

MALS Winter 2011 COURSE DESCRIPTIONS

□ *MALS 127: Independent Study* & □ *MALS 137: Thesis Research*, are offered every term. Enrollment is determined based upon completion of prerequisites, and committee approval. Please see student handbook or Departmental Administrator for further details.

MALS 234

Non-Fiction: Constructing a Narrative

(Creative Writing)

Instructor:

Tom Powers, *MALS*

The goal of the course will be to expand and refine the understanding of author identity -- the answer to the question raised by every piece of writing: who wrote this?

Students will be expected to write every week and to read everything that is submitted. There will be no other reading assignments -- just each other's work. Classroom discussion will focus on what makes individual pieces succeed or fail. In addition to the regular short weekly pieces of 3-4 pages, each student will be asked to write one longer piece -- 10 to 15 pages, which will be discussed at length in class.

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MALS 239: Poetry Workshop

(Creative Writing)

Instructor: Sydney Lea, *MALS*

LeaBaron@aol.com

Description:

This course will follow workshop format, with students submitting substantial weekly assignments that will be duplicated and considered before class hours by participants.

There are no length expectations for each submission, as some are prolific, others deliberate. A guiding aim will be to school workshop members with self-critical tools to apply toward future efforts in the art of poetry. All approaches and aesthetics are welcome.

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MALS 276: America In The 1970s

(Cultural Studies)

Instructor: Julia Rabig

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Description:

The 1970s witnessed the “oil crisis” that had Americans lined up for gas, the “crisis of spirit” diagnosed by President Jimmy Carter, and the celebration of narcissism evoked by the “Me Decade.” While the 1970s has long been ignored by scholars, it was the very decade in which far-reaching changes brought about by the political resistance and cultural upheaval of the 1960s took hold in enduring and unexpected ways. Radical activists of the 1960s sought to translate their movements—feminism, black power, sexual liberation—into institution, myth, and legislation. At the same time, the New Right developed the cultural politics and grassroots strategies that would yield victory in the 1980s. From the foreign policy of the late Cold War, to growing fears of terrorism, to experiments in financial deregulation, the developments of 1970s are crucial to understanding the late 20th century. Students in this course will critically reappraise this decade of financial deregulation, government devolution, and personal introspection. Assignments include brief response papers, a review essay, a film review, and a major research paper.

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MALS 278

Surrealist Photography and Culture: The Body, the City, and Desire

(Cultural Studies)

Instructor: Richard Stamelman, COLT

Richard.H.Stamelman@Dartmouth.EDU

Description:

The course will examine the cultural interaction between the surrealist and the photographic from the beginning of the surrealist movement in the early 1920s. With its power to capture the immediacy of the ephemeral moment, to represent the coexistence of the ordinary and the magical, to capture the wonder of the everyday city, and to offer new configurations (and disfigurations) of the human body, photography became the surrealist art par excellence. We will first study the history of the classic, foundational nineteenth-century-to-early-twentieth-century

photography of William Fox Talbot, Nadar, Eugène Atget, Karl Blossfeldt, and August Sander. This will be followed by an examination of the surrealist-inspired and urban-focused work of Man Ray, André Kertész, Brassáí, Marcel Duchamp, Claude Cahun, Meret Oppenheim, Lee Miller, Hans Bellmer, Cartier-Bresson, and Willy Ronat, which will be analyzed in conjunction with those surrealist novels, poems, and theoretical texts, in which poetic word and photographic image coexist. Theoretical studies of photography will be discussed in detail as well, including Roland Barthes's important study of photography (*Camera Lucida*) and other critical essays by Walter Benjamin, Italo Calvino, Rosalind Krauss, Ian Walker, Susan Sontag, and others. The class will also consider the surrealism of postwar fashion photography by Helmut Newton, Guy Bourdin, Deborah Turbeville, and Melvin Sokolsky and Gregory Crewdson's hyperrealist images of a surrealist suburban America.

Required Texts:

- Barthes, Roland. *Camera Lucida: Reflections on Photography*. Trans. Richard Howard. New York: Hill & Wang.
- Bradley, Fiona. *Surrealism*. Cambridge / London: Cambridge UP / Tate Gallery, 1997.
- Breton, André. *Nadja*. Trans. Richard Howard. New York: Grove Weidenfeld, 1960.
- *Eugène Atget*, essay by Ben Lifson, "Masters of Photography" series. New York: Aperture.
- *Man Ray*, essay by Jed Perl "Masters of Photography" series, no. 8. New York: Aperture.
- Sontag, Susan. *On Photography*. New York: Farrar, Straus and Giroux, 1977.

