<table>
<thead>
<tr>
<th>Course</th>
<th>Description</th>
</tr>
</thead>
</table>
| **Delete Course in African American and Diaspora Studies** | **DELETE:**  
African American and Diaspora Studies 130. Race, Womanhood, and Black Theology.  
| **Delete Course in African American and Diaspora Studies** | **DELETE:**  
The meaning of "Black Existentialism;" its relationship to and distinction from European Existentialism. SPRING. [3] Gines. (HCA) |
| **New First-Year Writing Seminar in Art Studio** | **ADD:**  
Art Studio 115F. Show and Tell: Concepts of Drawing.  
This course will examine the tradition of drawing in various media throughout the continuum of art history, with an emphasis on contemporary aesthetic theory. We will explore the key concepts of volume, mass, line, abstraction, and perspective and conduct an informed scrutiny of the human form. Students will learn how to create a drawing through various methods and exercises that train eye-hand coordination and frame and edit what is in front of them by thinking critically about their own drawings. Throughout the semester, students will be required to argue their points of view in a series of writing assignments based on projects that will have both writing and drawing elements. Students shall not receive credit for both 115F section 2 and 102. SPRING. [3] Winger-Bearskin. (HCA) |
| New Course in Art Studio | ADD:  
**Art Studio 271. Video Art II.**  
| New Course in Art Studio | ADD:  
**Art Studio 272. Performance Art II.**  
| Change in Description in Astronomy | CHANGE FROM:  
**Astronomy 103. Introductory Astronomy Laboratory.**  
The constellations; the observed motion of the stars; orbits of planets; telescopic observations of planets; telescope observations of stars, double stars, star clusters, and nebulae. Laboratory to accompany 102 or 205. Corequisite: 102 or 205. FALL, SPRING. [1] Knop, Stassun, Weintraub. (No AXLE credit)  
CHANGE TO:  
**Astronomy 103. Introductory Astronomy Laboratory.**  
Motion of the celestial sphere. Apparent and real motions of celestial bodies. Our view from inside the Milky Way. Observations of meteor showers, comets, and man-made satellites; telescopic observations of astronomical objects; stellar spectra. Laboratory ordinarily accompanied by 102 or 205. FALL, SPRING. [1] Schriver. (No AXLE credit) |
<table>
<thead>
<tr>
<th>Change in Description in Biological Sciences</th>
<th>CHANGE FROM:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Biological Sciences 100. Biology Today.</strong></td>
<td>Broad coverage of the biological sciences presenting evolution as a unifying concept. Particular emphasis on basic biological processes in cells and the relationships/interactions between organisms and their environment. Topics include cell structure and function, genetics and inheritance, evolution and diversity, populations, communities and ecosystems, and topics related to biology and society. Students who take 110a–110b may not receive credit for 100. Three lectures and one laboratory per week. SPRING [4] Woelfle. (MNS)</td>
</tr>
</tbody>
</table>

| CHANGE TO: |
| **Biological Sciences 100. Biology Today.** |
| Broad coverage of the biological sciences presenting evolution as the unifying concept. Particular emphasis on basic biological processes in cells and the relationships/interactions between organisms and their environment. Topics include cell structure and function, genetics and inheritance, evolution and diversity, populations, communities and ecosystems, and topics related to biology and society. Students who take 110a–110b shall not receive credit for 100. Corequisite: 101a or 101b. SPRING [3] Woelfle. (MNS) |

