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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
- **Pictures from Home**
  - Alexandra Rudensky
  - **Monday** 06:00PM-09:00PM
- **Survey of Jazz Styles**
  - Noah Baerman
  - **Tuesday** 06:30PM-09:00PM

### Humanities
- **Prizing the Book**
  - Indira Karamcheti
  - **Monday** 06:30PM-09:00PM
- **Voice to Voice**
  - Rachel Basch
  - **Wednesday** 06:00PM-08:30PM

### Sciences
- **The Science of the Brain**
  - Noel Garrett
  - **Thursday** 07:00PM-09:30PM
- **Planets and Exoplanets**
  - Roy Kilgard
  - **Tuesday** 07:00PM-09:30PM

### Social Sciences
- **Rise of Modern Nation-State**
  - Giulio Gallarotti
  - **Monday** 06:00PM-08:30PM
- **Postwar Culture, 1945-1960**
  - Mary McCombie
  - **Thursday** 06:00PM-08:30PM
- **War and Society**
  - Peter Rutland
  - **Wednesday** 06:00PM-08:30PM
Course Detail

ARTS 626
Pictures from Home: Photographing the Domestic Landscape
Rudensky, Alexandra
06:00PM-09:00PM, September 10, 2018 - December 14, 2018,

In order to photograph in a home one must be invited inside. After spending years documenting the public life of the street, photographers stepped over the threshold and turned their attention towards the intimate, the loving, the terrifying, and revealing nature of the domestic landscape. We will start the course by closely studying photographs included in "Pleasures and Terrors of Domestic Comfort" - the seminal show curated by Peter Galassi at MOMA in 1991. Then we will examine more in depth the work of Nan Goldin, Sally Mann, Philip-Lorca diCorcia, Doug DuBois, Tina Barney and others.

All this will serve as inspiration and background for what will be a personal project that each student will undertake for the duration of the course. After the introductory lecture, the next two weeks will be devoted to an overview of Photoshop techniques including digital workflow, sharpening, color correcting, making selections, and working with layers. By week four each student will be asked to come up with a proposal for a photographic project they will shoot for the rest of the class.

Emphasis will be put on shooting done outside of the class and critiques. Students will be asked to shoot 80-100 pictures for each meeting. The final portfolio will consist of 10 unique and cohesive images. Students will be responsible for producing their own inkjet prints for critiques.

The reading will consist of handouts that will be available in class and on reserve in the Art Library. No other text will be required. Please note that due to the fast-paced nature of the class, the students are required to attend every class. Students are also encouraged to think of project ideas before they arrive for the first class.

This class can accommodate a wide range of experience, but it is expected that the students have prior knowledge of camera operation and be familiar with the Mac platform. Although not a requirement, it is highly recommended that a digital single-lens reflex camera will be used during the course.

Sasha Rudensky's (B.A. Wesleyan University; MFA Yale School of Art) work has been exhibited widely in the US, Europe, and Asia. Her debut solo show "Tinsel and Blue" was exhibited at Sasha Wolf gallery in NYC in 2016. Her work is held in a number of public collections including Musee de l'Elysee, Yale University Art Gallery, and Center of Creative Photography in Tuscon amongst others.

Sasha received her MFA from Yale University School of Art and BA from Wesleyan University. She was the recipient of the Ward Cheney Memorial Award from Yale University, Mortimer-Hays Brandeis Traveling Fellowship, Leica/Jim Marshall Award, and Jessup Prize from Wesleyan University. In 2013 Sasha was awarded the Aaron Siskind Individual Fellowship grant. She is a regular contributor to *The New York Times Magazine*. Her work has been published in *Aperture, Art Forum, The Guardian, Der Spiegel, The Times UK* and others. She is an Associate Professor of Art at Wesleyan University, where she is head of the photography program and is represented by Sasha Wolf Projects in New York City.

**Deadlines:** The deadline to drop this course and receive a tuition refund and have no record of it appear on your transcript is Sunday, September 16, 2018. The deadline to withdraw and receive a grade of W is Friday, November 30, 2018.

