Graduate Liberal Studies
Course Catalog
Spring 2020
Contact Information:

Student Advising and Admission: Glenn R. Knight, PMP,
Ø gknight01@wesleyan.edu
Ø (860) 685-3345

Student Accounts and Financial Aid: Mary Kelly
Ø mgkelly@wesleyan.edu
Ø (860) 685-3334

Phone: (860) 685-2900

Email: masters@wesleyan.edu

Website: wesleyan.edu/masters

The information contained in this catalog is subject to change. Current course information and syllabi are available online.
# Course List

## Arts
- **History of Rock and R&B**
  - Instructor: Eric Charry
  - Days: Monday
  - Time: 06:30PM-09:00PM

- **Photographic Portraiture**
  - Instructor: Marion Belanger
  - Days: Wednesday
  - Time: 06:00PM-08:30PM

## Humanities
- **Reading and Writing Memoir**
  - Instructor: Jeanne Marie Bonner
  - Days: Monday
  - Time: 06:00PM-08:30PM

- **Picture This**
  - Instructor: Suanne Epstein
  - Days: Thursday
  - Time: 06:30PM-09:00PM

## Sciences
- **Digestive Disease, Nutrition**
  - Instructor: Richard Link
  - Days: Thursday
  - Time: 06:00PM-08:30PM

- **Self-Control and the Will**
  - Instructor: John Protzko
  - Days: Tuesday
  - Time: 07:00PM-09:30PM

## Social Sciences
- **Peace Versus Power**
  - Instructor: Giulio Gallarotti
  - Days: Tuesday
  - Time: 07:00PM-09:30PM

- **Self-Control and the Will**
  - Instructor: John Protzko
  - Days: Tuesday
  - Time: 07:00PM-09:30PM

- **Death, Dying and the Dead**
  - Instructor: David Shaw
  - Days: Wednesday
  - Time: 07:00PM-09:30PM
Course Detail

ARTS 613
Studies in Photographic Portraiture & Self-Portraiture
Belanger, Marion
06:00PM-08:30PM, January 27, 2020 - May 8, 2020,

Photography is a medium perfectly suited to the portrayal of one another and of one's self. We will investigate the many approaches to the photographic portrait/self-portrait ranging from the traditional to the more experimental methods. Weekly readings will inform our visual investigations and provide a context for dialogue, as will photographic books and visits to local photographic archives. Throughout the term, we will also learn basic digital photographic methods to refine images.

Photographic assignments:
Students will be expected to present contact sheets and five images each week for critique. Weekly readings will inform our visual investigations and provide a context for dialogue. As a final project, students will create an in-depth photographic investigation of self or other. Final presentation should be presented formally, either in book, web site or portfolio format, with an accompanying statement.

Other assignments:
Weekly readings; one response paper to a NYC gallery exhibition of 2-4 pages; one class presentation on a portrait/self-portrait photographer.

Marion Belanger (B.F.A. Alfred University; M.F.A. Yale University) is a widely exhibited photographer whose current projects focus on visualizing ecology. Her photographs were recently shown in the main terminal of the Tampa International Airport, and in Germany as a part of Contemporary American Photography, 7. Internationale Fototage Mannheim/Ludwigshafen. She has been awarded fellowships from the John Simon Guggenheim Foundation and from the Connecticut Commission Culture & Tourism. Her book Everglades: Outside and Within, was published by Center for American Places at Columbia College in 2009. View her work at www.marionbelanger.com.

Deadlines: The deadline to drop this course and receive a tuition refund and have no record of it appear on your transcript is Sunday, February 2, 2020. The deadline to withdraw and receive a grade of W is Friday, April 24, 2020.

Course Fee: No fee

Book list:
- - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - -
ARTS 627
History of Rock and R&B
Charry, Eric
06:30PM-09:00PM, January 27, 2020 - May 8, 2020,

In this course we will use the history of rock and R&B (rhythm & blues)--broadly defined as a conglomeration of loosely related American popular music styles--to explore American history of the 1940s through the early 1990s, and vice versa. Several parallel goals will be pursued. We will become literate in the broad range of the constituent traditions of rock and R&B, studying primary artists, their classic works, and the web of connections that link them. We will engage with a variety of theoretical and journalistic approaches to understanding the music and its culture over the past six decades, tying them to such issues as race relations and identities, youth culture and its relationship to American popular culture, and popular music as a creative, cultural, and social force. And we will become familiar with, critically interpret, and evaluate the significant body of film and video that has been concerned with the music.

