Fall 2007 MAP Course Descriptions

First-year students take a nine-hour MAP course in the fall. MAPS are an innovative, interdisciplinary approach to current themes and issues, each taught by a team of three dedicated faculty. MAPS combine topics from four broad areas: humanities, social science, science and creative expression in the arts. Each MAP merges two of these areas with the student’s English Composition course in a seamless nine-hour class that meets M/W/F from 9 – 11:50.

FYE 102-01 Having Our Say: The Role of Protest and Dissent in the American Experience (HUM/SOC)
Elizabeth O’Brien (HUM), David Myers (SOC), and Erin Smith (ENG)

This interdisciplinary course will trace the role of political protest and dissent throughout U.S history. We will examine historical perspectives beginning with the European migration in conversation with literary works of each era. In our examination of particular eras, we hope to define the specific kinds of protest and dissent, its effectiveness, and its long-term effect on the course of US history, literature and experience, in hopes of highlighting the importance individual and communal voices have in determining our course as a nation.

Texts will include, Harriet Jacobs, Incidents in the Life of a Slave Girl; Stephen Crane, The Red Badge of Courage and Maggie: A Girl of the Streets; Tim O’Brien, The Things They Carried; Sherman Alexie, Lone Ranger and Tonto Fist Fight in Heaven.

FYE 102-02 iText, Therefore iAm – Identity, Community, and Innovation (HUM/SOC)
Kevin Lavelle (HUM), Ed Maglisceau (SOC), Molly Vaux (ENG)

As you enter college, you bring with you expertise unknown to previous generations of college freshmen. You are the first to have grown up with email, cell-phones, and earplug music as commonplace. You are the first to be able to access global resources via the Internet from wherever you happen to be. You are also the first to come of age knowing the dark side of innovation—the effects of global warming and electronic surveillance, for example.

This course offers you the opportunity to explore the impacts of recent innovations on our psyches, the ways we live, the ways we connect—or don’t connect—with each other, and the prospects for our future. Through readings, discussions, scenarios, field trips, and creative projects, we will learn how new developments in communications, in problem solving, and in the ways we do business enhance our lives and how they limit them. We will examine underlying social values, ethical ramifications, and possible unintended consequences. We will also discuss the contributions of individual innovators in technology and business, such as Apple wizard Steve Jobs and Body Shop entrepreneur Anita Roddick, as well as the contributions of social activists, such as Wangari Maathai, whose Green Belt Movement has helped to curtail deforestation and desertification in Africa, and Muhammad Yunus, whose worldwide micro-lending system has enabled thousands to emerge from poverty.

FYE 102-03 Wanderlust - Travel Writing, Colonial Legacies, and Globalization (HUM/SOC)
Richard Kristin (HUM), Ali Arshad (SOC), and Erin Adair (ENG)

Where does the urge to travel come from? In travel we not only search for our own desires, but discover the hard truths of history, poverty, and struggle.

In this MAP, we read classic and new travelogues, view travel films, and study ancient and contemporary globalizations. Readings include a text in macroeconomics, Zen poet Basho’s
Narrow Road to the Deep North, and Steinbeck’s road trip in Travels with Charley. Readings go as far as the Indian Subcontinent and as close to home as Walden Pond. Jamaica Kincaid gives us a comical view of tourism from a “native’s” point of view. We explore the wanderlust of the human spirit, the insights possible from communicating with people whose lives are perhaps very different from our own, and the question of how we got ourselves into this place.

FYE 103-01 Let’s Talk about Sex - Art, Religion, and Literature (HUM/CE)
Olive Hinnant (HUM), Ron Picco (CE), and Margo Willbern (ENG)
This course focuses on the process of gender and sexual identification, and explores the ways we define and the words we employ in our search for an authentic self. We’ll begin by defining the basic terms of sex and gender. Are they the same? Are they different? We’ll continue by examining the impact of society, culture and the law on sexual identification and self-expression. The course will address such questions as what role does sexual identity play in the creative process? What is gay and lesbian art and literature? In what ways have social conventions, cultural customs and religious beliefs supported or subverted sexual diversity in the arts?

The goal of the course is to open a dialogue and give human voice to sexual and gender differences in the arts, religion and humanities. Readings may include Cunningham's The Hours, Gonzalez-Cruissi's On the Nature of Things Erotic, Steinberg's The Sexuality of Christ in Renaissance Art and in Modern Oblivion, Body and Soul: Rethinking Justice-Love and Maguire’s Sacred Choices: The Right to Contraception and Abortion in Ten World Religions.
*Please note that this course contains provocative materials.

FYE 103-02 Cinema and the Metaphysics of Personal Identity (HUM/CE)
Dara Fogel (HUM), Carole Evans (CE), and Staff (ENG)
Metaphysics is the study of the beliefs and structures that underlie our experienced reality. Cinema, as an art form and as popular culture, has historically engaged in the exploration of the human experience. This course will cover several metaphysical topics using selected films and philosophical texts to explore how our beliefs shape the way we create our identities and experience our world. Readings may include Plato’s The Cave, The Self by William James, works by the Existentialist Jean Paul Sartre, and Martha Nussbaum’s The Therapy of Desire. Films may include The Matrix, The Eternal Sunshine of the Spotless Mind, Crash, The Decalogue, 10 Questions for the Dali Lama, and Freaks Like Me. In addition to using film as “text” related to the metaphysical issues above, students will examine the formal elements of narrative, documentary, and experimental film genres.

