Anthropology- AN 102/ AN 243: Introduction to Cultural Anthropology and Material Culture/Hispanic Folklore of the Southwest

Blocks 1 and 2- Mario Montaño

This two-block course fulfills the Critical Perspectives: Global Cultures and Critical Perspectives: Social Inequality requirements.

Students will be introduced to study of cultural anthropology and Hispanic Folk Arts of the Southwest. We will cover the cultural history of Native-Americans and Hispanics in the Southwest and the examine: (1) the concept of culture and its' multiple meanings, (2) people as social, and cultural beings; (3) the relationship of language and the construction of cultural meaning; (4) the different kinds of ethnographic research, (5) how people make sense of their way of life; (5) the different historical meanings with these concepts and themes to appreciate the human behavior in different periods and places. The course will directly engage students in cultural anthropological work, material culture, and research methods. Students will apply several concepts and theoretical frameworks folk arts and crafts: religious folk art, textiles, domestic folk arts, and occupational folk arts. This course will involve a 7-day fieldtrip during the third week of the first block in Colorado and New Mexico, where students will investigate the folk arts, meet folk artists of the Southwest and conduct detailed analyses of artifacts.

A two-block course with one instructor; one grade will be given for the course as a whole.

Details:
• This course serves as a gateway to the Anthropology Major.
• Both blocks, taken together, fulfill two units toward the Anthropology Major.
• There will be afternoon social media labs.
• Course involves a week-long fieldtrip throughout the Southwest: Colorado and New Mexico.
Art History- AH 114 Art East and West

Block 1—Introduction to Asian Art, taught by Tamara Bentley

Block 2—Introduction to Western Art, taught by Rebecca Tucker

The two-block course fulfills one unit of the Global Cultures requirement or the two-block West-in Time requirement, but not both.

This course aims to present students with the opportunity to engage with the history of art in a global context. Students will study art objects from both Eastern and Western traditions. They will learn how to place objects within their social, historical and cultural context in order to acquire a richer understanding of art as a means of communication and expression. In class, discussion, field trips, and on-site visits, students will master the skills of visual observation, analysis, and critical thinking and broaden their understanding of the ways art captures the human experience.

Block 1: Introduction to Indian, Chinese, and Japanese art, investigating interrelationships between art, literature, religious philosophy, and politics. Considers relationships in art among India, China, and Japan, as well as other cultural traditions. Media covered include jades, bronzes, tomb art, architecture, sculpture, ceramics, paintings, and prints. Topics of particular interest include: early religious philosophies and their visual imagery; ideologies of landscape in China; political symbolism in all eras; Zen aesthetics in the arts; and the broadening market for art in the early modern era. Both lecture and discussion formats are used. There will be one quiz, two tests, and two papers for the class.

Block 2: This course focuses on the visual language and the history of art in Western Europe and the European colonies in the Americas. In this block, we will examine key artistic monuments (including painting, architecture, sculpture, printmaking, photography, and performance) and crucial themes in Western art history, touching on the major periods from antiquity to contemporary art. Themes of the course include the relationship between art and power; the role of the artist and market in the production of art; the representation of nature; and the use of art for religious devotion in different cultures. Required course work includes tests, papers and research projects, and oral presentations, in addition to daily reading, image study, and discussion.

Goals for this sequence of courses include:

1. Acquiring an understanding of important works from the global history of art, their chronology, and their cultural circumstances
2. Mastering the skills of visual observation and how to transform the visual into textual and oral analysis

3. Developing the research and writing skills necessary to art history

4. Effectively forming interpretations and arguments based on evidence

5. Understanding the different ways art history is presented and codified in Eastern and Western culture, including by way of museums and other institutions

6. Developing skills at identifying, analyzing, and interpreting cross-cultural themes, structures, and motifs

Two linked blocks, with two professors. Students will receive a separate grade for each block.

Details:

- This course is a gateway for majors in Art (Art History or Art Studio concentrations) and/or Asian Studies.
- No prior experience in art history is necessary; no prerequisites.
- There will be several local field trips over the course of the two blocks.

Biology- BY 100/ BY 131: Introduction to Human Genetics/Cell Biology

Block 1- Ralph Bertrand, Jacob Bertrand
Block 2- Jacob Bertrand, Ralph Bertrand

This course satisfies the Critical Perspectives: Scientific Investigation of the Natural World (Lab) and Quantitative Reasoning requirements.

This course will be co-taught and provide students with a foundation in Human Genetics and Cellular Biology from conceptual and laboratory-based approaches that foster critical thinking, technical lab skills, and quantitative reasoning. Students will study and think about how scientific questions can be addressed experimentally. Scientific research is
communicated through seminars and research articles; students will begin to develop these basic science communication skills through oral presentations, use of the library to find research articles, and science writing assignments that are integrated into the topics and labs of this course.

Since the completion of the Human Genome Project (sequence of the human genome) the amount of research in human genetics has exploded and has become an integral part of all studies in human biology. Cells are the basic unit of all living things and thus an understanding of life at the cellular level is a basic foundation in Biology. Molecular Biology is an area of active investigation concerned with the myriad and complex molecular interactions that govern life at the cellular level.

Cell Biology and Genetics are some of the hottest areas of research in Biology today. Much of modern medicine, ecology and studies of human evolution are based on recent breakthroughs in these disciplines. Contemporary research in all sub-disciplines of biology (including ecology, taxonomy, physiology, etc.) use techniques and/or concepts from cell biology, and genetics. Recent advances in our understanding of genetics and cell biology makes it imperative that scientists and non-scientists have a basic understanding of cell function in order to make informed decisions regarding modern medicine, herbal supplements, prescription drugs, etc.

**BY100 Introduction to Human Genetics**

The objectives of the Human Genetics class are to learn some of the basic principles of classical and molecular genetics and discuss the impact of genetics from philosophical, social, medical, legal, and biological perspectives. Students should leave the class being able to develop an informed opinion on a variety of genetic issues including; In vitro fertilization, genetically modified organisms, forensics, cloning, personalized medicine, evolution, and pharmacogenetics.

**BY131: Introduction to Molecular and Cellular Biology** This course will introduce students to the structures and functions of macromolecules and organelles in cells, examine the flow of energy and genetic information within and among cells, and will introduce some of the tools and techniques that can be used to investigate unanswered questions about life at the molecular and cellular levels. Cell Molecular Biology research has developed numerous tools that are indispensable for research in all sub-disciplines of biology as well as biochemistry, biophysics, forensics, medicine, and other fields.

**Details:**

- The BY100 course satisfies the Critical Perspectives: Scientific Investigation of the Natural World, and Quantitative Reasoning requirements.
- The BY131 course serves as a gateway to the Biology major (required for the Molecular Biology major as well as for the Organismal, Ecology, and Evolution major. This course is also required for the Neuroscience, and the Biochemistry majors. The course will also satisfy the Critical Perspectives: Investigation of the Natural World Lab.
- This two-block course involves a lab that will meet roughly 2-3 times per week in the afternoons starting at 1pm and running for a few hours each time. In addition, there will be afternoon or evening review sessions prior to exams.

Students enrolling in BY131/BY100 should have taken AP or IB Chemistry and received at least a 4 on the AP exam or a 5 on the IB exam.

*Students who attempt to preregister for the course without these pre-requisites will be dropped from the course and required to enroll in one of the sections that remains open after the preregistration process has been completed.*

A set of linked, one-block courses, team-taught by two instructors; the two courses must be taken together, and a single grade will be assigned for each block.
Chemistry- CH 107/ CH 100: General Chemistry I/ Kitchen Chemistry

Blocks 1 and 2- Margaret Daugherty and Habiba Vaghoo

This two-block course fulfills the Critical Perspectives: Scientific Investigation of the Natural World (Lab) and Critical Perspectives: Quantitative Reasoning requirements.

**CH 107: General Chemistry I.** This is the entry-level chemistry for all science majors. CH107 emphasizes the basic principles of atomic structure, periodic properties, molecular structure and bonding, chemical reactions, and stoichiometry, including biological molecules that are relevant to nutrition. Laboratory included, with applications to food information. Prerequisite: Two years high school algebra and one year high school chemistry or consent of instructor. (Meets the Critical Perspectives: Scientific Investigation of the Natural World lab or field requirement.) 1 unit

**CH 100: Kitchen Chemistry.** Regardless of race, gender, nationality, ethnicity or socioeconomic standing, all humans have a few basic needs in common such as water, oxygen and food-all of which are chemicals! The goal of this FYE will be to allow students to make a direct connection between the fundamental concepts taught in introduction chemistry with our most basic need-food. We will explore the science of food from different angles ranging from health related issues to the new and exciting area of molecular gastronomy.

