

# MALS

## Summer 2009

### 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 120: Summer Symposium**  
*“The Politics & Culture of the Great Depression”*  
(MALS Curriculum Requirement)

**Instructor: Don Pease**

**Schedule:** Wednesdays, 4:15 – 6:30pm

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**MALS 130: Research Methods and Writing: From the Idea to the Text**  
(MALS Curriculum Requirement)  
(Acceptable symposium substitute)

**Instructor: Klaus J. Milich**  
[Klaus.J.Milich@Dartmouth.edu](mailto:Klaus.J.Milich@Dartmouth.edu)

**Schedule:** Fridays, 9am – 12 Noon

**Description:**

If you ask a neuroscientist, a philosopher, an historian, a sociologist and a literary scholar what, for example, the term “work” means in their discipline, you will receive very different answers because each definition depends on the specific disciplinary discourse. Hence, writing a research paper necessitates not just a personal opinion about a given topic but awareness about the scope and research methods of the discipline in which one is engaged. The goal of this workshop is to make students aware of their own approaches to help them develop their framework for interdisciplinary inquiry. Discussions will address the following questions:

- What distinguishes scholarship from other forms of knowledge production (media, encyclopedias, etc...);
- How to distinguish acknowledged fact from scholarly interpretation;
- What it means to read and write “critically;”
- How to turn everyday notions and experiences into scholarly questions and why framing the right question is as important as the answer;
- How research strategies and different forms of systematic thinking help us at working places outside the academe.

This workshop will also cover methods of practical implementation, skills and strategies to obtain better results in research and class performance. Students will be asked to bring in examples of their current course work, or initial ideas for their thesis in order to practice how to plan/carry out research and to build up an argument. They will learn how to apply different tools such as excerpts, protocols, reports, summaries, or charts that help them to prepare a presentation, or to write a paper/thesis.

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**MALS 205: Literary Non-Fiction**  
(Creative Writing)

**Instructor: Barbara Kreiger, MALS**  
[Barbara.S.Kreiger@Dartmouth.EDU](mailto:Barbara.S.Kreiger@Dartmouth.EDU)

**Schedule:** Thursdays, 4:30 – 7:30pm

This course is aimed at those with a special interest in non-fiction creative writing. (e.g., memoir, travel, nature) Writing experience is preferred, but is not a prerequisite. What is required is a commitment to the imaginative exploration of experience and a serious desire to devote oneself to the writing process.

**Readings may include:**

- Alain de Botton “The Art of Travel”
- Jan Morris “Trieste and the Meaning of Nowhere”
- Eudora Welty “One Writer’s Beginnings”
- Maxine Hong Kingston “The Woman Warrior and China Men”
- Bruce Chatwin “The Songlines”
- Annie Dillard “Pilgrim at Tinker Creek”
- Andre Aciman “Out of Egypt”
- Xavier de Maistre “A Journey around My Room”
- Katharine Butler Hathaway, “The Little Locksmith”
- Diane Ackerman, “A Natural History of the Senses”

# # # # #

**MALS 226: Screenwriting**  
(Creative Writing)

**Instructor: Bill Phillips**  
[William.F.Phillips@Dartmouth.EDU](mailto:William.F.Phillips@Dartmouth.EDU)  
81 Mascoma Street #1, Lebanon, NH 03766  
h: 603 381-6724  
o: 646-2470

**Schedule: Tuesdays, 5:30 – 8:30pm**  
**Office Hours:** 220 Clement Hall

**Description:**

One should emerge from this course with 1) the first draft of a professional-quality feature length screenplay and 2) the knowledge of how to do subsequent revisions. No previous creative writing experience is necessary.

Whether your idea is "commercial," "artistic," or "personal" will not matter in terms of the focus of this course, but we will be concerned with your producing something that will hold up to professional scrutiny. We will emphasize the following: 1) a comprehensible story with a beginning, middle and end 2) a sympathetic protagonist 3) a worthy antagonist 4) an appropriate "love-interest" (if any), 5) how to keep your story a "page turner," so the reader will want to keep going; 6) proper format and length (100-120 pages) and absence of typos, 7) originality of premise and dialogue.

Since you will be expected to write an entire first draft of a feature script within this course, it behooves you to be somewhat prepared. It would help if you have a story in mind, a protagonist, a worthy antagonist, a love-interest (if appropriate), and at least an idea of your beginning, middle and end. It also really helps to have at least 30 situations (scenes) to string together to support a feature-length film. We will go over all of this in class, but if you get a head start on your thinking, it will be a tremendous help to you. I can also make available some hand-outs ahead of time that might assist you in this work.

# # # # #

**MALS 268****Democracy and Revolutions**

*(Globalization Studies)*

**Instructor:**

**Misagh Parsa**

[Misagh.Parsa@Dartmouth.EDU](mailto:Misagh.Parsa@Dartmouth.EDU)

**Schedule:** Mondays & Wednesdays, 1 – 3pm

**Description:**

Large-scale transformations such as democratization and revolution have greatly affected the nature of modern social, economic, and political systems throughout the world.

This course will begin with an analysis of various social science theories of democratization and revolution and then apply them to a few specific countries that underwent revolutions in the twentieth century.

Finally, the course will critically evaluate the outcomes of democratization and revolution in the contemporary world.