A new book by the instructor will provide the basic history and issues, serving as one entry point. A 10-part video series produced in the mid-1990s (BBC/WGBH)--available for independent viewing--will enhance this history and serve as a framework for critical discussion of how a seemingly unwieldy expressive form such as rock can be encapsulated, understood, and formally taught. A selection of additional articles and chapters ranging from primary newspaper and magazine sources to academic analyses will fill in the cultural and social contexts.

Classes will consist of guided listening (about 120 pieces in all), viewing of video excerpts, student presentations, and discussion. Assignments include weekly written responses or short research projects, student presentations based on independent supplemental research, and a final project to be chosen in consultation with the instructor.


**Deadlines:** The deadline to drop this course and receive a tuition refund and have no record of it appear on your transcript is Sunday, February 2, 2020. The deadline to withdraw and receive a grade of W is Friday, April 24, 2020.

**Course Fee:** No fee

**Book list:**

- - - - - - - - - - - - - - - - - - - - - - - - - - - - - - -
This course will be part literature course, part writing workshop. We will explore ways to select the most compelling details and scenes from the experiences we wish to share. Good memoir is true but it can read like fiction. Indeed, the memoir, as writer Susan Cheever says, is the "novel" of the 21st century literature, and it has spawned myriad subgenres: the travelogue, the "momoir," the confessional or tell-all variety, the spiritual awakening journey, the recovery narratives. And these are only a few strands of the memoir genre. Some memoirists are quite funny, including David Sedaris, while others, such as Joan Didion, take a more sober approach. Voice and tone are critical, and they help us answer this question: How do we enable readers to feel and experience the personal histories we want to pour into a work of memoir?

We will learn how to develop strategies to write regularly and keep writing regularly. We will talk deeply and constructively about revision, one of our most prized writing tools. We will master the art of close reading. And we will read as writers do. We will examine works of memoir with an eye toward identifying how the authors mastered the art of storytelling and sketching of the characters (yes there are characters, even though memoir is nonfiction). How did the writer translate lived experience into a piece of writing that is engaging while also personal?

Most importantly, we will practice writing memoir, compiling several examples into portfolios that will be shared with the class. We will use a combination of paired portfolio exchange and all-hands workshopping. Students will be paired with a portfolio exchange partner, and a fixed schedule for workshopping students' pieces will be established once we are underway.

We will use prompts in class to generate new writing, and through the major class assignments, we will generate three examples of memoir for our portfolio.

**Options:** CERT

**Jeanne Bonner** (B.A., Wesleyan University; M.F.A., Bennington College) is a writer, teacher, and literary translator. She is the 2018 winner of the PEN America Grant for the English Translation of Italian Literature. Her creative writing has been published by *The New York Times*, *Literary Hub*, and *Catapult*. Her Italian translations have appeared in *Kenyon Review*, *Drunken Boat* and *Trafika Europe*. She studied Italian literature at Wesleyan University and has an MFA in Creative Writing from Bennington College.

**Course counts toward Graduate Certificate in Writing**

**Deadlines:** The deadline to drop this course and receive a tuition refund and have no record of it appear on your transcript is Sunday, February 2, 2020. The deadline to withdraw and receive a grade of W is Friday, April 24, 2020.

**Course Fee:** No fee

**Book list:**
The picture book is more than an accessible genre for all ages and abilities. It offers a powerful means to educate, spark discourse, and explore new ideas. The goal of this course is to delve into contemporary themes through the examination of children's books, investigating both the representational implications of social science content, and the practical applications of this vibrant genre when used with broad populations (from infants, to K-12 students, to the elderly). Whether utilized in a secondary school classroom or senior center, the picture book offers an ease of accessibility and a safe bridge into far more complex subjects than the medium suggests at face value. In this course, students will build an extensive bibliography of materials, identify tools for evaluation and use, and critically examine the genre for uses beyond Story Time.

The course will be divided into thematic weekly units. For each week, students are required to read at least 3 of the 5 suggested picture book titles, and locate, read, and be ready to share a total of 8 picture books on the general theme. Additional readings on the theme and discussion points will be required to focus discussion.

Assignments/Assessments:

- Class participation 30% (Students are expected to come prepared to class and engage in discussion of the materials and topics)
- 2 critical essays, 5-8 pages in length, 20% each (a critical analysis of at least 8 picture books on your chosen theme, and an essay discussing an issue related to the use of picture books)
- Final project 30% (10% class presentation/20% paper: Students will develop an annotated and critically evaluative bibliography of picture books on a topic of their choosing. The information they acquired will be presented in summary in class. Students are expected to have a minimum of 20 items in their bibliography)

Deadlines: The deadline to drop this course and receive a tuition refund and have no record of it appear on your transcript is Sunday, February 2, 2020. The deadline to withdraw and receive a grade of W is Friday, April 24, 2020.