A set of linked, one-block courses, team-taught by two instructors; the two courses must be taken together, and separate grades will be given for each course.

Details:
- This course serves as a gateway to the Chemistry and Biochemistry majors. Block 1, CH 107, fulfills major prerequisites in Chemistry/Biochemistry.
- Course involves afternoon lab commitments and creative projects.
- Prerequisites and/or suggested preparation: High school chemistry
Chinese/Asian Studies- CN 101 (PA 101)/ CN 250 (PA 250): Elementary Chinese (I)/ Chinese Language and Culture

Block I- Hong Jiang, CN101/PA101 Elementary Chinese

Block II- Hong Jiang, CN250/PA250 Chinese Language and Culture

*Block 2 of this course, the cultural portion, fulfills the Critical Perspectives: Global Cultures requirement.*

Language opens the door to culture. Our course will pay attention to the relationship between Chinese language and culture—or in other words, the relationship between word and image, poetry and painting. The course begins with the study of Chinese language with an emphasis on basic grammar, speaking, and listening comprehension as well as mastery of some 280 Chinese characters for reading and writing (mainly in Block I). Students can continue their language study in Block IV to fulfill the college's language requirement. The second block introduces students to the Chinese concept of Family, Nature, and Self and explores how Chinese language and philosophical thinking (Confucianism, Buddhism, and Taoism) transformed ways of life for the East. As an introductory course, the two blocks attempt to lead students to study Chinese language and culture in a broader historical, philosophical, and social context.

A set of linked one-block courses that must be taken together, with a single instructor; separate grades will be given for the language portion and the cultural portion of this class.

**Details:**
- Block 1: Elementary Chinese, meets one unit of CC language requirement.
- Block 1 fulfills the Asian Studies major or minor (1 unit); or Chinese minor (1 unit). Block 2 fulfills the Asian Studies major or minor (1 unit); or Chinese minor (1 unit).
- There will be a one-day field trip to Denver Asian Art Museum.
Comparative Literature- CO 100: Introduction to Comparative Literature: Literary Metamorphoses

Blocks 1 and 2- Corinne Scheiner

This two-block course satisfies the Critical Perspectives: The West in Time requirement (2 units).

What is literature? What are genres? How should they be read, interpreted and evaluated? What social and personal functions does writing have? How is writing related to oral tradition? How do writers compare themselves to others (admiration and imitation, rejection, transformation)? Why are so many authors obsessed with the morphic qualities of the human and of language? An exploration of literature as a venue for experiences of transformation and recognition such as Odysseus’ return in Homer’s *Odyssey*, Gregor Samsa’s awakening as a bug in Kafka’s *The Metamorphosis*, and Borges’ erosion of the boundary between fiction and “reality” in his *Ficciones*. In addition, an examination of the transformation and rewriting of texts themselves, as in Lowell’s *Imitations*, as well as intertextuality, as in Ben Jelloun’s *The Sand Child*. Texts include those originally composed in Greek, Latin, Italian, Spanish, French, German, Russian, and English. As the course texts suggest, we will also look at the morphic capacity of genre itself, by examining the history of the genres of epic, lyric, drama and novel as they have been understood in the “West” and the changes within and across genres over time, in particular the way that genres morph from one to another and their different modes of expression. Emphasis on close reading of literary texts as well as critical research, analysis, and writing.

A two-block course with one instructor; one grade will be given for the course as a whole.

Details:
• This course serves as a gateway to the Comparative Literature major.
• Both blocks, taken together, fulfill the major prerequisite Comparative Literature; CO100
English/Comparative Literature- EN 203/CO200: The History and Theory of Comedy

Block 1- Lisa Hughes, English/Comparative Literature
Block 2- George Butte, English

This two-block course fulfills the Critical Perspective: The West in Time requirement.

This class examines the history and nature of comedy, beginning with the ancient Greeks—Homer and Aristophanes—and Romans, moving to Shakespeare and Jane Austen, and ending with 20th century screwball films and Waiting For Godot (which Samuel Beckett subtitled “a tragicomedy”).

Comedy as a form originates in the ancient Greek komos, a fertility ritual designed to exorcise death and bring life back to the world in springtime. We will study the various forms of the komos, and how it came to be connected to humour. We will look at important theorists of comedy, including Freud, Northrop Frye, Bakhtin and Charlie Chaplin.

There will be considerable attention to critical writing, critical thinking, and to thinking about thinking. Students will also practice various kinds of critical writing, from close reading explications, to philosophical reflections, and a research project.

A two-block course with a unique instructor in each block; students will receive one grade for the two blocks as a whole.
English- EN 203: Tradition and Change in Literature: All in the Family

Block 1- Katherine Carlstrom
Block 2- Jessie Dubreuil

This two-block course meets the Critical Perspectives: The West in Time requirement.

"Happiness is having a large, loving, caring, close-knit family in another city."
– George Burns

This course examines stories of family in Western literature from the Greeks to our modern and contemporary moment. Through tales of belonging and betrayal, we will explore the inherited, emotional, and social ties that bind families together, and investigate the varying conceptions and expectations of family that have influenced and shaped individuals’ relationships with relatives both distant and intimate. In literary representations of parents and children, spouses and siblings, exposed (abandoned) infants and wicked stepmothers, we will look at the shaping force of nurture and think deeply about what William Faulkner called “the old fierce pull of blood.” How do these various cultural productions test and prod the value of consanguinity or the lack of it? Through these texts we’ll explore various ideas of where family starts and stops, who gets one and who doesn’t, what trumps family at any given time or place, and what’s erased or obscured in its name. We will ask about family’s influence on how we see the world, ourselves, and those outside the circle of domestic intimacy. We will analyze how shared cultural and emotional experience connects family members to one another, and see how conflict, cohabitation, collective delusion, loyalty, love, anger and anomie lay down deep roots in our collective idea of the family tree. Among other things, we will focus on the shared stories and powerful, intergenerational narratives that give coherence to these relationships over time, all while teasing out the formal, compositional, narrative and artistic choices through which these issues are given life on the page. From genes to genre, we will interrogate the fabric of family connection as we hone skills for reading, writing, and talking about literature. Readings, classroom discussion, writing assignments, film screenings and projects will situate these works in cultural and historical context, and students will explore how changing ideas of family and the relationships contained therein impact literary production and the larger social framework.

Block 1 will start by looking at the story of family told by the great Greek tragedies Antigone, Oedipus Rex and Medea. From there we will move on to the Romans with the comedies of Plautus and the satires of Juvenal, looking at depictions of family dynamics (father-son relationships, exposed children, mistaken identities and recognition) just before the dawn of Christianity. Through these texts and the literatures of medieval Europe (stories of saints’ lives, of cautionary and exemplary tales for girls and women, and poetic retellings of legends and histories) that follow, we will track how Christianity and other aspects of social and political life develop and are defined through the changing ideas of what it means to be in (or out of) a family. From these writings we move through the carnivalesque complexity of Chaucer’s
Wife of Bath’s views on the subject of family (and marriage) to the Renaissance and the familial disintegrations of Shakespeare’s King Lear. We conclude with a consideration of various enlightenment ideas as articulated in Charlotte Lennox’s novel, Sophia, which redefines the domestic sphere as a specifically feminine space. We’ll conclude by viewing a film version of Jane Austen’s Mansfield Park, as a way of looking forward to next Block and raising some of the issues that will occupy us during the second part of the class.

In practical terms, the class will equip you with the tools you’ll need to begin your career as student here at Colorado College. We’ll explore different ways of reading and writing about literature, and discuss the kinds of questions that need to be asked about interpretation itself. We’ll visit the library as a class, where you’ll learn about the different resources available to you as a student researcher at Colorado College, and about some important ways in which the college essay may differ in expectations and in content from work that you may have done at the high school level. In connection with this introduction to writing at the college level, you’ll also learn the specific techniques involved in performing a “close reading” of a literary text, and you’ll read and learn to identify a variety of poetic, dramatic, and other literary forms. We’ll also be watching a number of films during the Block and will discuss particular interpretive approaches that one might bring to these different kinds of media.

Block 2 will begin with traditional fairy tales and the Brothers Grimm, asking what the norms and narratives of family relationship embodied in these tales mean for how we foster identity through stories about kind and kin. Moving on to poetry, we will explore poetic representations of family life ranging from John Donne’s Marriage Songs to the Victorian Cult of Domesticity and “The Angel in the House,” and from Wordsworth’s vision of childhood nurture and Coleridge’s Romantic hearth to modern and contemporary poetic articulations of the delicate bond between generations (including works by Robert Frost, Robert Hayden, Philip Levine, Eavan Boland, Li-Young Lee, Adrienne Rich, Seamus Heaney, and Rita Dove). We will proceed into readings of selected short fiction from across the tradition (stories by Poe, Hawthorne, Joyce, Faulkner, Olsen, O’Connor, Welty, and Wolff, among others) and then on to the modern and contemporary novel (Virginia Woolf’s To the Lighthouse and H.D.’s The Gift). The course will conclude with the dramatic depiction of family relationships in Eugene O’Neill’s Long Day’s Journey Into Night.