**Course Fee:** No fee

**Book list:**

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What is the difference between "cool jazz" and "hot jazz" or "bebop" and "hard bop?" What does the bass player do in a jazz group and how has that changed over time? Why is Louis Armstrong so important? If you have ever wondered about questions like these, you are not alone. Here in the 21st Century, jazz has finally started to earn the respect it deserves, but not everyone understands how it works. This course builds this understanding in a manner that is accessible to non-musicians and stimulating for those with more musical knowledge. We will isolate specific topics and jazz devices such as improvisation, rhythm sections and jazz composition. Students will learn the roles of each member of a jazz ensemble and how these roles evolved. We will study the distinctions (and similarities) between various sub-categories and chronological periods in jazz. We will learn about great artists including those, like Armstrong, Charlie Parker, Count Basie, who epitomized certain movements in jazz as well as restless, influential, and difficult-to-categorize innovators like Duke Ellington, Miles Davis, and Charles Mingus. One class session will include a performance of Baerman's jazz trio, to demonstrate musical distinctions discussed during the course.

Noah Baerman (B.Mus., M.M. Mason Gross School of the Arts, Rutgers University) is director of the Wesleyan jazz ensemble. He is also a jazz pianist and composer with nine acclaimed albums to his name, the most recent of which, "Ripples," was praised by Downbeat, Jazziz, WNPR's Jazz Corridor and the Village Voice. His tenth album, "The Rock and the Redemption," will be released in 2017. He is the author of ten instructional books and an instructional DVD published by Alfred Publishing Company and has contributed writings to the Jazz Standards educational website. In 2012 he founded Resonant Motion, a non-profit dedicated to the intersection of music and positive change. Click here for more information about Noah Baerman.

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Course Fee: No fee

Book list:
"Was not writing....a secret transaction, a voice answering a voice?" - Virginia Woolf

This writing workshop is based on the belief that close reading can open the doors to meaningful writing. Writing to prompts from literature is a way to break new ground in our own work, often granting us access to previously hidden sources of our creativity. In this class we will read deeply, discuss fully, and write freely.

The course work will be divided evenly between reading and writing short fiction. Each week we'll read two short stories, paying particular attention to the elements of craft responsible for the achievement of the art. In the early part of the semester, students will be assigned weekly writing exercises based on the readings. These weekly writing prompts will lay the basis for the student to write one full-length, short story. The final assignment for the course will be to revise that story. The class will be run as a workshop. Students will share their writing with the group and will be responsible for detailed analyses of their classmates' creative work.

Among the writers whose short fiction we will read this term are:

Options: CERT

Rachel Basch (B.A. Wesleyan University; M.A. New York University) is the author of three novels: The Listener, out now from Pegasus Books, The Passion of Reverend Nash (named one of the five best novels of 2003 by The Christian Science Monitor) and Degrees of Love. Basch's nonfiction has appeared in n+1, Salon, The Huffington Post, The Millions and Parenting. Basch was a 2011 MacDowell Colony Fellow. She received the William Van Wert prize for an excerpt from her novel, The Listener.

A dedicated teacher of creative writing for over 25 years, Basch is a contributor to Now Write!: Fiction Writing Exercises From Today's Best Writers & Teachers. Basch currently teaches in Fairfield University's MFA Program and in Wesleyan University's Graduate Liberal Studies Program. In addition she works independently with writers and leads a private master class.

Basch received her B.A. from Wesleyan University and her graduate degree from NYU's Creative Writing Program, where she was awarded a Teaching Fellowship and a University Scholarship. She has lived in Connecticut for 30 years.