<table>
<thead>
<tr>
<th>New Course in Biological Sciences</th>
<th>ADD:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Biological Sciences 101a. Biology Today Laboratory.</strong></td>
<td></td>
</tr>
<tr>
<td>Laboratory investigations of the genetics, physiology, and ecology of plants and animals. One three-hour laboratory per week to accompany 100. Students who take 111a, 111b or 111c shall not receive credit for 101b. Corequisite: 100. SPRING [1] Woelfle. (No AXLE credit)</td>
<td></td>
</tr>
</tbody>
</table>
| New Course in Biological Sciences | ADD:  
**Biological Sciences 101b. Biology Today Inquiry Based Laboratory.**  
One three-hour laboratory per week to accompany 100. Alternative to 101 with emphasis on an inquiry-based lab that uses plants that undergo rapid life cycles to investigate questions of growth, heredity, population diversity and effects of the environment. Recommended for, but not exclusive to, elementary education majors. Students who take 111a, 111b, or 111c shall not receive credit for 101b. Corequisite: 100. SPRING [1] Woelfle. (No AXLE credit) |
| Change in Description in Biological Sciences | CHANGE FROM:  
**Biological Sciences 111c. Biological Sciences Laboratory.**  
Laboratory to accompany 110b. Alternative to 111b with emphasis on experimental design and analysis. Corequisite: 110b. One three-hour laboratory per week. SPRING. [1] Baskauf. (No AXLE credit)  
CHANGE TO:  
**Biological Sciences 111c. Biological Sciences Laboratory.**  
Alternative to 111b. Directed research projects with emphasis on experimental design and analysis. Corequisite: 110b. SPRING [2] Baskauf (No AXLE credit) |
| New Course in Biological Sciences | ADD:  
**Biological Sciences 236. Parasitology.**  
| New Course in Chemistry | ADD:  
**Chemistry 240. Introduction to Nanochemistry.**  
Synthesis, characterization, and assembly of nanoscale materials. No credit for graduate students in chemistry. Prerequisite: 102b. SPRING. [3] Lukehart. (MNS) |
| New Course in Chinese | ADD:  
**Chinese 225-226. Chinese for Heritage Learners.**  
Intended for students who have some informal training in listening and speaking Mandarin Chinese. Basic literacy and other aspects of language proficiency. SPRING. [3] Lin. (INT) |
| New Course in Communication of Science and Technology | ADD:  
**Communication of Science and Technology 289. Directed Study.**  
Individual research and scholarly investigation in science, engineering, or medicine. Usually conducted in a laboratory setting. May be taken for credit more than once. FALL, SPRING. [1-3] Staff. (No AXLE Credit) |
| New Course in Communication of Science and Technology | ADD:  
**Communication of Science and Technology 290. Project in Science Writing and Communicating.**  
Presentation of scientific, engineering, or medical research, including biographical and historical background where appropriate, in one or more presentation styles (written, visual, web), under faculty supervision. May be taken for credit more than once. Prerequisite: 289 and approval of the program director. FALL, SPRING. [1-3] Staff. (No AXLE Credit) |
### Curriculum Committee Report to the Faculty