During the second block, students will also have the opportunity to work collaboratively with Aaron Cohick, Printer at the Press at Colorado College, to design and print a project using the College’s letterpress studio. Tutt Library will be integral to students’ experience in the research and exploration of our topic, and class may involve field trips to History Colorado, the Denver Public Library, and/or Denver art museums.

A two-block course with a different instructor in each block. One grade will be given for the course as a whole.

Details:

• There will be occasional film screenings in the afternoon.
• Class may involve field trips to area museums in Colorado Springs or Denver.
• Class may involve an overnight fieldtrip to the CC Cabin.
• Class will involve work with the Press at Colorado College.
English/Theater- EN 225 & EN 280/TH223: Introduction to Shakespeare & Modern Drama

Block 1- EN 225: Introduction To Shakespeare, Steven Hayward
Block 2- EN 280 /TH223: Modern Drama, Katherine Carlstrom

An in-depth engagement with modern and not-so-modern theatrical works. In both blocks, an emphasis will be placed on careful, close reading, on mastering the techniques that result in powerful writing, and on lifting plays off the page to get some idea of how they work on the stage.

Block 1: “All the world’s a stage,” laments Jacques in As You Like It. “And the men and women merely players.” It’s a statement that presents us with the quies What is the place of the stage today? Are players merely players (in Shakespeare’s time and ours, in Shakespeare’s London and ours)? What is the place of Shakespeare in the globalized, socially-meditiated, necessarily international world of today? This class will introduce students to the work of William Shakespeare through the study of six of his major dramatic works.

Block 2 This class considers the plays, the playwrights, and the aesthetic positions that are foundational to the making of modern drama. In addition to a chronological introduction to the development of modern drama (“What did who write when?“) we will also consider the texts we read in the context of historical events and formal or aesthetic evolutions and revolutions. This class will prepare students for advanced courses in theater and theatrical literature as well as other courses that require close reading and written analysis of complex texts. Authors under consideration will include Ibsen, Strindberg, Chekhov, Shaw, Brecht, O’Neill, Beckett, Kennedy and Churchill. Time allotted for the study of the works under consideration will vary. Students will learn to read carefully and write powerfully, and, as with the block that precedes it, should come to class prepared to bring these texts to life.

A set of linked, one-block courses that must be taken together, with a unique instructor in each block; separate grades will be assigned for each block.

Details:
• This course serves as a gateway to the English major, and fulfills major requirements in both English and Theater.
• Course involves creative projects.
• There will be daytime field trips (TBA) and an overnight field trip to the CC Cabin.
English/Race and Ethnic Studies- EN 280/ES 280: Encountering India: Where the Twain Shall Meet? Topics in Literature/Topics in Race and Ethnic Studies

Block 1- Encountering India: Where the twain shall meet? Earlier encounters, Rashna B. Singh
Block 2- Encountering India: Where the twain shall meet? Twenty-first century encounters, Rashna B. Singh

“Oh, East is East, and West is West, and never the twain shall meet,” Rudyard Kipling famously proclaimed, but from the time of Marco Polo, and even earlier, western travellers have written about the East, while travellers from the East have recorded their experiences of Europe. For the purposes of this course the Indian subcontinent will serve as emblematic of the East, as it was one the most coveted of all eastern destinations, both for its material riches and for its perceived exoticism. India, as meeting place, will be seen as a site of conflict but also of intimacy. The very discourse of East-West will be problematized through readings from Edward Said’s seminal book, Orientalism.

In Block 1 we will explore earlier encounters and examine the politics of representation. We will read short accounts by travellers in both directions and study their representations of the ‘Other.’ We will survey the presence of India in British literature, where it appears in Shakespeare’s plays and in Romantic poetry, but we will focus on novels by both British and Indian writers set in the nineteenth and twentieth centuries, for example, Bharati Mukherjee’s The Holder of the World, Anita Desai, Fire on the Mountain, Ruskin Bond’s A Flight of Pigeons, Khushwant Singh’s Train to Pakistan, J.G. Farrell’s The Hill Station, Rumer Godden’s The Peacock Spring, Paul Scott’s Staying On, E.M. Forster’s A Passage to India and George Orwell’s Burmese Days. We will also take a brief look at nineteenth century children’s classics such as The Secret Garden and A Little Princess and examine their impact and influence. Non-fiction essays and accounts will supplement the literature.

In Block 2 we will examine twenty-first century encounters through recent novels by Anglophone writers from the Indian subcontinent such as Aravind Adiga’s The White Tiger, Mohsin Hamid’s The Reluctant Fundamentalist and/or How to Get Filthy Rich in Rising Asia, Jhumpa Lahir’s The Namesake, Shobha Narayan, Monsoon Diary: A Memoir with Recipes, Hanif Kureishi’s My Beautiful Laundrette and The Rainbow Sign and selections from Salman Rushdie’s short story collection, East,West and Ruth Prawer Jhabvala’s short story collection A Lovesong for India: Tales from the East and West, encounters engendered by globalism, migrations and conflict. Excerpts from Global Modernity by Arif Dirlik and other theoretical works will frame our discussions. Relevant films such as “Earth,” “East is East,” and “The Best Exotic Marigold Hotel” will be screened on occasion in both blocks, and there will be a field trip in Block 1 and maybe in Block 2.

A two-block course with one instructor; one grade will be given for the course as a whole.

Details:
• A few of the film screenings will take place in the afternoon. The Block 1 field trip will occur in the afternoon. The Block 2 field trip, to be confirmed, will be in the morning.
• There will be a field trip in Block 1 to Boulder, CO and possibly one in Block 2 to Denver, CO.

Children in Classroom in Keene New Hampshire

English/Education-EN 280/ED 250: Tales out of School/The Aims of Education: Theories and Representations of Education and Schooling

Block 1- EN 280: Topics in Literature: Tales out of School, Jessie Dubreuil
Block 2- ED 250: Topics in Education: The Aims of Education, Traci Freeman

This two-block course meets the Critical Perspectives: The West in Time requirement.

Course Description:
This FYE pairs two courses that would usually be taught separately at Colorado College in order to examine the topic of education, and the storied theme of learning, from both a literary and a theoretical perspective. We will be concerned with the practices, processes, poetry and prose that have described the pursuit of knowledge in the narrative of the Western tradition, and with how each has shaped what it means to be a citizen and a scholar from antiquity to the present. From the ancient Greek concept of paideia (education or upbringing, especially with a view to public life) to the pedagogical challenges of the contemporary American classroom, we will investigate the varied expressions, experiences, philosophies and methods that contribute to our modern understanding of what we call an education. We'll consider changes within educational systems, how learning has been conceived and delivered, and the various values and meanings attributed to individual progress through formal structures of knowledge from the symposium to the schoolhouse.

Block 1:
In Block 1, Tales out of School, we will focus on representations of education and schooling both within and adjacent to the traditional classroom. Drawing upon the rich body of literature centered on formal learning and the parallel genres of quest, personal narrative, and bildungsroman, we will investigate the common themes and universal tensions that emerge from the process of education, and analyze the drive to found and find the self in the context of a culture or a classroom. Our practice will be based upon close reading and analysis of texts including poetry, prose fiction, autobiography, criticism, drama and the novel. Beginning with Plato’s Socratic dialogues and the Allegory of the Cave, we will move through classical, medieval, and renaissance representations of education to tales of Victorian, Romantic, and modern schooling. Readings may include, among others, Plato, Chaucer, Bacon, Locke, Pope, Rousseau, Wordsworth, Joyce, and Woolf. Students will practice skills for understanding, interpreting, and writing about literature, and hone habits of reading closely and well. We’ll immerse ourselves in the formal and narrative structures through...
which these stories gain life and meaning on the page, and examine the impact of authorial art and compositional craft on the reader’s experience and interpretation of the text. By examining works of poetry and prose, fiction, nonfiction, film and theory, and by delving into depictions of learners and learning across time periods, we will explore the roots and history of institutional learning, the ideals that citizens in a variety of cultural contexts have invested in the activity of education, and the personal, psychological, social and political frameworks involved in the experience of schooling.