Course counts toward Graduate Certificate in Writing

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Course Fee: No fee

Book list:
This course examines texts by U.S. winners of major literary prizes, including the Nobel, the National Book Award, the National Book Critics Circle Award, the Pulitzer, and the Newbery. What is the relationship of the book to literary prizes? How important are these prizes in constructing a literary canon and the criteria for judging literary value? What role do they play in reflecting and creating contemporary U.S. culture? In a larger sense, how is our sense of literary value and meaning driven by prizes and their role in the publishing industry (follow the money!)? The histories and self-described missions of each prize will supplement an analysis of texts by award-winning authors for how they define, problematize, and resolve (if they do) peculiarly American concerns: race, American identity, the frontier and home, the burden of the past and fear of the future, the new world(s) and its relationship to the old world.

Requirements: one in-class presentation, three short essays (3-4 pages), and a final research paper (8-10 pages).

Indira Karamcheti B.A., M.A., Ph.D. University of California, Santa Barbara) is associate professor of English and American Studies. Her teaching and research interests include postcolonial literature and theory, the literature of the South Asian diaspora, and the writing of ethnic and racial minorities in the U.S. She has written on such authors as Salman Rushdie, Anita Desai, Simone Schwarz-Bart, and Aime Cesaire. Click here for more information about Indira Karamcheti.

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Course Fee: No fee

Book list: Required:
SCIE 612
The Science of the Brain
Garrett, Noel
07:00PM-09:30PM, September 10, 2018 - December 14, 2018,

This course is an introduction to mammalian nervous system, with emphasis on the structure and function of the human brain. Topics include the function of nerve cells, sensory systems, control of movement, learning and memory, and diseases of the brain.

Goals
1. To provide a systematic introduction to the mammalian nervous system, emphasizing the structural and functional organization of the human brain.
2. To expose students to the field of neuroscience and some of the neuroscientists at MIT.

Content
This course begins with the study of nerve cells: their structure, the propagation of nerve impulses and transfer of information between nerve cells, the effect of drugs on this process, and the development of nerve cells into the brain and spinal cord. We then move to the sensory systems such as olfaction, hearing and vision and discuss how physical energy such as light is converted into neural signals, where these signals travel in the brain, and how they are processed. Next we study the control of voluntary movement. Finally, we cover the neurochemical bases of brain diseases and those systems which control motivation, emotion, learning and memory.

Options: Online

Noel Garrett (B.S., Duquesne University; M.A., D.Phil, The New School for Social Research) is a visiting instructor of psychology and the Director of the Academic Resource Center at Connecticut College.

Online seat available
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Course Fee: No fee
Book list:

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Using both a theoretical and a historical focus, we will analyze the principal movements and processes that have led to the rise of the modern nation-state. The theoretical focus will be on the political evolution across differing systems of governance from the pre-historical to the modern period and beyond.

We begin with an analysis of the foundations of the theory of the state. Here we will compare and evaluate differing theories of the rise, consolidation, and legitimation of the rise and fall of differing systems of governance across time. This evolution will be considered within an interdisciplinary framework that is oriented around the political adaptation to social and economic modernization. We will start with an analysis of governance in preindustrial societies and then proceed to governance in ancient societies. We will look at the emergence of feudalism from the ashes of the Roman Empire, and then the political transition toward the absolutist state. We analyze the democratic challenge to the absolutist state and then consider the 20th-century political movements embodied in fascism and communism. We discuss present-day challenges to the modern nation-state and then speculate on possible forms of political organization beyond the nation-state.

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 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 is the recipient of Marquis Who’s Who Lifetime Achievement Award in 2018.

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**Course Fee:** No fee

**Book list:**
Goal of the course: to investigate postwar American culture through the lens of the suburban kitchen, with all that implies. By examining the material culture of postwar suburbs, we shall investigate how postwar Fordist production methods helped to create the houses and roads of the suburbs; how racism was institutionalized and encoded into suburban life, as well as examining lending, housing, class, and race. Automobiles and highways made suburban life possible, and we will examine the culture of automobility and how car culture is related to the Cold War. We will pay attention to the Cold War on the home front, the lessons of the Kitchen Debate, and how an emblem of the postwar kitchen—the capitalist cornucopia, the refrigerator filled with food—became a tool in the arsenal of soft power.

