



**Graduate Liberal Studies
Course Catalog
Spring 2020**

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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 Eric Charry	Monday 06:30PM-09:00PM
	Experiences in Acting Corey Sorenson	Tuesday 07:00PM-09:30PM
	Photographic Portraiture Marion Belanger	Wednesday 06:00PM-08:30PM
Humanities	Reading and Writing Memoir Jeanne Marie Bonner	Monday 06:00PM-08:30PM
	Picture This Suanne Epstein	Thursday 06:30PM-09:00PM
	Digestive Disease, Nutrition Jeannine Link-Staltaro	Thursday 06:00PM-08:30PM
Sciences	Digestive Disease, Nutrition Richard Link	Thursday 06:00PM-08:30PM
	Peace Versus Power Giulio Gallarotti	Tuesday 07:00PM-09:30PM
Social Sciences	Death, Dying and the Dead David Shaw	Wednesday 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: Richard Brilliant: Portraiture

ARTS 617

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.

Eric Charry (B.M., M.M. New England Conservatory of Music; M.F.A., Ph.D. Princeton University) is professor of music. He is author of *Mande Music: Traditional and Modern Music of the Maninka and Mandinka of Western Africa* (University of Chicago Press, 2000), and editor of *Hip Hop Africa: New African Music in a Globalizing World* (Indiana University Press, 2012). His forthcoming book, *A New and Concise History of Rock and R&B, through the Early 1990s*, will be published by Wesleyan University Press in 2020, and he has two other books in progress: *The Emergence of an Avant Garde in Jazz, 1956-1965*; and *Four Cultural Vanguard: Music and Downtown New York, 1950-1970*. [Click here](#) for more information about Eric Charry.

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Course Fee: No fee

Book list: *A New and Concise History of Rock and R&B*, Eric Charry, Wesleyan University Press, 2020

HUMS 603

Reading and Writing Memoir

Bonner, Jeanne

06:00PM-08:30PM, January 27, 2020 - May 8, 2020,

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 the *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: Anthony Bourdain, *Kitchen Confidential*
Edwidge Danticat, *Brother, I am Dying*
Stephen King, *On Writing*
Philip Lopate, *To Show and To Tell*

HUMS 609

Picture This: Content, Culture, and Social Relationships in Children's Picture Books

Epstein, Su

06:30PM-09:00PM, January 27, 2020 - May 8, 2020,

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)

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Course Fee: No fee

Book list: Please refer to booklist for readings.

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.

Jeannine Link-Staltaro: (B.A., Xavier University; B.S., U. of New Haven; M.A., Wesleyan University; Dietetic Internship, University of Delaware; doctoral candidate, Clinical Nutrition, Brooks College of Health/University of N. Florida). She is a member of ASPEN and has proudly served as Nominating Chair for the Academy of Nutrition and Dietetics. She is currently a clinical dietitian at Bridgeport Hospital/Yale New Haven covering renal/hemodialysis, burn, surgical, and critical care units. She is a preceptor on Medical Nutrition Therapy, TPN-parenteral/enteral support to interns from University of Connecticut. As the daughter of a gastroenterologist, she holds a special interest in helping those with GI disorders.

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Course Fee: No fee

Book list: Text Books: *(Available on Amazon; these may be of help but are not necessary for the course)*

1) *Gastroenterology Pocket* (Pocket (Borm Bruckmeier Publishing)) 1st Edition

2) *Sleisenger and Fordtran's Gastrointestinal and Liver Disease Review and Assessment*, 10th Edition

3) *Krause's Food & Nutrition Therapy*, 12th Edition - Janice L. Raymond, MS, RD, CD; L. Kathleen Mahan, MS, RD, CDE; Sylvia Escott-Stump, MA, RD, LDN

4) *Personal Nutrition*, 10th Edition - Marie A. Boyle

SOCS 633

Peace Versus Power: International Relations in the Modern Age

Gallarotti, Giulio

07:00PM-09:30PM, January 27, 2020 - May 8, 2020,

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.

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Course Fee: No fee

Book list: The following books will be used extensively and are recommended for purchase:

**Robert Art and Robert Jervis, Eds., International Politics, 13th Edition

**Bruce Russett, Harvey Starr, and David Kinsella, World Politics, 10th Edition

Giulio Gallarotti, Cosmopolitan Power in International Relations

Giulio Gallarotti, The Power Curse

Robert Kennedy, Thirteen Days

**readings from Art/Jervis and Russett/Starr/Kinsella are spread throughout the course, hence it would be especially convenient to own these particular books

SOCS 643

Death, Dying and the Dead in Medieval Europe

Shaw, David

07:00PM-09:30PM, January 27, 2020 - May 8, 2020,

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.

Readings

Texts marked with astericks should optimally be purchased. The majority of asterisked books will be assigned.

Please note, that final, precise assignments will be determined before the start of the course in January.