Block 2:
In Block 2, The Aims of Education, we will survey major theories in education in the Western tradition—behaviorism, experimentalism, cognitive theory, constructivism, critical pedagogy—and will emphasize how educational theories are represented in students’ own experiences; in literary, film, and multi-media texts; in contemporary schooling practices; and in public debates about education. Readings may include selections from Plato, the Sophists, Aristotle, Dewey, Montessori, Washington, Dubois, Piaget, Vygotsky, Ban dura, Freire, Giroux, Schor, Ravitch. Students will be able to identify, describe, contrast, and critique major theories in education and will draw from theories of education to analyze educational practices in their own experiences; in classroom observations; in literary, film, and multi-media texts; in contemporary public debates; and in the key educational texts like the Common Core Standards. Students will also have the opportunity to apply their knowledge of educational theories – traced in debates about educational practice from their origins in ancient Greece through the modern moment— to school-based community learning opportunities.

A two-block course with a different instructor in each block; separate grades will be given for each block. This Community Based Learning (CBL) course will also offer the opportunity to spend time in local and will provide practicum hours toward the Education major.

Details:
• There will be afternoon as well as morning class sessions, film screenings and discussions.
• This course carries a Community Based Learning (CBL) Tag and will involve regular morning and/or afternoon sessions in local area classrooms.
• The course may involve a several night field trip to the Baca campus.
• Students will have the opportunity to work on a project at the Press at Colorado College.

Feminist and Gender Studies- FG 110FG 206: Introduction to Feminist and Gender Studies/Women and the Body

Block 1- FG 110: Introduction to Feminist & Gender Studies, Heidi R. Lewis
Block 2- FG 206: Women & the Body, Tonja Olive

This course fulfills the Critical Perspectives: Social Inequality requirement.
FG 110: This course is designed to introduce students to Feminist & Gender Studies (FGS), the academic study of gender and sexuality from a feminist, interdisciplinary, and intersectional perspective. The Feminist and Gender Studies discipline arose in the 1960s and 1970s, originally as Women’s Studies, due to the efforts of those committed to the student, civil rights, and women’s movements. During the early developments, the major concern of our field was incorporating gender into existing theoretical and critical lenses, because women’s voices were underrepresented in the academy. Over the years, however, our intellectual endeavors have evolved, expanding our theories and critical practices to include interrogations of power, inequality, and privilege along the lines of sexuality, race, ethnicity, socioeconomic status, age, religion, physical embodiment, and other social markers. For these reasons, our scholarly endeavors necessitate interdisciplinary and transdisciplinary approaches that advance pedagogical, scholarly, and activist collaboration both within and outside of the academy. Hence, our program, like our discipline, remains invested in eradicating inequality and privilege in our local, national, and global communities whether or not they are explicitly academic.

FG 206: Women & the Body is to explore the philosophical and rhetorical dimensions of women’s bodily experiences. In doing so, we will examine issues of women’s identity, subjectivity and embodiment. Part of the way we will explore these issues is through an investigation of body image, race, reproduction, and sexuality. Much of the reading in this course focuses on theoretical discussions of these issues. However, we will also rely on film, music, and narrative to understand the relationship(s) between women’s bodies, their identities, and their definition in society.

A set of linked, one-block courses that must be taken together, with one instructor in each block; separate grades will be assigned for each block.

Details:
• This course serves as a gateway to the Feminist and Gender Studies major and minor.
• Both blocks fulfill prerequisites for the FGS major and minor. Block 1: FG 110, provides 1 unit required for the FGS major and minor. Block 2: FG 206 provides 1 unit applicable [optional] for the FGS major and minor.
• In FG 110 Introduction to Feminist & Gender Studies, students are required to attend afternoon sessions (approximately 1-2 hours) with the FYE mentor starting at 1:30 pm twice each week. These sessions will focus mostly on reading, conducting research, and writing in the Colket Center for Academic Excellence and Tutt Library. Additionally, each Monday (excepting the first Monday of the block), students are required to attend individual conferences with the instructor for 15-30 minutes between 11 am – 3 pm. Regarding creative projects, students will produce short, thesis-driven videos that explore feminist and gender studies in small groups.
• In FG 206 Women & the Body there will be possible afternoon film viewings and discussion.
• Occasional field trips—TBD.

Film and New Media Studies- FS215/FM102: Introduction to Film Studies and Filmmaking
Block 1- FS 215: Introduction to Film Studies, Scott Krzych
Block 2- FS 212: Basic Filmmaking, Clay Haskell

An in-depth engagement with the art of filmmaking, students will learn the history of cinema and the basic forms and structures behind narrative and documentary film, and will also develop their understanding of cinema practically and creatively by making films of their own.

Block 1: Students will learn the basic terms and concepts necessary to become critical film viewers. Cinema typically seeks to tell stories without drawing attention to how those stories are told; a “good” film, in other words, is one in which we become lost in the cinematic world and overlook the stylistic choices and ideological assumptions responsible for that world. This first block the FYE will help students to develop a critical eye to better notice and analyze the medium behind cinematic messages. Daily screenings will include a variety of classic and contemporary films.

Block 2: Examines the fundamentals of filmmaking - planning, shooting, and editing - via numerous short projects that culminate in a final public screening. Topics include framing and composition; cinematography, lighting, and sound, storyboards and shot diagrams; editing tools and techniques; digital workflow; and the processes of analysis, evaluation, and revision.

A set of linked, one-block courses that must be taken together, with a unique instructor in each block; separate grades will be assigned for each block.

Details:
• This course serves as a gateway to the major in Film and New Media Studies.
• Major prerequisites are fulfilled in Block 1, by Intro to Film Studies (1 unit), as half of the FM101 two-unit core requirement, and Block 2, by Basic Filmmaking (1 unit).
• Block 1 will involve afternoon screenings on most days. Students will have the option to watch the films as a group in the Cornerstone Screening Room or view the film on their own in the evening.
• No prerequisites or preparation required.
• The class may take a day trip to the Denver area for a film festival.

General Studies- GS 101: Freedom and Authority

Blocks 1 and 2- Dennis McEnnerney
This two-block course fulfills the Critical Perspectives: The West in Time requirement.

Freedom and Authority investigates how Western intellectual and cultural traditions may be drawn upon or need to be criticized if we are to meet the challenges of contemporary life. Exploring in an interdisciplinary manner the conflicts of individual freedom and institutional authority in ethics, politics, science and religion, block I begins with a study of ancient Greek attempts to balance freedom and authority by means of democratic action. The course then examines whether modern peoples, lacking the traditions of earlier eras, can develop the characters required for meaningful, moral, and autonomous lives. Block 1 ends with an examination of modern social and economic structures that both promote a sense of individuality and limit actual autonomy.

Block II begins with a critical examination of enlightened rationality, scientific progress, and technological society. Finally, the course will seek to unpack some dilemmas of governing for freedom, particularly as large-scale quasi-democratic states become absorbed in global orders. Our overriding question will be, how can democratic freedom be made substantive in an age of manipulative political marketing, inhumane struggles for power, and elusive global structures?

A two-block course with one instructor; one grade will be given for the course as a whole.

Details:
• The course can be counted toward the Philosophy minor focused on Social and Political Philosophy.
• The course will meet on some afternoons.
• Course will probably involve two days of field trips, with commitments lasting until 3 or so.
• Week three of Block 1 will be spent at the Baca campus
A cuneiform inscription, the earliest known appearance of the word “FREEDOM,” from about 2300 BCE, in today’s Iraq.


Blocks 1 and 2- Robert Steck

This two-block course satisfies the Critical Perspectives: The West in Time requirement.

The state of New Hampshire displays its proud motto on every license plate: “Live free or die”. Several years ago one of New Hampshire’s citizens decided to exercise his freedom by fashioning a license plate without the slogan. The authorities refused to allow it.

That paradox demonstrates in a simplistic way two conceptions of freedom that have been in tension for centuries. One conception of freedom centers on the individual’s right to live however she wishes so long as her exercise of freedom doesn’t infringe on the freedom of others. On this view the freedom of my fist ends where another person’s nose begins. In the case of New Hampshire, the absence of the motto on one citizen’s license plate presumably would not cause any harm to other citizens.

Another conception of freedom points to the fact that we all live in political organizations, and can only reach our fullest potential and freedom to the extent that we identify, at least to some extent, with that larger unit: in the words of a contemporary political slogan, “to serve a purpose larger than oneself.” On this conception of freedom the state has a legitimate interest in making sure that everyone displays the same symbols, like license plates.