<table>
<thead>
<tr>
<th>New First-Year Writing Seminar in East Asian Studies</th>
<th>ADD:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>East Asian Studies 115F. Hollywood Hanoi: Narrating the Vietnam War.</strong></td>
<td></td>
</tr>
<tr>
<td>Americans have attempted to capture in different media the haunting of their political consciousness and popular culture by the Vietnam War. But what are the biases and limitations of narratives that try to capture a military conflict involving multiple countries and ideologies? What happens when the evening news and feature films bring images and sound bites of a war into the living room for the first time in cultural history? How do violent, graphic photographic images affect the everyday lives of those not on the battlefield? How are different views of the war influenced by politics, fear, memory, and trauma?</td>
<td></td>
</tr>
<tr>
<td>This class examines such issues from a number of different perspectives, beginning with the viewpoints of Vietnamese writers and artists. We will also consider works by writers and filmmakers from Japan, Hong Kong, France, and South Africa, juxtaposed with American accounts. Over the course of the term, we will look at the impact of films and television shows, novelistic and poetic works, and photographic images on our cultural memories of a war. Topics include imperialism, anti-war movements, and the role of technology in cultural representations. Texts and films include Marguerite Duras's <em>L'Amant</em>, Francis Ford Coppola's <em>Apocalypse Now</em>, Susan Griffin's and Mark Kitchell's <em>Berkeley in the '60s</em>, Bao Ninh's <em>The Sorrow of War</em>, Dýõng Thu Hýõng's <em>Novel Without a Name</em>.</td>
<td></td>
</tr>
<tr>
<td>SPRING. [3] Tran. (INT)</td>
<td></td>
</tr>
</tbody>
</table>
| New First-Year Writing Seminar in English | ADD:  
**English 115F. Religion, Science, and Literature: Apocalypse, Dystopia, and Beyond.**  
The millenium's end, disasters such as Hurricane Katrina, and the specter of global warming have precipitated what has been called the "doom boom." This increased interest in stories about the end of the world and depictions of societies gone wrong has also been fed by technological advances and religious extremism. Will the Human Genome Project usher in a new eugenics? Can we avoid a nuclear 9/11? For thousands of years, storytellers have been imagining the world's complete destruction or transformation by forces beyond human control. In the 19th and 20th centuries, authors of speculative fiction turned their imaginations to communities corrupted or destroyed by unbridled scientific, religious, or political ideologies. In this course, we will explore novels, short stories, and films that present post-apocalyptic worlds and dystopias where the forces of nature and culture threaten to extinguish the human spirit. Readings include Aldous Huxley's 1932 novel *Brave New World* and Cormac McCarthy's 2006 Pulitzer-Prize-winning book *The Road.* Viewings include Andrew Niccol's *Gattica* and Fernando Meirelles' *Blindness.* SPRING. [3] Fanning. (HCA) |
<table>
<thead>
<tr>
<th>Change in Title and Description in German</th>
</tr>
</thead>
<tbody>
<tr>
<td>CHANGE FROM:</td>
</tr>
<tr>
<td><strong>German 115F. The Artificial Body: Alternative Representations of the Human in German Fiction and Film.</strong></td>
</tr>
<tr>
<td>The fascination and horror generated by the many forms of “almost human” beings, from automatons to robots, androids, cyborgs, and bodiless existence, inspire us to wonder who we are, what we are, and where we are going. Today, as fiction seeps into reality, technology continues to erode the dividing line between human and machine. What is the body? How artificial are we already? Our focus will be on contradictions as well as erasure. In what way do German texts articulate the yearning for and fear of more technology? How does the theme of the artificial body simultaneously function both as the dream of male birth and feminist territory? What is next, do we want it, and do we have a choice? What other questions does the theme of the artificial human raise, from Goethe’s Homunculus to stem cell research? The goal of this course is to encourage students to formulate similar questions, while providing students with a sufficient background to see their questions as part of a historical-cultural tradition. Early texts include Goethe’s <em>Faust II</em>, excerpt on <em>Homunculus</em> (1832), E. T. A. Hoffmann’s <em>The Sandman</em> (1817) in conjunction with Freud’s <em>The Uncanny</em> (1919), Heinrich von Kleist’s <em>Käthchen from Heilbronn</em> (1808) and <em>On the Marionette Theater</em> (1810), Mary Shelley’s <em>Frankenstein</em> (1831), and Georg Büchner’s <em>Leonce and Lena</em> (1836). Twentieth-century works include Robert Wiene’s film <em>The Cabinet of Dr. Caligari</em> (1920), Paul Wegener-Carl Boese’s film <em>The Golem</em> (1920), Fritz Lang’s film <em>Metropolis</em> (1927), Friedrich Dürrenmatt’s <em>The Visit</em> (1956), and Ridley Scott’s film <em>Blade Runner</em> (1992). We will inform ourselves on the status of cloning and stem cell research today. Readings will be in English (no knowledge of German required).</td>
</tr>
<tr>
<td>CHANGE TO:</td>
</tr>
<tr>
<td><strong>German 115F. Almost Human: Robots and Cyborgs in German Fiction and Film.</strong></td>
</tr>
</tbody>
</table>
| The fascination and horror generated by the many forms of “almost human” beings, from automatons to robots, androids, cyborgs, and bodiless existence, inspire us to wonder who we are, what we are, and where we are going. Today, as fiction seeps into reality,
technology continues to erode the dividing line between human and machine. What is the body? How artificial are we already? Our focus will be on contradictions as well as erasure. In what way do German texts articulate the yearning for and fear of more technology? How does the theme of the artificial body simultaneously function both as the dream of male birth and feminist territory? What is next, do we want it, and do we have a choice? What other questions does the theme of the artificial human raise, from Goethe’s *Homunculus* to stem cell research? The goal of this course is to encourage students to formulate similar questions, while providing students with a sufficient background to see their questions as part of a historical-cultural tradition. Early texts include Goethe’s *Faust II*, excerpt on *Homunculus* (1832), E. T. A. Hoffmann’s *The Sandman* (1817) in conjunction with Freud’s *The Uncanny* (1919), Heinrich von Kleist’s *Käthchen from Heilbronn* (1808) and *On the Marionette Theater* (1810), Mary Shelley’s *Frankenstein* (1831), and Georg Büchner’s *Leonce and Lena* (1836). Twentieth-century works include Robert Wiene’s film, *The Cabinet of Dr. Caligari* (1920), Paul Wegener-Carl Boese’s film, *The Golem* (1920), Fritz Lang’s film, *Metropolis* (1927), Friedrich Dürrenmatt’s play, *The Visit* (1956), and Ridley Scott’s film, *Blade Runner* (1992). We will inform ourselves on the status of cloning and stem cell research today. Readings will be in English (no knowledge of German required).