Books and articles not asterisked will be available through Wesleyan library electronic access and through the course Moodle page.

Medieval Sources (primary):

**The Black Death*, ed. John Aberth

*Dante Alighieri, *The Divine Comedy*, selections

John Lydgate, *The Dance of Death*

Select medieval wills, miracles collections, and coroners' reports

The Art of Dying

Most Important Modern Sources (secondary):

Robert Bartlett, *Why Can the Dead do Such Great Things?--selections: ebook through Olin*

Paul Binski, *Medieval Death. Ritual and Representation*, selections on Moodle

Barbara Hanawalt, *The Ties that Bound. Peasant Families in Medieval England*, selections on Moodle
Promissory Notes on the Treasury of Merit. Indulgences in Late Medieval Europe, ed. Robert Swanson, 2006.

*Jean-Claude Schmitt, *Ghosts in the Middle Ages*

*Philip Ziegler, *The Black Death*

Gary Shaw (B.A. McGill University; D.Phil Oxford University) is professor of history. He is the author of *The Creation of a Community* (1993) and *Necessary Conjunctions: The Social Self in Medieval England* (2005). He co-edited *The Return of Science: Evolution, History and Theory* (2002) with Philip Pomper. His current research interests include the circulation of people and ideas in later medieval England and bishops and indulgences in the later medieval English church.

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Course Fee: No fee

Book list: Readings

Texts marked with astericks should optimally be purchased. The majority of asterisked books will be assigned.

Medieval Sources (primary):

**The Black Death*, ed. John Aberth

**Dante Alighieri, The Divine Comedy, selections*

Most Important Modern Sources (secondary):

**Jean-Claude Schmitt, Ghosts in the Middle Ages*

**Philip Ziegler, The Black Death*

ARTS 608

Experiences in Acting

Sorenson, Corey

07:00PM-09:30PM, January 27, 2020 - May 8, 2020,

This course is an introduction to the art of performance through the theatrical lenses of Improvisation, Solo-Performance, and Scene Work. Grounded in the classical acting technique of the Stanislavki system, students will experience being both actors and art makers. No prior acting experience is required.

Required Readings will be selected from:

- "Improvisation for the Theatre" by Viola Spolin
- "A Challenge for the Actor" by Uta Hagen
- "The Intent to Live" by Larry Moss
- "The Actor and the Target" by Declan Donnellan
- "The Theatre Experience" by Edwin Wilson

Course Goals and Objectives:

1. Develop physical, vocal, and imaginative freedom towards the purpose of communicating thoughts and ideas publicly.
2. Establish a practice for recognizing, integrating, and utilizing performance anxiety.
3. Develop an ensemble/collaborative atmosphere while understanding and experiencing the individual's responsibility to the ensemble.
4. Develop basic acting skills through unscripted exercises that explore the psycho-physical connection, including imagination, concentration, intention, action, and play.
5. Develop an understanding of the acting process by identifying, defining, and practicing the essential principles of the discipline of acting, including awareness, connection, listening, answering, given circumstances, objective, conflict, and resolution.
6. Develop the ability to create a solo performance from a uniquely personal point of view.
7. Develop spontaneity and basic skills in communicating with a partner and/or ensemble through performance exercises.
8. Begin to develop the ability to understand and interpret a dramatic role from script to performance.
9. Perform a theatrical scene while both embodying a character and actively listening to a scene partner(s).

Corey Sorenson (B.S., University of Wisconsin La Crosse; M.F.A., Temple University) is a Visiting Assistant Professor of Theatre who specializes in teaching acting and voice/speech. His professional performance career has included classical, musical, contemporary, and experimental productions with theatres such as the Old Globe, Walnut Street Theatre, Vanguard Rep and many others. His numerous television, film, and new media roles include work on *The Wire*, *Get On Up*, *Chicago Fire*, *Shameless*, *NCIS*, and *Southland*. Additionally, he has directed for the stage and screen, and worked as a casting

associate and on-set acting coach; most notably for the Academy Award winning film *The Help*.

Corey has two films slated for release in 2019.

Corey holds an MFA from Temple University and has achieved subsequent mastery as an Associate Teacher of Fitzmaurice Voice Work and certification as an "Actor Combatant" by the Society of American Fight Directors. He has been an advanced acting instructor for Excelsia College in Sydney, Australia; a lecturer at Cal State Northridge and Los Angeles; a professional acting coach in New York and Los Angeles; and a Visiting Assistant Professor at Pomona College. Based on his experience as a classically trained actor, he has developed his teaching to integrate new cross-disciplinary findings particularly from psychology and neuroscience.

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Course Fee: No fee

Book list: Required Readings will be selected from:

- "Improvisation for the Theatre" by Viola Spolin
 - "A Challenge for the Actor" by Uta Hagen
 - "The Intent to Live" by Larry Moss
 - "The Actor and the Target" by Declan Donnellan
 - "The Theatre Experience" by Edwin Wilson
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