There’s another part to the New Hampshire license plate: “Live free OR DIE.” The reality is that whether or not we live free we will die. Our mortality often fosters a robust and close identification with the nation state in an attempt to gain a kind of immortality in war: Think of Kamikaze pilots or “suicide bombers.” For that reason students in this class should read the four dialogues collected in the book “The Death of Socrates” and be prepared to discuss it before the first day. After that we will read Plato’s “Republic” as a foundational document on the relation between the individual and the state. From there we will trace that question through careful readings of texts in Philosophy, Economics, Sociology, as well as through watching films from “The Seventh Seal” to “Apocalypse Now Redux.” We will likely spend some days at Baca or in the College owned cabin. We will also form the most powerful kick-ball team in the history of the College.

A two-block course with one instructor; one grade will be given for the course as a whole.

Details:
• The class will involve occasional afternoon or evening film screenings.
• Students in this class should read the four dialogues collected in the book “The Death of Socrates” and be prepared to discuss it before the first day.
• The course involves field trips, including some days at Baca or in the College-owned cabin.
General Studies/Classics- GS 101/CL115: An Introduction to Classical Literature and Archaeology: Classical Freedom and Authority

Block 1-Marcia Dobson
Block 2- Sanjaya Thakur

This two-block course meets the Critical Perspectives: The West in Time requirement.

CL115: Introduction to ancient Greek and Roman Cultures progresses through reading of original sources and examination of material culture. Students will be exposed to literature from various genres (such as epic, dramatic, lyric, and philosophical) and consider modern ways of receiving and interpreting them. In 2013 the course will emphasize ancient understandings of the human individual in distinctive political (polis, republic, and empire), social, and religious contexts in addition to the reception of the literary, philosophical, and artistic records of that development. Texts include Homeric and Virgilian epic, Greek tragedy, and comedy, Platonic and Epicurean philosophy, Greek and Roman historians. The second part of the course will focus on the art, architecture, and topography that relate to the texts discussed in course. We will explore sites throughout Greece and the Roman Empire, and objects found therein, while examining monumental building and the use of public space. The course will offer an introduction to printed and online sources of information and to college-level writing.

Considering Freedom & Authority: We will examine the conflicts of individual freedom and institutional authority in ethics, politics, science, and religion. Readings emphasize the development of these conflicts in Western culture from antiquity to modern times and are related to the decisions students must make concerning the central values in their lives.

A two block course with one professor for each block; one grade will be given for the course as a whole.

Details:
• This course serves as a gateway to the Classics major.
• Both blocks, taken together, fulfill 2 units of classics toward a 7-14 unit requirement.
• Course will involve some evening film screenings.
Ousmane Sembène, Jean-Marie Teno and Moussa Touré

General Studies- GS 234: Introduction to African Cinema and Literatures in Translation

Block 1- GS 234: Introduction to African Cinema, Professor Ibrahima Wade
Block 2- GS 234: Introduction to West African Literatures and Cultures, Mariètou Mbaye, Writer-scholar

This course fulfills two units of the Critical Perspectives: Global Cultures requirement.

These two linked blocks will provide an in-depth introduction to West African Cultures and Civilizations through Cinema and Literature, in a two-block sequence.

Block 1: This block will focus on interpreting the African experience from the cinematic perspective. We will shift from literary to visual representations of Africa and Africans. Topics such as slave trade, roots and ancestry, diaspora, colonial dynamics, stereotypes, and Independence, will be approached through the viewing and discussion of important films by directors such as Ousmane Sembène, Moussa Touré, Jean-Marie Teno, and others. - Prof. Ibrahima Wade

Block 2: The second block will explore several contemporary issues and themes in Sub-Saharan Africa, from perspectives and visions of traditional and contemporary West-African writers. African literature deals with a variety of themes amongst which we can discern a quest for Cultural Rehabilitation, for Identity re-construction and for a Renaissance contextualized globally. Thus literature, the novel and the poetic forms particularly, become stages for confrontations as well as dialectical interactions between the indigenous traditions on the one hand and colonialism, Arabo-Islamization, Westernization and Modernization on the other. Particular emphasis will be put on the study of the ideologies of Negritude, Pan-Africanism and of the African Personality in the writings of both Anglophone and Francophone African writers. Women’s issue as represented and dealt with by African women will also be explored. Class assignments will include reading and discussions, and we expect our students to do analytical investigations rendered in forms of class presentations, short research papers, and a final research project focused on student interest or on an assigned topic. - Mariètou Mbaye/Novelist

A set of linked one-block courses that must be taken together, with one instructor in each block. Separate grades will be assigned for each block.

Details:
• Possible field trips to be announced.
German- GR 121/ GR 101: German Fairy Tales: Language, Literature, and Culture

Block 1- German Cultural History 2, Wesley Lim
Block 2- Elementary German, Wesley Lim

This course fulfills one unit of the Language requirement.

Fairy tales have long fueled the imagination of both children and adults. Over the centuries many have undergone radical transformations in form and meaning. In this course we will study the forces underlying these changes, the reasons for certain stories’ enduring popularity, and the controversies relating to the function and value of fairy tales.

This class also aims equally at German language learning by focusing on speaking, listening, reading and writing. (Student will have the equivalent of GR 101 at the end blocks 1 & 2. They may continue to take GR 102 in Block 4 which will then fulfill the college’s language requirement.) While students begin the first class day class learning German language, the next day they will read a fairy tale in English (eventually the original German text will become incorporated) along with secondary literature. The course will then alternate between one day of language instruction and one of literature/culture. We will use Treffpunkt Deutsch as the language textbook and the following Fairy Tale readers: The Classic Fairy Tales by Maria Tatar and The Complete Fairy Tales of the Brothers Grimm as translated by Jack Zipes.

A set of linked one-block courses that must be taken together, with a single instructor; separate grades will be given for the language portion and the cultural portion of this class.

Details:
• This course is a gateway to the German major and minor.
• This course fulfills one unit of the language requirement.
• Both blocks, taken together fulfill the German major or minor. One unit for German language (101), and one unit for German culture (121)
• Students will write a screenplay and produce a film toward the end of Block 2.
• No prior language experience necessary.
Photos from top left are 1) Royal Gorge; 2) Landslide at the base of Cheyenne Mountain; 3) Red Rocks Amphitheater; 4) Aspens on Pikes Peak; 5) Northridge Earthquake; 6) St Helens eruption

Geology- GY 140/GY 150: Introduction to Physical Geology/Environmental Geology

Blocks 1 and 2- Jeff Noblett

This two-block course meets one unit of the college Critical Perspectives: Scientific Investigation of the Natural World requirement (with Laboratory credit).
Two threads of analysis will be intertwined throughout this course. The first thread will be a study of Physical Geology starting from atom scale and going through global systems. This thread will be developed from learning to recognize minerals, igneous, sedimentary, metamorphic, and mixed rocks to interpretations of depositional environments, understanding geological time, earth movements, and historical geology through plate tectonics. The second thread, Environmental Geology, studies the impact of these geological processes on humans. This includes volcanoes, earthquakes, flooding, soils and desertification, mineral and energy resources, and so on. Both threads come together in thinking about Earth Systems Science. So we will also consider biogeochemical cycles and circulation patterns in the atmosphere and oceans, as we develop a sense of the Earth as a system.

Throughout the course, we will reflect on the place of humans within this system. What readings have you done in the Philosophy of Science (including gender and racial perspectives)? You have all been practicing some form of science in school. How much of that training is reflective of the reality of scientific discovery? We will work through a series of readings, designed to examine the nature of science and environmental ethics, with ideas drawn from deep ecology, ecofeminism, environmental racism, and alternative perspectives on the environment in which we live, leading to philosophical questions about the place of humans in the Earth System.

The course makes full use of local Rocky Mountain settings as a natural laboratory where we investigate the record of Earth history preserved in the rocks and the dynamic earth processes in effect in the mountain environment. A vast span of geological time from 1.8 billion years ago to the present is well represented in the Colorado Front Range, allowing interpretation of the succession of ancient environments, supporting both marine and terrestrial organisms, that existed in Colorado. The structural architecture and the sedimentary record exposed in the mountains of Colorado and surrounding regions offer a context for investigation of several cycles of mountain building activity related to plate tectonic events. We will see how human use of land that is not necessarily stable (over floodplains, landslides, abandoned mines, swelling soils, ...) has led to various predicaments.

The course devotes time to learning the language of geology and to recognition of earth materials as the basis for field investigation and scientific questioning in the domain of earth science. Applied field and laboratory exercises will develop skills in use of topographic maps and compass, rock & mineral identification and interpretation, rock origins and plate tectonic processes. The course will involve a fair amount of time on day-long field trips.

The course fulfills the prerequisite in the Geology Department for all upper-level geology classes and the requirements for the Environmental Science (EV Integrated) major.