Course Fee: No fee

Book list:
SCIE 605
Digestive Disease, Nutrition and Culture
Link, Richard
06:00PM-08:30PM, January 27, 2020 - May 8, 2020,

This course will explore recent advances in digestive disease and health as well as the relationships with nutrition, culture and the impact on our daily lives. Please note that knowledge in basic biology, though helpful, is NOT required.

The National Institute of Health estimates that 60 to 70 million people are afflicted with some form of gastrointestinal problem. The frequency and impact of digestive disease in our lives make it an appropriate area of study.

So many gastrointestinal problems--from heartburn to irritable bowel syndrome to cancer--are influenced by our own genetic code, our environment, our lifestyle, and our diet. Despite scientific achievements, there remain many unanswered questions because of the complexity of human biology. With the growing body of knowledge, individuals will often take personal health decisions into their own hands and rely on information from television, websites, newspapers and friends. The myriad of recommendations can be confusing to the public at large and difficult to sort. The good news is that cure, control, and -most importantly- prevention can be achieved for the majority of gastrointestinal conditions by having a better understanding of the many available sources.

We will touch upon where the research is strong, incomplete, weak, or controversial. Scientific and popular articles will be assigned, allowing for critical and lively discussion about each topic, especially those with no clear-cut answer. Our intention is to enhance understanding of digestive disorders and appreciate the importance and complexities of that science. Moreover, since these disorders are ubiquitous and affect so many lives, it is hoped the information can empower one to make sound decisions with one's healthcare provider.

Assignments/Assessments: The course will be graded as follows: Paper(s) 35%, Presentation 35%, Class Participation 30%. A voluntary project will be given additional credit.

The course is meant to be a broad overview of the subject matter. Under no circumstances is it intended to address particular personal issues or health problems. Those should at all times be referred to one's personal physician.

Deadlines: The deadline to drop this course and receive a tuition refund and have no record of it appear on your transcript is Sunday, February 2, 2020. The deadline to withdraw and receive a grade of W is Friday, April 24, 2020. 
Course Fee: No fee
Book list:
- - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - -
The primary objective of the course is to give you familiarity and understanding of the science of control and how it pertains to debates about the nature of such control.

This is a two-part class. One part of the class goes into the science of control, including Executive Functioning, Response Inhibition, Emotion Control, and both short and long-term self-regulation. The readings derive from cognitive psychology, developmental psychology, economics, and neuroscience. The second part of the course is an introductory account of the philosophy of Free Will. As Free Will is entirely about choices, decisions, and control, the two approaches will complement and (more often) conflict with one another. This will create ample opportunity for in-class debate and discussion.

Upon completion of the course you should be able to:

- Articulate and explain the basic tenets of a number of key control theories
- Critically read and evaluate empirical articles in psychology
- Critically read and evaluate some philosophical articles
- Develop an appreciation of complexity of the debate these two worlds are situated in

Assignments/Assessments: After each class, students will be required to submit a multipage response to the readings and discussion we had in class. These will make up 25% of your grade. The other 75% will be your final paper.

Options: Crosslisted

John Protzko (B.A. University of Connecticut; M.A., Ph.D. New York University) is post-doctoral scholar at University of California: Santa Barbara.

Deadlines: The deadline to drop this course and receive a tuition refund and have no record of it appear on your transcript is Sunday, February 2, 2020. The deadline to withdraw and receive a grade of W is Friday, April 24, 2020.

Course Fee: No fee

Book list:
The primary objective of the course is to give you familiarity and understanding of the science of control and how it pertains to debates about the nature of such control.

This is a two-part class. One part of the class goes into the science of control, including Executive Functioning, Response Inhibition, Emotion Control, and both short and long-term self-regulation. The readings derive from cognitive psychology, developmental psychology, economics, and neuroscience. The second part of the course is an introductory account of the philosophy of Free Will. As Free Will is entirely about choices, decisions, and control, the two approaches will complement and (more often) conflict with one another. This will create ample opportunity for in-class debate and discussion.

Upon completion of the course you should be able to:

- Articulate and explain the basic tenets of a number of key control theories
- Critically read and evaluate empirical articles in psychology
- Critically read and evaluate some philosophical articles
- Develop an appreciation of complexity of the debate these two worlds are situated in

Assignments/Assessments: After each class, students will be required to submit a multipage response to the readings and discussion we had in class. These will make up 25% of your grade. The other 75% will be your final paper.

Options: Crosslisted

John Protzko (B.A. University of Connecticut; M.A., Ph.D. New York University) is post-doctoral scholar at University of California: Santa Barbara.

