen Collins
3:30 PM-5:10 PM
This course includes a mandatory film screening M-F 1:15-3:15, so students must plan their schedules accordingly.

Since watching movies (good ones) is so easy and pleasurable, screenwriting is a medium that everyone's uncle thinks they can do. But anyone who has had to read an amateur screenplay knows different. This is a writing course that will start from ground zero: separating the screenplay from other forms, e.g. the play and the novel, and ground students in visual language as the basis of the medium. How do we write in pictures?

Pathologies of the Mind: Psychology Thematic Institute
The following two courses are linked; students must enroll in both courses. There are prerequisites for the courses, which non-Wesleyan students can meet if they have taken equivalent Introductory Psychology courses at their home universities. Students should email summer@wesleyan.edu to obtain information about meeting the prerequisites and being admitted to the course.

Neuroscience Perspectives on Psychopathologies, Prof. Matthew Kurtz
11:00 AM-12:40 PM
The goals of this component of the course are to (1) acquaint students with the signs and symptoms, cognitive sequelae, and functional consequences of a range of DSM-IV-defined psychiatric categories, e.g., schizophrenia, bipolar illness, depression, attention-deficit disorder, and posttraumatic stress disorder and to introduce standardized methods for describing and quantifying symptoms and cognitive skills in these disorders; (2) begin to critically evaluate links between disordered behavior and disrupted activity in anatomically- and neurochemically-defined neural systems based on contemporary structural and functional neuroimaging methodology, as well as links between common features of disordered behavior in psychiatric syndromes and neurological illnesses with well-defined pathophysiology; and (3) describe how emerging information regarding neural correlates of disordered behavior aids development of novel treatment technologies.

Cultural and Historical Perspectives on Psychological Disorders, Prof. Jill Morawski
1:30 PM-3:10 PM
The goal of this course is to introduce students to historical and cultural studies of the naming and treatment of disordered or abnormal kinds of persons. The course surveys the history of observing, categorizing, and treating what are taken to be abnormal persons. Attention is given to theories that explain modern psychopathologies in cultural terms, including the work of Erving Goffman, Emily Martin, Jonathan Metzl, Michel Foucault, and Ian Hacking. The course focuses on a selective set of psychopathologies that represent disorders of thinking, mood, and life experiences. These exemplary studies enable critical examination of dynamic relations between cultural conditions, detection and treatment of mental disease, and the self-understandings of those so diagnosed.