**A two-block course with one instructor; one grade will be given for the course as a whole.**

**Details:**
- This course serves as a gateway to the Geology major and fulfills a requirement in Environmental program.
- The course fulfills the prerequisite in the Geology Department for all upper-level geology classes and the requirements for the Environmental Science (EV Integrated) major.
- Both blocks, taken together, fulfill one unit in either Geology or Environmental Science.
- Students can fulfill one unit of the science requirement in FYE but may not fulfill two such units in any FYE.
- Note that these two courses will be mixed across the two blocks and not taught as separate units.
- Course involves afternoon work and extensive field and lab commitments (roughly daily).
- There will be about 9 or 10 day-long field trips.
Humanities- HS 120: Renaissance Culture

Block 1- Regula Evitt and Rebecca Tucker
Block 2- Susan Ashley and Michael Grace

This course fulfills the Critical Perspectives: The West in Time requirement, and serves as an entry-level course for Classics-History-Politics and by petition for History.

Michelangelo, Daniel, Sistine Chapel Ceiling

"Renaissance Culture" offers an introduction to the history, literature, philosophy, and arts that shaped the European tradition. This course explores the ways Europeans from the late thirteenth through the early seventeenth century viewed their place in the divine, the natural, and the social orders. It aims to illuminate how the Renaissance shaped Western culture and continues to inform the modern world. Students will develop critical and analytical skills through reading primary texts, studying music, history, literature, and art and through frequent writing assignments. The class seeks to provoke wide-ranging and thoughtful reassessment of this vibrant and tumultuous period, as well as to prepare students for further study of the liberal disciplines at CC.

In the first block we will discuss why art and literature flourished so dramatically in this particular period. What makes the work of artists and writers of this period important now? Why should we care about the Renaissance today? This block examines how major works in the Western canon at once frame and destabilize the cultural norms of the period in Europe. Key themes considered in Renaissance visual and literary culture include: the relationship between politics and culture; the impact of revolutions in religion; the legacy of the past. The second block addresses musical and philosophical conceptions of nature and the cosmos. Building on the first block of the course, we will explore the different ways music, philosophy, art, and literature express similar ideas about human possibility.
The two blocks of this course draw on readings from thinkers such as Plato, Aristotle, Machiavelli, Pico della Mirandola, Luther, and Galileo, as well as writers such as Dante, Petrarch, Boccaccio, Chaucer, and Shakespeare. Artists and architects discussed include Giotto, Brunelleschi, Leonardo, Dürer, Michelangelo, and Bruegel. In music, we will study Plainchant, 14th-Century polyphony, Josquin and the High Renaissance, and Claudio Monteverdi.

**A two-block course with two instructors in both blocks: separate grades will be given for each block.**

**Details:**
- There may be occasional afternoon course meetings but no long-term afternoon commitment.
History- HY 105 (FE 105): Civilization in the West: Beasts, Books, and Human Beings

Blocks 1 and 2- Carol Neel

This course fulfills the Critical Perspectives: The West in Time requirement.

This course explores humankind’s encounter with the natural world as mediated by technologies of knowledge from the ancient Mediterranean to contemporary America. Readings range from the first-century Roman Pliny the Elder’s natural history to the Bill Bryson’s account of walking the Appalachian Trail in the late 1990, from medieval bestiaries to Charles Darwin’s Origin of Species. A variety of films, including François Truffaut’s Wild Child, will complicate conventional historical interpretation of major works in literary and scientific traditions.

Course activities will include essays and research papers of differing lengths, with opportunities for revision and peer critique throughout, as well as individual and group oral presentations on primary source materials. Students will be introduced to important elements in the historian’s toolkit, including strategies for critical reading and analytical response.

HY 105’s discussion-centered classroom will occasionally relocate from Palmer Hall for workshops at the Press at Colorado College and Tutt’s Library’s Special Collections. These opportunities will emphasize the ways in which historians, artists, and readers of words and images make and understand fantastic creatures. Attached to this course description is a fourteenth-century manuscript illumination of a knight attacking an overgrown garden snail. Students in HY 105 will interrogate this and other such images and texts from past and present, asking how these representations show differing understandings of human nature in relation to the world outside ourselves. An expedition to Colorado Spring’s mountaintop zoo with contrast these imaginative constructions with the lived experience of animals and people on the natural-human boundary.

A two-block course with one instructor; one grade will be given for the course as a whole.

Details:
• Serves as a gateway to majors in History, History-Political Science, History-Philosophy, Classics-History Politics. HY 105 in this version also serves as the entry requirement to the thematic minor in The Book.
• Both blocks, taken together, fulfill two units of the History, History-Political Science, History-Philosophy, Classics-History Politics majors.
History/Asian Studies- HY 109/PA 111: Civilization in East Asia: Hero! Outlaws, Order and Honor in East Asian Society and Culture

Blocks 1 and 2- John Williams

The two-block course fulfills the Global Cultures and Social Inequality Critical Perspectives Requirement.

From China's legends of Warring States assassins to the bloody epics of John Woo; from Japan's medieval Tale of the Heike to Beat Takeshi's contemporary gangster dramas, this course explores East Asian visions of the heroic -- and their social underpinnings -- from the fourth century BCE to the present. Questions this course considers are: What makes a hero or heroine? Are they outsiders or insiders? How do visions of the heroic change from the 'premodern' to the 'modern' eras? How do the media of cultural transmission change over the same period? How does the emergence of the nation-state shape representations of the heroic? Course texts include: Sima Qian's biographies of the assassin-retainers; the Tale of the Heike, The Romance of the Three Kingdoms, The Outlaws of the Marsh, samurai autobiography, The Forty-Seven Ronin, as well as films by Akira Kurosawa, John Woo, Zhang Yimou, and Kitano Takeshi.

In the process of exploring these questions, the course also surveys of the development and transformations of East Asian societies from ancient times to the present, stressing in the first block processes of migration, trade, cultural interaction, state-building and imperial expansion. The second block turns to the evolution of modern East Asia, emphasizing themes of imperialism, nationalism and industrialization, as well as the problematic nature of 'modernity' itself. Simultaneously, students learn the basics of historical method – how to evaluate and interpret primary sources – in order to produce a substantial research project by the end of the course.

A two-block course with one instructor; one grade will be given for the course as a whole.

Details:
- Meets requirements for Critical Perspectives: Global Cultures (2) or Social Inequality (2)
- Two units toward the Asian Studies major.
- Both blocks, taken together, serve as a gateway and meet the Introductory Course requirement of the History Major
- No labs or creative projects. Does include a major research project and films, the latter of which may be scheduled for before 3:00pm.
- Daytime field trips TBD.
- No prerequisites. World or Asian History background a plus, but not required. Good time management skills necessary for all students, but especially those with significant extracurricular obligations.
Japanese- JA/PA 130 and JA/PA 250: Elementary Japanese/Japanese Culture
Blocks 1 and 2: Joan E. Ericson

Block 1- JA/PA 130: Elementary Japanese
Block 2- JA/PA 250: Japanese Culture

This course satisfies the Critical Perspectives: Global Cultures requirement and one unit of the language requirement.

This course explores the intersection of Japanese language with the concepts that inform Japanese culture, both traditional and modern. Through an introduction to Japanese, you will have easier access to the underlying aesthetics of literature (from classical poetry and drama to manga) and art forms (from calligraphy and gardens to anime). By the end of the two blocks you will be able to appreciate recent anime such as "Princess Mononoke" or "Spirited Away" through a better understanding of the cultural and historical referents, as well as catch the excitement through sections of the original dialogue.

Equal time will be spent on learning language (speaking, listening, reading, and writing) and discussing readings and videos about the history, literature (including portions of The Tale of Genji, the world’s first novel), and other aspects of Japanese culture. You will have many hands-on opportunities, including calligraphy sessions and cooking Japanese meals. Readings, discussions, and writing assignments on the cultural component will be in English.

Students of this course can continue their language studies by enrolling in the second block of JA101 "Beginning Japanese" in Block 4. This two-block sequence (JA101 in Blocks 1 & 2 and in Block 4) will fulfill the college's language requirement.

You will also be able to continue practicing your language skills by enrolling in the Japanese language adjunct course – a conversation course that meets once a week.

A set of linked one-block courses that must be taken together, with a single instructor; separate grades will be given for the language portion and the cultural portion of this class.

