## Curriculum Committee Report to the Faculty

<table>
<thead>
<tr>
<th>Action</th>
<th>Course Details</th>
</tr>
</thead>
</table>
| **Delete Course in African American and Diaspora Studies** | DELETE:  
African American and Diaspora Studies 265W. Soul Food as Text in Text: An Examination of African American Foodways.  
Distinctions between Southern food and soul food; soul food as performance and projection of gender and racial identity; cookbooks as literary artifacts; soul food in American popular culture, and in African American, Southern, and women's writing; soul food and community formation. FALL. [3] Randall. (P) |
| **New Course in Biological Sciences Approved for Graduate Credit** | ADD:  
Biological Sciences 234. Microbial Population Biology.  
Evolution, ecology, and diversity of microorganisms, including bacteria, viruses, and mobile genetic elements. The universality of microbial life, modes of genome evolution, symbioses between microbes and animals, biotechnology applications, and the human microbiome. Prerequisite: 205, 210, or 238. SPRING. [3] Bordenstein. (MNS) |
| **Change in Number and Description in Communication Studies** | CHANGE FROM:  
Communication Studies 225. The Rhetorical Tradition.  
Development of rhetorical concepts from classical Greece to the present. Significant rhetoricians and texts. The impact of context on rhetoric. Serves as repeat credit for students who completed 222 prior to fall 2009. SPRING. [3] Kovalcheck. (HCA)  
CHANGE TO:  
Communication Studies 222. The Rhetorical Tradition.  
| Change in Description in History | CHANGE FROM:  
**History 176. History of Christian Traditions. (Formerly 180)**  
Christian traditions from the origins to the present. Such themes as Jewish origins, formation of a catholic tradition, church-state relations, and the social and cultural contents of changing Christian beliefs and practices. Serves as repeat credit for students who completed 180 prior to Fall 2008. SPRING. [4] Harrington. (HCA)  
CHANGE TO:  
**History 176. History of Christian Traditions. (Formerly 180)**  
| Delete Course in History of Art | DELETE:  
**History of Art 256. Art of the Maya.**  
Architecture, painting, and sculpture from 100 B.C. to artistic traditions of contemporary Maya peoples. Ritual, religion, mythology and politics. SPRING. [3] Headrick. (INT) |
| Change in Title and Description in Italian | CHANGE FROM:  
**Italian 232. Literature of the Middle Ages and Renaissance.**  
The ideas and forms of the Trecento, Quattrocento, and Cinquecento, as reflected in the philosophy, history, literature, and art history of these periods. Major writers and their influence on Western European literatures. Prerequisite: 220. [3] (HCA) (Not currently offered)  
CHANGE TO:  
**Italian 232. Literature from the Middle Ages to the Renaissance.**  
The ideas and forms of the Trecento, Quattrocento, and Cinquecento, as reflected in the philosophy, history, literature, and art history of these periods. Major writers and their influence on Western European literatures. Prerequisite: 220. SPRING. [3] Staff. (HCA) |
|---|---|
| New Course in Jewish Studies Approved for Graduate Credit | ADD:  
**Jewish Studies 234. Reading Across Boundaries: Jewish and Non-Jewish Texts.**  
Jewish and non-Jewish literary and historical texts studied in parallel so as to discover the differences between them. The course will consider texts from the ancient world to the early modern period and ask what constitutes Jewish writing and how it has been defined through time and geography. All readings will be in English. SPRING. [3] Wasserstein. (INT) |
| New Course in Russian | ADD:  
**Russian 250. Socio-Political and Cultural Developments in Post-Soviet Regions.**  
Theatre 115F. Science in the Theatre: Staging the Drama of Inquiry.

While the appeal of musical and the allure of visual spectacle often seem to command the attention of the American theatre going public, it is curious that in recent years an incisive, and oftentimes very challenging, subject of much contemporary Anglo-American drama has been the scientist and the complexity of scientific inquiry. From evolution to quantum mechanics, cloning to cognitive neuroscience, treating cancer to eradicating HIV/AIDS, science (broadly defined) has reemerged as a subject of theatrical fascination that is artistically fertile, wildly complex, and extraordinarily popular. But science and the scientist have held the stage for centuries and the recent reemergence of science as a theme for theatrical inquiry is a continuation of a long history that reaches back to the dramas of Marlowe, Molière, Ibsen, Shaw, and Brecht.