FYE 105-01 Encounter with the Divine Feminine (SOC/CE)
Kate Greenway (SOC), Tina Le Marque-Denison (CE), Nancy Gray (ENG)
This cross-cultural, interdisciplinary course offers the student a personally meaningful encounter with the feminine face of God. Using writing, art, research, and deep discussion we will explore the ancient roots of feminine spirituality and examine the significance of the reemergence of the Divine Feminine in contemporary times. We will study the mysteries of the Black Madonna, the stories of the Greek goddesses, as well as deities from other European, Asian, and Indian myths pertinent to the development of the feminine soul.
In this course, art projects utilizing various media and creative writing assignments will be fully integrated with academic work. Although no artistic ability or experience is required or expected, full participation in the studio art process is a requirement of this course. Students will keep a journal which will include visual and written components. By the end of the semester, they will have produced an organized portfolio of their writing. Thoughtful, prepared participation in group discussion is an essential component of this class.

**FYE 105-02 Utopian Societies (SOC/CE)**
Lisa Adler (SOC), Don Kennell (CE), and Bill Potter (ENG)

In art, literature and philosophy, writers and artists have contemplated the “ideal society” or Utopia. From Bosch’s “Garden of Earthly Delights” to Pollock’s drip paintings, the utopian ideal has been a powerful artistic vision that continually finds new manifestation. Why is the utopian so important to the artistic imagination? In the work of modernist architects like Mies Van der Rohe and Gropius, we find the utopian vision made real. The new capital of Brazil, designed by Oscar Niemeyer, reveals the ambitions and limits of this modernist utopia. In addition, in cities like Mondragon in Spain and various intentional communities in the United States, people have tried to reconfigure their political economies in order to create a better society.

In this class, we will study the real and imagined utopias of human endeavor. In the studio portion of this class, we will study art historical precedents of the utopian vision and also create our own utopian vision in the form of a large-scale representation using drawing, painting, photography and collage.

**FYE 105-03 Food for Thought (SOC/CE)**
Carol Tyroler (SOC), Ajean Ryann (CE), and Brent Jarrett (ENG)

It is life sustaining, a form of cultural and artistic expression, a global megabusiness, a challenge to dieters, a source of comfort, and a symbol of both great prosperity and mere survival. The food people buy and consume reveals many things about cultural practices and shared values. Choices we make about food have consequences that impact the health of individuals around the world—and the health of Earth itself. Food has been revered and celebrated across time, from Moses to McDonald's and Martha Stewart, and it's also been a time-honored focus of creative exploration. This course surveys the interconnected nature of food within a broad economic, cultural, historical, and anthropologic framework. We'll use illustrated lectures, class discussions, critical readings and writing, and food-based studio creations to examine far-reaching and not-always-palatable roles that food plays in our lives.

**FYE 105-04 Unlocking the Creative Unconscious (SOC/CE)**
George Burris (SOC), Liz Tidrich (CE), and Ryan Leone (ENG)

In both our day to day existence and our deeper creative life, the unconscious mind exerts an overwhelming influence. In this course we will explore the creative relationship between the unconscious and conscious minds as it manifests in dreams, literature, and all forms of art. Along with the innate experience we all have with dreaming and the unconscious, we will learn the psychological insights of Sigmund Freud, C.G. Jung and others, and how this knowledge has led to a better understanding of the unconscious in both theory and practice. Particular attention will be paid to the imagistic quality of dreams and the unconscious as it relates to creative writing and
the visual arts, including motion pictures. To illustrate these ideas we will look at different artists throughout history, from Homer to Pablo Picasso, Pablo Neruda to David Lynch.

A special emphasis will be placed on writing and the unconscious. We will explore creative avenues such as poems and short stories. In addition to academic papers, students will be required to keep a dream journal. Remember, Freud called dreams the royal road to the unconscious. This deep connection between the world of the unconscious and the world of consciousness has been mined, explored, and expressed in every culture throughout time, in all artistic forms. Together, we will attempt to tap into the mystery and wonder that is the creative unconscious.

**FYE 106-01 The Nature of Nature (SCI/CE)**

Dave Johnson (SCI), Shelley Horton-Tripp (CE), and Deborah Weagel (ENG)

Join this first-year interdisciplinary MAP and explore the Nature of Nature. We will explore the biological world through the eyes of a visual artist, a contemporary poet and writer, and a biologist. Through directed readings, art studio practice, and biological study in the lab and field we will travel down the road of hands-on experience to examine who we are and what we're made of. From botanical illustration and observational drawing, to contemporary art issues and installation, students will learn and experience first hand biological function as well as its cultural significance and the nature of being.

We will read from authors such as Wendell Berry, Jim Harrison, Emily Dickinson, George Sand, Thomas McGuane, Bill Bryson, David Quammen, Henry David Thoreau.