# Curriculum Committee Report to the Faculty

| New First-Year Writing Seminar in History of Art | ADD:  
*History of Art 115F. The Seven Wonders of the Ancient World.*  
How many can name the Seven Wonders of the World, or place them in their original contexts? This seminar will address these ancient marvels in a series of case studies. Topics will include archaeological and historical evidence for original designs, functions, and cultural circumstances; reflections in Classical art and literature (in translation); and later reception. Since the concept of “Seven Wonders” originated in the ancient Greek world, we shall begin there, studying archaeological and art historical methodology at the Sanctuary of Zeus at Olympia and the Temple of Artemis at Ephesos. Next, we shall skip to the three last original wonders to consider commemorative art and dynastic propaganda (at Halicarnassos, Alexandria, and Rhodes). Turning back to Giza, Egypt, we shall consider the pyramids in their prime and in later revivals, and at Babylon, Iraq, we shall seek traces of the Hanging Gardens and debate current issues in archaeological heritage management. Ephemeral and lesser-known wonders will be explored in additional lectures, discussions, and student research projects.  
| --- | --- |
| New Course in History of Art | ADD:  
*History of Art 213W. The Court of Burgundy.*  
| New Course in History of Art | ADD:  
Uses and meanings of photography from its invention (c. 1839) to the present. Ways of thinking about the medium and its status as a separate discipline in relation to the history of art. [3] O'Neill. (HCA) |
Change in Title and Description and AXLE Code in Jewish Studies

CHANGE FROM:

Jewish Studies 115F. Arab and Israeli Poetry and Fiction: Mirrors and Contrasts across Frontiers.

This seminar will focus on ways contemporary literature and other arts in Israel and in neighboring countries have been informed and influenced by religious traditions (primarily, Jewish and Islamic) as well as diverse aspects of culture. At the core of our discussion will be the complex relationship between cultures and artistic productions. Issues regarding language, identity, gender, geography, borders, exile, and migration, history, homeland, and memory will figure prominently.

We will be reading English translations of novels, short stories, and poems by a wide range of writers, men and women, including A. B. Yehoshua, Nobel Laureate Naguib Mahfouz, the poet Adonis, Yehuda Amichai, Etgar Keret, Ghassan Kanafani, Yehudit Katzir, Hanan al-Shaykh, Ruth Almog, and Fadia Faqir. We will also listen to music from various traditions and watch films produced by contemporary Arab and Israeli directors. In our reading, viewing, and listening, we will attend to the array of distinctive voices, styles, themes, and perspectives. Our acquaintance with this rich, lively, tense, vibrant scene will lead naturally to a deeper, more comprehensive understanding of the Middle East than that afforded by news stories reported in the general media.


CHANGE TO:

Jewish Studies 115F. Reading Across the Boundaries: Arab and Israeli Literature and Culture.

This seminar will focus on ways contemporary literature and other arts in Israel and its neighboring countries have been informed and influenced by religious traditions (primarily, Jewish and Islamic) as well as diverse aspects of culture. At the core of our discussion will be the complex relationship between cultures and artistic productions. Issues regarding language, identity, gender, geography, borders, exile, and migration, history, homeland, and memory will figure prominently.

We will be reading English translations of novels, short stories, and poems by a wide...
**Curriculum Committee Report to the Faculty**

<table>
<thead>
<tr>
<th>Course Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>range of writers, including Marcel Bénabou, Sahar Khalifeh, Savyon Liebrecht, Aharon Shabti, and Mahmoud Darwish. We will also listen to music from various traditions and watch films produced by contemporary Arab and Israeli directors. In our reading, viewing, and listening, we will attend to the array of distinctive voices, styles, themes, and perspectives. Our acquaintance with this rich, lively, tense, vibrant scene will lead naturally to a deeper, more comprehensive understanding of the Middle East than that afforded by news stories reported in the general media.</td>
</tr>
</tbody>
</table>