This course will explore the historical antecedents to the recent wave of popular dramas that grapple with the complexity of contemporary scientific ideas, the conflicting worldviews of some religious beliefs and science, and the ethical position of the scientist in contemporary culture. We will examine and write about several patterns of theatrical representation (from realism and documentary to epic and performance art) that effectively allow scientific themes and subjects to emerge onstage in various ways. Historical plays will include Christopher Marlowe’s Doctor Faustus (c. 1588), Molière’s Doctor Love (1665) and The Imaginary Invalid (1673), Henrik Ibsen’s An Enemy of the People (1882), George Bernard Shaw’s The Doctor’s Dilemma (1906), Karel Čapek’s R.U.R. (1920), Bertolt Brecht’s Life of Galileo (1937-9), and Lawrence and Lee’s Inherit the Wind (1955). Contemporary plays will include Tom Stoppard’s Hapgood (1988) and Arcadia (1993), Brian Friel’s Molly Sweeney (1994), Margaret Edson’s Wit (1995), Michael Frayn’s Copenhagen (1998), and Caryl Churchill’s A Number (2002), as well as the “theatrical researches” of Peter Brook (The Man Who, 1993), the physical of the Théâtre de Complicité (Mneumonic, 1999), and operas by Philip Glass (Einstein on the Beach, 1976) and John Adams (Doctor Atomic, 2005).
<table>
<thead>
<tr>
<th><strong>Curriculum Committee Report to the Faculty</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>While the appeal of musical theatre and the allure of visual spectacle often seem to command the attention of the American theatre-going public, it is curious that in recent years an incisive, and oftentimes very challenging, subject of much contemporary Anglo American drama has been the scientist and the complexity of scientific inquiry. From evolution to quantum mechanics, cloning to cognitive neuroscience, treating cancer to eradicating HIV/AIDS, science (broadly defined) has reemerged as a subject of theatrical fascination that is artistically fertile, wildly complex, and extraordinarily popular. But science and the scientist have held the stage for centuries and the recent reemergence of science as a theme for theatrical inquiry is a continuation of a long history that reaches back to the dramas of Marlowe, Ibsen, Shaw, Čapek, Brecht, and Laurence and Lee. This course will explore the historical antecedents to the recent wave of popular dramas that grapple with the complexity of contemporary scientific ideas, the conflicting world views of some religious beliefs and science, and the ethical position of the scientist in contemporary culture. We will examine and write about several patterns of theatrical representation from realism and documentary theatre to epic theatre and performance art. All of these genres effectively allow scientific themes and subjects to emerge onstage in various ways. In addition to studying plays by the authors listed above, contemporary plays will include works by Tom Stoppard, Michael Frayn, Caryl Churchill, Carl Djerassi, and John Adams. SPRING. [3] Muller. (P)</td>
</tr>
<tr>
<td>Change in Description in Theatre</td>
</tr>
<tr>
<td>----------------------------------</td>
</tr>
<tr>
<td><strong>Theatre 219.  Acting I.</strong></td>
</tr>
<tr>
<td>CHANGE TO:</td>
</tr>
<tr>
<td></td>
</tr>
</tbody>
</table>
## CGE Report to the Faculty Meeting

| Change in Title and Description in Sociology | CHANGE FROM:  
**Sociology 371. Special-Topic Seminars on Theory and Methodology.**  
Each focuses on a particular theorist, a particular theoretical perspective, the methodology of theory construction, or particular kinds of research methods and statistical techniques. FALL, SPRING. [3] Carpenter, Donato.  
CHANGE TO:  
**Sociology 371. Special-Topic Seminars on Methodology.**  
Each seminar focuses on a particular kind of research method or statistical technique. FALL, SPRING. [3] Carpenter, Donato. |
|---|---|
| New Course in Sociology | ADD:  
**Sociology 372. Special-Topic Seminars on Theory.**  
Each seminar focuses on a particular theorist, a particular theoretical perspective, or the methodology of theory construction. [3] |
| New Course in Sociology | ADD:  
**Sociology 373. Workshop on Sociological Criticism.**  
Intensive introduction to peer review for publication, using materials from journal submissions to editorial correspondence. SPRING. [3] Cornfield. (Offered alternate years) |