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MALS 279: The Afghanistan Syndrome: Oil, Drugs and Security in the Struggle for Global Power

(Globalization Studies)

Instructor: Justin Rudelson

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Description:

Afghanistan is the nexus of a new "Great Game" in Central Asia where Western and Eastern powers collide over oil and gas pipelines, Islamic fundamentalism of the Taliban and other militant groups, the global opium trade, and efforts to prevent the rampant spread of HIV/AIDS. With the 9/11 attacks the United States, guided by an American exceptionalism reminiscent of the Vietnam War, embarked on a global war on terror intending to destroy Al Qaeda's base in Afghanistan and Pakistan, crush the Taliban, and create a democratic government in Afghanistan.

For over two thousand years, great powers have fought to control Central Asia and the Silk Road nearly always with bloody results. In the "Great Game" played out between Russia and Great Britain for domination of the region in the late 19th century, Afghanistan served as both a buffer and graveyard, a lesson the Soviet Union forgot and that ultimately doomed its empire. What is it about Afghanistan's society and culture that lures great powers in with thoughts that they can "get it right this time" despite the lessons of centuries of bloodshed? This course examines the motivations and strategies of the major powers in this struggle for global power. We focus on the historical background of Central Asia to understand the current situation and potential geopolitical implications of various scenarios. We undertake an in-depth analysis of Afghanistan's role as the nexus of this present struggle that the United States, like great powers before, is perhaps disregarding at its own peril.

Textbooks and Sources (preliminary list):

Kleveman, Lutz: *The New Great Game: Blood and Oil in Central Asia*. Atlantic Monthly Press, 2003

Rudelson, Justin: *Oasis Identities: Uyghur Nationalism along China's Silk Road*. Columbia UP, 1998

Barfield, Thomas: *The Nomadic Alternative*. Prentice Hall, 1993.

Rashid, Ahmed. *Taliban: Militant Islam, Oil and Fundamentalism in Central Asia*. Yale, 2000.

Rashid, Ahmed. *The Resurgence of Central Asia--Islam or Nationalism?* Zed 1994

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MALS 360

The Political Culture and Morality of a Market System

(Globalization Studies)

Instructor: Evelyn Gick, *Economics*

Description:

The goal of this seminar is to offer a thorough introduction into the concept of market systems. The focus of the seminar is the historical development of markets as institutions. We will analyze individual behavior in a market system from the philosophical context of the times. Since Adam Smith, philosophers and social scientists have shaped economics as a science. Their concepts will be treated in detail, permitting to unravel the concept of morality of markets as a

central one in the long tradition of moral philosophy, state philosophy, and economic thought, which is to be traced back to ancient times, not unlike the concept of globalization. Today, the question of morality of market systems has been reduced to issues of poverty in underdeveloped countries as well as on income inequality in industrialized countries. The seminar aims at discussing the morality of a market system using a philosophical background together with offering a current perspective on the issue. In unifying philosophical concepts and newer observations, the course aims at delivering a thorough insight into the political culture and the morality that characterize market systems.

- 1. Preparation and participation.** This seminar is primarily based on reading and discussion thereof. Thus, students are expected to do all the readings, and to thoughtfully reflect on them in preparation for an active participation. To facilitate this, students will post their impression and questions (max. one page) on Blackboard to make them accessible for the class. The due date for this is 10am the day before class.
- 2. There are 5 short reaction papers** (3 to 5 pp) after each unit. The reaction paper should not be a summary of the readings, but instead a critique of the materials. Therefore, they provide an opportunity to compare or contrast the main points the authors make. The students might identify contradictions, puzzles or problems in readings. The response papers are due on Sunday at midnight after the unit has been discussed. There is no exception from this rule.
- 3. Seminar discussion facilitator/leader.** Students will build groups (one group per unit). One student will be a facilitator for a particular class. The task of the group includes a careful reading of the participants' postings on Blackboard. The group's facilitator will present the group's answers and thoughts to the questions raised by the class. A short presentation of the underlying theory should be presented. The group in charge will raise at least three questions for discussion in class. Questions and answers have to be emailed to me by midnight before class.
- 4. Seminar paper.** It is based on a topic related to the themes of the class. A short paper proposal is due in week 3. This proposal includes a brief statement of the topic and a tentative bibliography. Time permitting, students will give an oral presentation on their papers in the last weeks of the seminar. The final paper has to be handed in to me in the 8th week. The paper should be 10 to 15 pages long (without the bibliography). In the final paper should be included: the proposal (with my comments), and the final paper.
- 5. The final grade** will be composed of:
 - Active participation including posting of questions and impressions on Blackboard. (20 points)
 - Discussion facilitation (20 points)
 - Reaction papers (30 points)
 - Final paper (30 points)