Kitchen design itself and so-called labor-saving devices structured behavior and inflected gender roles, particularly housewives'; we will consider how kitchen design and devices expressed class aspirations and are linked to consumption. Many suburban kitchens included a view of the new medium of television, and we will examine programming aimed at housewives, particularly daytime television. Betty Crocker's Picture Cookbook, first published in 1950, was the most popular wedding gift of the era, and provides far more than recipes. We will carefully deconstruct its many lessons on women's roles, family, housekeeping, and what its foodways signify.

Dinner changed dramatically in postwar America, particularly with the advent of convenience foods. How did housewives reconcile convenience foods with their roles as cook and mother? What did it mean to serve fishsticks, "the ocean's hot dog" in Paul Josephson's term? What do cookbooks, and their handmaids, women's magazines, tell us about women's behavior and roles? We will also investigate the ultimate postwar example of swords forged into consumer plowshares, Tupperware, and particularly the network of female entrepreneurship and camaraderie it often created.

Postwar supermarkets changed suburban life, and are examplars of automobility, class aspiration, coercion and control. We will examine supermarket design and culture to tease out ways the supermarkets changed consumer behavior and foodways, and briefly consider the lesson of the most profitable supermarket in the world, Stew Leonard's. A new suburban foodway arose in postwar culture with the popularization of Polynesian restaurants, tiki bars, and south Pacific foodways; what looks like entertainment dining tells us much about race, ethnicity, and suburban white attitudes toward the "exotic." Finally, we will summarize what we have learned about gender and suburban housewives and consider the Feminine Mystique and resistance.

Mel McCombie (B.A. Bryn Mawr College; M.A. Stanford University; Ph.D. University of Texas, Austin) was interim director and visiting associate professor of the American Studies Graduate Program at Trinity College, CT. She was a Fulbright Scholar, 2011-12, at the American University in Cairo. Her publications include "Art Appreciation at Caesar's Palace, in "Cultural Production and Consumption: Readings in Popular Culture," edited by Lee Harrington (Blackwell, 2000).

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Course Fee: No fee

Book list:
Social existence involves both cooperation and conflict, and social conflict often spills over into physical violence. While most societies condemn physical violence between individuals, they condone and encourage collectively organized violence in the form of warfare. There is no modern society that has not taken part in warfare, so an understanding of war is clearly essential to any understanding of human existence. We examine war as a social, political, and historical phenomenon, looking at the way wars have led to consolidation of political power, the acceleration of social change, and gender relations. Our focus is on the role played by technology in the interaction between war and society, studying examples including medieval Europe, the gunpowder revolution, colonial wars, the American Civil War, World War II, Vietnam and Iraq.

Options: FDN, FDN-CERT

Peter Rutland (B.A. Oxford University; D. Phil. York University) is professor of government and author and editor of numerous books, including Business and State in Contemporary Russia (Westview, 2001); The Politics of Economic Stagnation in the Soviet Union: The Role of Local Party Organs in Economic Management (Cambridge University Press, 1993); and The Myth of the Plan: Lessons from Soviet Planning Experience (Open Court, 1985). Click here for more information about Peter Rutland.

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Course Fee: No fee

Book list:
Most of us grew up knowing that there were 9 planets, all in our own Solar System. Astronomers have since discovered thousands of planets around alien stars. But what is a planet, and why did Pluto get demoted? In this course, we will discuss our own Solar System and the planets, moons, and other objects within. We will then discuss exoplanets--those orbiting other stars. Their discovery, characterization, and diversity will be examined, including many types unlike anything close to home. We will discuss other stars, and the intertwined processes of star and planet formation. We will conclude with a discussion of life. What conditions and environments are required, and how close are we to truly finding Earth 2.0?

Roy Kilgard (B.S., Valdosta State University; Ph.D., University of Leicester) is Associate Professor of the Practice in Astronomy. His research primarily focuses on the X-ray source populations of nearby galaxies with an emphasis on the link between high-mass X-ray binaries and the star formation rates of their host galaxies.

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