**Delete Course in Humanities**

<table>
<thead>
<tr>
<th>Course Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Humanities 115W. The Caribbean Short Story.</strong></td>
</tr>
<tr>
<td>From Columbus' first arrival in the Bahamas (1492), to the Haitian Revolution (1790) and the Cuban Revolution (1959), the Caribbean has been a testing ground for some of the most momentous events of modernity. The Caribbean Basin was witnessed to the hemisphere's first genocide, was the disembarkation point of its first African slaves, the site of slavery's abolition, and subsequent reinstatement, and ultimately the focal point of the Cold War's most perilous showdown. In this course, students will be introduced to an overview of Caribbean history and culture through a selection of short stories (one of the archipelago's preferred vehicles of literary expression) by authors from Hispanic, Francophone, and Dutch Caribbean. One of the course's main goals is to foster the development of techniques of literary analysis within an inter-American context that emphasizes a culturally comparative approach. While all stories will be read in English translation (or in the original English), students will be encouraged to consult the original text and to engage in the linguistic plurality of the region.</td>
</tr>
</tbody>
</table>
## Curriculum Committee Report to the Faculty

| New First-Year Writing Seminar in Latin American Studies | ADD:  

**Latin American Studies 115F. The Caribbean Short Story.**  
From Columbus's first arrival in the Bahamas (1492), to the Haitian Revolution (1790) and the Cuban Revolution (1959), the Caribbean has been a testing ground for some of the most momentous events in history. The Caribbean Basin witnessed the hemisphere's first genocide and served as the disembarkation point of its first African slaves, as well as the site of slavery's abolition and subsequent reinstatement. It was also the focal point of the Cold War's most perilous showdown. In this course, students will have an overview of Caribbean history and culture through a selection of short stories (one of the archipelago's preferred vehicles of literary expression) by authors from the Hispanic, Francophone, and Dutch Caribbean. A main goal of the course is to foster the development of techniques of literary analysis within an inter-American context that emphasizes a culturally comparative approach. While all stories will be read in English translation (or in the original English), students will be encouraged to consult original texts and to engage in the linguistic plurality of the region.  
| New Course in Latin American Studies | ADD:  

**Latin American Studies 231. Music of Protest and Social Change in Latin America.**  
Politics of musical culture. Music both as a marker of sociopolitical change and as an agent of political transformation. SPRING. [3] Simonett. (INT) |
## Curriculum Committee Report to the Faculty

| Change in Title and Description in Medicine, Health and Society | CHANGE FROM:  
**Medicine, Health and Society 202. Perspectives on Public Health.**  
CHANGE TO:  
**Medicine, Health and Society 202. Perspectives on Global Public Health.**  
| --- | --- |
| New Course in Medicine, Health and Society | ADD:  
**Medicine, Health and Society 203. U.S. Public Health Ethics and Policy.**  
| New Course in Medicine, Health and Society | ADD:  
**Medicine, Health and Society 230. Early Medicine and Culture.**  
| Change in Number and Description in Neuroscience | CHANGE FROM:  
**Neuroscience 290. Introduction to Neuroscience Research.**  
Research and reading in neuroscience under the direction of a faculty sponsor. Consent of the course coordinator is required. FALL, SPRING. [1] Ebner, coordinator. (No AXLE credit)  
CHANGE TO:  
**Neuroscience 190. Introduction to Neuroscience Research.**  
Research and reading in the laboratory of a member of the Neuroscience Program. Consent of the Director of Honors and Independent Research is required. FALL, SPRING. [1] Ebner, coordinator. (No AXLE credit) |
|---------|----------------|
| Change in Description in Neuroscience | CHANGE FROM:  
**Neuroscience 292. Undergraduate Research.**  
Original student research on a defined problem in neuroscience under the direction of a faculty sponsor. Consent of the faculty sponsor and the course coordinator required. May be taken for credit more than once. Prerequisite: 290 or junior standing. FALL, SPRING. [2] Staff; Ebner, coordinator. (No AXLE credit)  
CHANGE TO:  
**Neuroscience 292. Undergraduate Research.**  
Original student research on a defined problem in neuroscience under the direction of a faculty sponsor. Consent of the faculty sponsor and the course coordinator required. May be taken for credit more than once. Prerequisite: either 190 or both 201 and sophomore standing. FALL, SPRING. [2] Staff; Ebner, coordinator. (No AXLE credit) |
### Curriculum Committee Report to the Faculty