Details:
• This course serves as a gateway to the Asian Studies Major or Minor. Students may also use one of these courses to fulfill one unit of the Japanese Language Minor.
• In Block 1, The 101 level does not directly count towards the Asian Studies Major or Minor, but is the first step towards the 201 Intermediate level, which is a requirement.
• In Block 2, Japanese Culture, students receive one unit of credit towards the Asian Studies Major.
• There will be some afternoon films and library sessions.
• No prior language experience is expected. Students who have taken Japanese prior to entering Colorado College or who are heritage speakers will take a placement test before the FYE begins to ensure that the Elementary Japanese language level is appropriate.
• There will be one field trip each block to Denver.

Math- MA 151: The World of Numbers: From Euclid to the Information Age

Block 1- Amelia Taylor
Block 2- Rodney James

This two-block course fulfills the Critical Perspectives: The West in Time and Critical Perspectives: Quantitative Reasoning requirements.

Numbers are as fundamental to humans as are language and music. People have been writing numbers for as long as there has been writing. In our course, we will trace the use of numbers from the ancient civilizations of the Middle East, Egypt, and Mesopotamia through the axiomatic deductive approach taken by the Greek and Hellenistic civilizations all the while observing the many influences from around the world. We will progress to Newton and new insights into infinite processes, and what we now call calculus eventually reaching the twentieth century discussing notions of infinity and Fermat’s Last Theorem.

The way that people think about numbers has evolved over time: natural numbers, prime numbers, rational numbers, real numbers, complex numbers. Similarly, our ability to calculate has evolved: the Peruvian quipu, the Chinese abacus, the modern microprocessor. Using the concept of number to model the world is a fundamental human activity and we will explore its role in everything from foundations of society, to shifting ideas about risk, to computers. We will discover how numbers are both endlessly useful and fascinating.
In our historical journey through the development of numbers, we will consider epistemology (what is truth? how do we know what we know?), the role of mathematics in art and architecture, and the prominence of mathematics in religion and calendrical systems. We will read from a wide range of sources as well as study contemporary plays and film. Along the way, we will also delve into the mathematics of other cultures and make comparisons to the Western tradition. In this course students will read, write, calculate, prove and philosophize!

A two-block course with a unique instructor each block; one grade will be given for the course as a whole.

Details:
• There will be occasional afternoon problem sessions.
• The class will spend Week 1 of Block 2 at the Baca Campus in the Sangre de Cristo mountains.
• There is no formal mathematical prerequisite, however, experience and comfort with arithmetic and elementary algebra is strongly recommended.
Music- MU 182: Emotion and Meaning in Music

Block 1- Michael Grace
Block 2- Ryan Raul Bañagale

This course satisfies the Critical Perspectives: The West in Time requirement.

Why do you like your favorite music? Answering this question is not always easy because individual preference emerges from both the affect of the music on your emotions as well as the appeal of specific compositional aspects. The process of expressing feeling and meaning in music has deep roots that provide a foundation for understanding our musical world today. During the history of music in Western culture, some composers have focused on the expression of emotion regardless of form while others have sought to bring a greater degree of order to the mix. In fact, we might view music history as the swing of a pendulum from periods of unbridled romanticism to others that privilege a more methodical approach. Our course explores such trends and considers how social and cultural considerations influence the creation and meaning of music from Bach to the Beatles.

We will focus on periods of change in our musical heritage, changes that generally result from a desire for greater emotional content or a renewed interest in musical structure or order. Such periods include the outburst of romanticism in the early 19th Century when the music of Chopin, Berlioz, and Liszt seemed to trump that of Mozart and Beethoven, the emergence of “Modernism” in the early 20th Century when the music of Stravinsky and Schoenberg superseded that of Mahler and Debussy, and the age of minimalism where Terry Riley and Steve Reich inverted the overwrought procedures and techniques of the post-WWII generation of composers that preceded them. Forays into the realms of jazz and popular music reveal similar trends in these genres as well.

The meaning of a piece of music today depends greatly on cultural considerations, regardless of where it lies on the spectrum of expression and form. Because the cultural context so greatly influences a piece of music, we will always examine the political, philosophical, and social contexts of the works we study. Music provides a window into the lives and cultures of past and contemporary generations. These experiences help us understand our own world and our place in history while providing a variety of models for expressing our own musical tastes more clearly.

Students do not need to have prior musical training or experience to participate in this course.

A two-block course with a unique instructor each block; each block will receive a separate grade.

Details:
- This course serves as a gateway to the Music major. Either block fulfills one unit of elective credit towards the major.
- As part of the final paper, students will form their own “creative response” to the music under consideration and have the opportunity to self-critique that project.
- No prior formal training in music necessary.
- Course travels to the CC Baca Campus (block 1).
Philosophy- PH 201: History of Modern Philosophy

Blocks 1 and 2 - Alberto Hernandez-Lemus

This course fulfills the Critical Perspectives: The West in Time requirement.

This course is an excellent introduction to the liberal arts and a core course of the philosophy major and minor. It is a study of the evolution of philosophical modernity and of the modern concept of the subject or “self.” While the course focuses on major ethical, epistemological and metaphysical developments from the beginning of the 17th century to the end of the 19th century, it begins by situating these issues in the history of medieval philosophy. Philosophers covered include Aquinas, Descartes, Spinoza, Hume, Kant, Hegel and Marx.

A two-block course with one instructor; one grade will be given for the course as a whole.

Details:
• This course serves as a gateway to the Philosophy major.
• Course will carry a Community Based Learning Tag.
• We will spend two weeks at Baca: third week of Block 1 and second week of Block 2.
• Students are encouraged to read Descartes’ Meditations (Cambridge Edition) during the summer.
Physics- PC 123/PC 124: Scientific Revolutions

Block 1- PC 123: Scientific Revolutions: The Copernican Revolution, Barbara Whitten
Block 2- PC 124: Scientific Revolutions: Relativity, Stephanie DiCenzo

This two-block course meets the Critical Perspectives: Scientific Investigation of the Natural World requirement or the Critical Perspectives: The West in Time requirement and the Critical Perspectives: Quantitative Reasoning requirement.

PC 123:
Planetary astronomy from the Greeks to the age of Newton. This course is a blend of history and science, and it explores the role of planetary astronomy in the development of Western thought. Readings from Aristotle, Ptolemy, Copernicus, Galileo, Kepler, and Newton. Astronomical observations and laboratory work. (Satisfies the laboratory/field requirement for natural sciences.) Meets the Critical Perspectives: Scientific Investigation of the Natural World requirement. Meets the Critical Perspectives: Quantitative Reasoning requirement. Meets the Critical Perspectives: The West in Time requirement.

PC 124:
This course examines 19th and 20th-century modifications of Newtonian ideas of space, time and interactions. We focus on the concepts and consequences of the theory of relativity: length contraction, time dilation, the relativity of simultaneity, the equivalence of mass and energy, new approaches to gravitation, and black holes. We also explore the impact of relativity outside science. Readings from Einstein, Minkowski, Holton, Kuhn and others. Meets the Critical Perspectives: Scientific Investigation of the Natural World requirement. Meets the Critical Perspectives: Quantitative Reasoning requirement. Meets the Critical Perspectives: The West in Time requirement.

A set of linked, one-block courses that must be taken together, with one instructor in each block; separate grades will be assigned for each block.

Details:
• PC 123 will involve several afternoon labs
• No Physics prerequisites required
Political Science- PS 150: Fundamental Debates on the Common Good

Blocks 1 and 2- Eve Grace

This two-block course fulfills the Critical Perspectives: The West in Time requirement.

There has always been a major controversy in the history of Western political philosophy over the question of the proper aims and foundation of political rule. Crucial to this debate is the question of the character and limits of a “common good” and, indeed, the question whether such a good can even exist. For if such a good exists, then a just or legitimate foundation for political rule is possible, whereas if it does not, in the end political rule may be nothing but force and fraud. Basic but competing perspectives, drawn from ancient, medieval, modern, and contemporary texts, will be examined, and emphasis will be placed on how the question of the “common good” continues to animate political debate as well as on its potential for shaping a student’s own moral and political outlook.

A two-block course with one instructor; one grade will be given for the course as a whole.

Details:
• 1 block may be counted as the elective tenth course for the Political Science major.
• There are a number of afternoon classes. Students will sometimes be asked to engage in group assignments outside of class in addition to the reading and writing assignments.
Political Science/Music- PS 101/MU 227: Great Ideas in Politics and Music

Block 1- PS 101: What is Politics?, Tom Cronin  
Block 2- MU 227: Topics in Music: Music and Society, Tania Cronin

This two-block course fulfills the Critical Perspectives: The West in Time requirement.

Block I is an introduction to the great ideas and debates of Western political thought from Plato and Thucydides to Machiavelli, John Locke, and Martin Luther King. What is power? What is justice? What is leadership? What is democracy? What is politics? Students will read several plays and original texts, view a few films, and discuss and debate competing theories of how people govern and are governed. PS 101 is a writing and discussion-intensive seminar.