Deadlines: The deadline to drop this course and receive a tuition refund and have no record of it appear on your transcript is Sunday, February 2, 2020. The deadline to withdraw and receive a grade of W is Friday, April 24, 2020.
Course Fee: No fee
Book list:
While globalization and international organizations have currently integrated the world into networks of peace; ethnic, religious and regional conflict have driven nations and groups further apart. This coexistence of conflict and cooperation marks the evolution of the international system. This course represents an attempt to understand the foundations of this coexistence through an analysis of the central concepts, theories, and empirical findings in the study of international politics. The principal actors, structures, and processes of international relations will be analyzed in a theoretical and historical context. Major topics include: nationalism and the national interest, power, diplomacy, game theory and bargaining, the causes of foreign policy, nuclear weapons and international security, underdevelopment, globalization, international organizations, international resource management, the environment, trade, and transnational actors.

Assignments/Assessments: Final course grades will be based on two papers (subjects to be announced), class responsibility and participation. Responsibility comprises of all expectations related to the completing of the course (attendance, meeting assignment deadlines, contributing to team exercises, etc). It is essential that you keep up with the readings so as to enhance participation, as well as avoiding excess reading before assignments. The lectures and discussions will be based upon the readings for the day.

Since this course meets over the dinner hour, we will make an effort to eat together during class. Professor Gallarotti will provide food on the first night of class, then students will divide into small groups and select one or two class meetings for which they will provide food for the group. Contributions are strictly voluntary, and people who volunteer to bring food should bring whatever amount and kind of food they feel comfortable with.

Giulio M. Gallarotti (B.A., Hunter College; M.I.A., Ph.D., Columbia University) is Professor of Government, Tutor in the College of Social Studies and member of the faculty of the College of the Environment at Wesleyan University. He has also been a Visiting Professor in the Department of Economic Theory at the University of Rome (1994) and Visiting Professor of Political Science at Columbia University (2018). He has published the following books: The Anatomy of an International Monetary Regime: The Classical Gold Standard 1880-1914 (New York: Oxford University Press, 1995), The Power Curse: Influence and Illusion in World Politics (Boulder, CO: Lynne Rienner Publishers, 2010), Cosmopolitan Power in International Relations: A Synthesis of Realism, Neoliberalism, and Constructivism (New York: Cambridge University Press, 2010), and Emerging Powers in International Politics: The BRICS and Soft Power (with Mathilde Chatin-London: Routledge, 2017). In addition, he has published numerous articles in leading journals across five disciplines: economics, politics, law, history, and business. His biography has been published in Marquis Who's Who in America 2010, 2011, 2014, 2015, 2016, 2018; as well as in Marquis Who's Who in American Politics 2014. He was the recipient of Marquis Who's Who Lifetime Achievement Award in 2018.

Deadlines: The deadline to drop this course and receive a tuition refund and have no record of it appear on your transcript is Sunday, February 2, 2020. The deadline to withdraw and receive a grade of W is Friday, April 24, 2020.

Course Fee: No fee
Book list:
This course will explore the character, social development and impact of death and commemoration in medieval Europe. Death was, if not ubiquitous, often sudden and sustained. It was dealt out by disease, as well as crime and punishment. Most convicted felons in the later middle ages were executed and murder rates were high. Warfare and banditry were notable and fatal accidents common.

We'll learn about a culture and time in which the dead didn't go away as they do now. Society straddled the living and the dead. Ghosts performed miracles, controlled nature and cured disease. Saints lived on, mystically or very carnally through bits of their corpses or what they had touched in life--relics--lovingly housed in virtually every church in Western Europe. Most other dead were in an uncertain position, possibly damned, but more hopefully in purgatory, to suffer, temporarily, for their sins. Because their suffering could be alleviated by the good deeds of the living, the fear of death and the needs of the dead helped to build churches, hospitals, feed the poor, and fund crusades.

We'll discover how the Black Death of 1347-50 (when perhaps half of Europe died) changed society's ideas of death. We'll also examine the physical and artistic realities of death and the rites and practices of burial, ranging from the grand geography of death described by Dante in *The Divine Comedy*, to local customs--the feast of All Souls held a crucial role, and the Dance of Death showed how all would ultimately be treated the same.

Assignments/Assessments: a 5-8 page analytical essay (30%); a 10-15 page research paper (50%); class attendance and participation (20%), which will include one small mapping project.


**Deadlines:** The deadline to drop this course and receive a tuition refund and have no record of it appear on your transcript is Sunday, February 2, 2020. The deadline to withdraw and receive a grade of W is Friday, April 24, 2020.

**Course Fee:** No fee

**Book list:**

---