<table>
<thead>
<tr>
<th>New Course in Philosophy</th>
<th>ADD:</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>New Course in Philosophy</th>
<th>ADD:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Philosophy 233W. Writing as Political Resistance.</td>
<td>Writings from the political margins from authors under house arrest, in exile, or in prison. Expressions of active resistance to oppressive, and occasionally violent, political institutions. SPRING. [3] Dobbs-Weinstein. (P)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>New Course in Philosophy</th>
<th>ADD:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Philosophy 274. Ethics and Animals.</td>
<td>Ethical issues raised by human interactions with animals, including laboratory experiments, factory farming, hunting, zoos, and pet ownership. Challenges to ethical theory provoked by extending rights to animals. FALL. [3] Oliver. (HCA)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>New Course in Religious Studies</th>
<th>ADD:</th>
</tr>
</thead>
<tbody>
<tr>
<td>New First-Year Writing Seminar in Sociology</td>
<td>ADD:</td>
</tr>
<tr>
<td>--------------------------------------------</td>
<td>------</td>
</tr>
</tbody>
</table>
| **Sociology 115F. Culture Wars.**  
Culture Wars in America examines the "hot button" issues that have shaped political life over the past few decades--gay rights, abortion, arts conflicts, sex education, and religion and public life. The course will look at previous examples of cultural conflict in history. We will examine the language and "world views" of the activists who are on the frontlines of the culture wars. Among the questions considered in the course are: How and why do cultural and moral issues enter the political arena? Whose interests are advanced by such conflicts? How do the outcomes of these conflicts help to shape public perceptions about what it means to live a good life, the proper role of religion, the nature of family life, and ideas about decency and sexual conduct? How do issues of race, class, ethnicity and gender factor into these debates? Finally, we will examine whether America is in the midst of a culture war and consider issues of civility, democracy, and tolerance. The course will draw upon books such as James Davidson Hunter's *Culture Wars*; George Lakoff’s *Moral Politics: What Conservatives Know that Liberals Don’t*; and Kristen Luker’s *Abortion and the Politics of Motherhood*.  
SPRING. [3] Tepper (SBS) |
| New First-Year Writing Seminar in Sociology | ADD:  
Sociology 115F. Power to the People: Community Organizing in America.  
Barack Obama got his start with community organizing, which, in his words, is the art of mobilizing people at the grassroots level to bring about change. This seminar will take a sociological approach to understanding community organizing in the United States. Students will consider the political, economic, cultural and social conditions in which various forms of organizing have been employed. How have those conditions affected the insights, innovations, strategies and tactics of community organizations? How might successes and failures be attributed to opportunities provided or constrained by those conditions? As part of our exploration, we will engage with community organizing efforts currently underway in Nashville by hearing from community organizers, interviewing participants, and evaluating actions undertaken by local organizations. SPRING. [3] Spetalnick. (US) |
New First-Year Writing Seminar in Theatre

ADD:

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).
| Change in Number and Title and Description in Theatre | CHANGE FROM:  
*Theatre 271. American Film Forms.*  
A critical study of major forms of feature-length motion pictures especially associated with American filmmaking. Representative examples of five major genres. SUMMER. [3] J. Hallquist. (US)  
CHANGE TO:  
Western, gangster, horror, private eye, and musical genres. Representative films from each category reflecting the evolution of the genre and the changing American landscape. SUMMER. [3] J. Hallquist. (US) |
| New Course in American Studies | ADD:  
|                             | **American Studies 301a-301b. Independent Study.**  
|                             | [1-3 each semester] |
| New Course in History       | ADD:  
|                             | **History 382. Seminar in American Diplomatic History.**  
| New Course in Philosophy    | ADD:  
|                             | **Philosophy 305. Clinical Ethics Practicum.**  
|                             | Introduction to and reflection on the ethos of the modern hospital. Students participate weekly in hospital rounds and reflect on their observations in seminars that incorporate selected philosophical and theological texts. Prerequisite: One graduate level course in ethics. FALL. [3] Bishop and Fanning. |
| New Course in Political Science | ADD:  
|                               | **Political Science 301. Human Rights.**  