Block II is an introduction to great masterpieces of classical music from Bach and Beethoven to Steve Reich and Philip Glass. MU227 does not require any background in music. Students will read and discuss a variety of theories about the political and cultural values expressed in music. How does music reflect the power structures of society? How does music create desire? How are the values of the Enlightenment or of totalitarianism or of democracy reflected in music? By the end of the block, students should have a deeper appreciation of selected masterpieces of classical music as well as insight into the ways music and society are connected. MU227 is a writing and listening-intensive course.

A set of linked one-block courses that must be taken together with one instructor for each block; a separate grade will be assigned for each block.

Details:
• This course serves, in a general way, as a gateway to both the Political Science and the Music major.
• Class meets from 12:30-3:15 PM during Block 1.
• No prior background in Music or Political Science required.
**Political Science/History- PS 203/HY 200: The Search for Islamic Order: Yesterday and Today**

Blocks 1 and 2: Robert Lee

*This course fulfills the Critical Perspectives: Global Cultures requirement.*

Since September 11, 2001, Americans have discovered that it is not easy to speak about Muslims in general or the Islamic world as a whole. How is it that a single set of revelations passed to Muhammad in the seventh century lends itself to so many interpretations and so many purposes? Is there an Islamic way of organizing society? Why do some Muslims insist that Islam offers a program for political action while others insist that religious belief has nothing to do with politics?

In the first block, the course examines the historical development of Islamic societies and orthodoxies. What was the nature of the Islamic state Muhammad established in Medina? How did the subsequent Arab Empires reflect and differ from that experience? In what atmosphere did scholars construct the legal system of Islam? How did the political order proposed by Shi‘ism differ from that characterized by Sunnism? What was the appeal of mysticism in both the Shi‘a and Sunni communities? To what extent did the Ottoman Empire, which brought together a significant portion of the Muslim world from 1300 until 1918, represent a new version of Islamic order?

The second block confronts the questions of order and disorder in the contemporary Muslim Middle East, examining the rise of the nation-state; the impact of imperialism, liberalism, and socialism; the blossoming of Islamist movements; the impact of modernism on the position of women in the Muslim world; and the relationship of Islamic doctrine to human rights, democracy, and violence. We will consider the political thought of several prominent Muslim intellectuals, including radical Islamists and liberals, and the prospects of new Islamist-led governments in Egypt and Tunisia.

*A set of linked one-block courses with a single instructor that must be taken together; separate grades will be assigned for each block.*

**Details:**
- Course will involve a planned field trip to the local mosque.
Psychology- PY 101: Introduction to Psychology: Enduring Ideas and Present Principles

Block 1: Kristi Erdal
Block 2: Tomi-Ann Roberts

This course fulfills the Critical Perspectives: Scientific Investigation of the Natural World (Lab or field) requirement.

This course will cover current empirical psychology, with an emphasis on enabling students to become not only discerning consumers of psychological research, but also to have hands-on experiences with developing theories, testing hypotheses and understanding correlational and experimental evidence. The first block will focus on psychology’s understanding of brain mechanisms, learning, motivation, and cognition. The second block will cover personality and social psychology, and finally delve deeply into the topic of emotion. (Meets the laboratory/field requirement for the natural sciences.) 2 units.

A two-block course with a unique instructor each block; one grade will be given for the course as a whole.

Details:
• This course serves as a gateway to the Psychology major.
• Both blocks, taken together, count as PY100, prerequisite for any 200-level and higher Psych courses.
• The course involves numerous labs, some in the afternoons.
Sociology- SO 100/SO 235 (FG 235): Thinking Sociologically / Sociology of Family

Blocks 1 and 2: Gail Murphy-Geiss

The second block of this course meets one unit of Critical Perspectives: Social Inequality requirement.

The course will look at family structures and relationships over time and across cultures with continued focus on the wider social contexts that affect families, especially industrialization, feminism, race, class, sexual orientation, and technology. What is family? How have our definitions changed? What social factors influence those changes? What are the current issues related to family, and what lies ahead? Is the family in decline or undergoing social change? The first block will explore sociological thinking in general, including basic theory and methods and will include an introduction to the terminology and themes in the field. The goal will be to provide the tools and set the context for deeper sociological analysis.

The second block will focus specifically on the sociology of families, especially the cutting edge issues of our time such as same-sex marriage, surrogate motherhood/sperm & egg donation, and international adoption. We will also give significant attention to domestic violence.

Assignments will include classic and contemporary readings, debates over controversial issues, as well as data collection in local family courts.

A set of linked one-block courses with a single instructor that must be taken together; separate grades will be given for each block.

Details:
- This course serves as a gateway to the Sociology major.
- Block 1 fulfills major prerequisites for Sociology as one of five required electives for the major and prerequisite for all subsequent courses in the major
- Block 2 fulfills major prerequisites for Sociology as one of five required electives for the major and for Feminist and Gender Studies as one of five required electives for the major or minor.
- This course carries a Community Based Learning (CBL) Tag. Block 2 includes a community based research project around the county court visits.
- The only afternoon commitments will be a library orientation session in Block 1 and one or two courtroom observations in Block 2.
- There will be field trips for courtroom observations made over three days in Block 2.
Southwest Studies- SW 175: The Southwest: An Introduction

Block 1: David Garcia
Block 2: Santiago Guerra

The two-block course meets either the Critical Perspectives: The West in Time, or Critical Perspectives: Global Cultures, or the Critical Perspectives: Social Inequality requirement.

Our course introduces students to our fascinating backyard by using diverse perspectives on the region's physical settings, histories, and cultures to explore the Southwestern United States. We will develop a set of interdisciplinary and intercultural approaches to answer important questions: how can we give context to current debates over immigration and the border? How can we both protect and use distinctive landscapes and cultural forms? How do water, altitude, and atmosphere shape the region? How does the past influence the present and future?

The course explores the complex place we call the Greater Southwest and the varied peoples who have lived, fought, traveled, written, raised families, farmed, and survived there. We will examine the strands of culture, both indigenous and imported, that intertwine in the Southwest beginning in the fifteenth century. The course asks how people have constructed and articulated a sense of place over time; we will explore the implications of how “place” manifests in the relationships people develop between themselves, the environment, and others.

The course will start with an examination of the deep past by looking at historical and anthropological records and the debates over whose voices get to define the region. We will then use a series of primary texts to examine the artistic and literary traditions of the region and assess the enduring impact of conquest. Our work will often consider the relationships between indigenous nations, the large Hispanic/Latino population in the region, and various Euro-American groups. Conflict, cooperation, and cultural blending among these groups, the various ways each group understands and affects landscape, and the ways in which land/nature has forged relationships within and between these groups are central concerns.

Students will do research on issues of concern to the region and will include their discoveries in a final 12-15 page essay.

A two-block course with one instructor; one grade will be given for the course as a whole.

Details
• This course serves as a gateway to the Southwest Studies major.
• The course will require attendance at some on-campus Southwest Studies afternoon/evening lectures.
• The course includes a one-week field trip during block 2 to a few significant sites.
Theater/Dance- TH/DA 100: Ritual, Theatre, Performance
Block 1: Tom Lindblade
Block 2: Ryan Platt

This two-block course fulfills the Critical Perspectives: The West in Time requirement.

This course surveys the history of theatre in the context of Western artistic and literary traditions. Students should expect to read and watch plays, but also to examine how theatre relates to philosophy, poetry, politics, and religion. Along the way, there are film screenings, field trips to attend performances, and interactive workshops led by department faculty on creative aspects of the discipline. In Block 1, the course begins by studying sacred rituals that influenced the origins of theatre in ancient Greece. It then considers forms of drama developed in succeeding eras, including medieval pageants, Renaissance masques, Shakespearian plays, and Restoration comedy. In Block 2, we look at a combination of contemporary and historical plays that address changes in the 18th and 19th centuries leading to the development of realism in modern theatre. It pays special attention to how modern playwrights and choreographers use or subvert realism in order to challenge ideas about gender, race, and nationality in art and popular culture, such as ballet, Disney’s animated musicals, and stand-up comedy. Works to be read include Tom Stoppard’s Arcadia, Henrik Ibsen’s Hedda Gabler, and David Henry Hwang’s M. Butterfly.

A two-block course with a unique instructor each block; one grade will be given for the course as a whole.

Details:
• This course serves as a gateway to the Theatre and Dance major.
• Both blocks, taken together satisfy 2 elective units.
• On several occasions, we will have workshops with department faculty. These events are not a regular part of the course.
• There will be field trips to two performances in Denver.