**MALS 272**

**Containment Culture**

*(Globalization Studies)*

**Instructor:**

**Alan Nadel**

[alan.nadel@uky.edu](mailto:alan.nadel@uky.edu)

**Schedule:** Tuesdays & Thursdays, 2 – 4pm

**Description:**

This course will look at the American foreign policy of "Containment" (1948 - 1989) in a cultural context, by considering two areas on the globe—Cuba-Central America, and Germany—at three historical moments: the decade after WWII, the early 1960s, and the 1980s—to understand how global issues were construed in the American and non-American imaginaries. We will look at NSC documents, speeches by Truman, Kennedy, Reagan, Castro, and Khrushchev, among others, as well as journalistic accounts, American and foreign films, and historical documents.

There will be two short papers (c. 900 words), one longer paper (c. 2500 words), a non-graded oral report, and an annotated bibliography.

# # # # #

**MALS 273**

**Fat Boys, Nipple Rings, and Dying Young: Cultural & Psychological Perspectives on Children's Health**

*(Cultural Studies)*

**Instructor:**

**Peter Rodis**

[Peter.T.Rodis@Dartmouth.EDU](mailto:Peter.T.Rodis@Dartmouth.EDU)

**Schedule:** Mondays, 4 – 7pm

**Description:**

This course assays to set the illness/health of US children & adolescents within frameworks that prioritize cultural & psychological analyses of these phenomena. Illness is, of course, real & physical, a facet of biological existence. But illness undeniably has cultural & psychological dimensions, as well; it is, in other words, an experience that is colored by—and in some cases determined or altered by—how it is perceived, experienced, valued, conceptualized, moralized about, and otherwise endowed with social & personal meaning. Whether we are talking about acne (which is biologically of minor importance, but a potent psychological event) or cancer

(which is a major biological threat but something that US culture sacralizes in children), non-biological factors enter into the experiencing & treatment of illness. In this course, the focus will be primarily on pediatric illness, with our examinations of "sick kids" yielding insight into such matters as the current cultural construction of childhood & adolescence, nature vs. nurture, the evolving discourse on disability, and the epistemologies and emotional worlds of young people.

Topics considered in this course include but are not limited to:

- \* Children, power, & powerlessness
- \* Bipolar Disorder, "fashion" in illness, and the far reaches of individual freedom
- \* Life as a fat kid. According to the Surgeon General, more than 12.5 million children are overweight or obese. This makes up more than 17 percent of people between two and 19 years old.

Why?

- \* Who heals & who doesn't?: The psychology of recovery from illness
- \* The child's experience of the body.
- \* The adolescent's experience of the body.
- \* Freud, Bakhtin, Foucault, & DeSade: The languages of the body.
- \* "Ugly": scarification, tattooification, body piercing, & the transcendence of taboo
- \* Suicide: the third leading cause of death among US adolescents.
- \* Skin, its disorders, and the quest for beauty
- \* AIDS. To what extent is this disease considered a marker for illicit sex, shame, poverty, racialization, & moral turpitude?
- \* The cult of cancer.

Generally, the treatment of each topic will involve readings in literary/cultural theory, ethics, sociology, medicine, & psychology; each will be centered in at least one case study; and each will include film, literature, art, or music that is relevant to the topic.

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### **MALS 303**

#### **Latin America and the Caribbean: Race, Discourse and the Origin of the Americas**

*(Cultural Studies, Globalization Studies, Interdisciplinary)*

#### **Instructors:**

**Raul Bueno**

[Raul.Bueno-Chavez@Dartmouth.EDU](mailto:Raul.Bueno-Chavez@Dartmouth.EDU)

**Keith Walker**

[Keith.L.Walker@Dartmouth.EDU](mailto:Keith.L.Walker@Dartmouth.EDU)

**Schedule:** Mondays & Wednesdays, 10am – 12Noon

#### **Description:**

The Martinican writer Edouard Glissant asserts that the West is not in the west, rather the West is a project. Starting with a consideration of Columbus's "Letter to Santangel" and the reporter Caminha's

letter from the Brazilian coast to the Portuguese King Manuel, through the European Enlightenment, the concept of Manifest Destiny and the Monroe Doctrine, one aim of this course is to delineate the vision, project and worldview at the origins of social, political and race discourse and tensions in the Americas today.

From Christopher Columbus' journey accounts to Aime Cesaire's "Discourse on Colonialism", from early indigenous accounts of the Conquest to 1994 Guatemalan Nobel Prize winner Rigoberta Menchu's testimony on modern colonization writings have justified or condemned the colonization of the Americas. The course will focus on the Caribbean and Latin America and the challenges that beset attempts at definitions of these dynamic socio-political economic cultural realities. Our primary activity will be a close reading of representative letters, testimonies, novels, histories, poetry, films and essays from and about the Caribbean and Latin America.

Works, authors and essayists to be considered include:

- S. Wynter: "1942: A New World View".
- V. Mudimbe, "Romanus Pontifex".
- A. Nunez Cabeza de Vaca: Castaways.
- R. Thornton: "North American Indians and the Demography of Contact".
- Leon-Portilla: The Broken Spears.
- Richard Pena: "How Tasty was my Little Frenchman".
- CLR James: Black Jacobins.
- A. Carpentier: Explosion in a Cathedral.
- R. Gonzalez Echevarria: "Socrates Among the Weeds".
- Frantz Fanon: "Black Skin, White Masks", "The Wretched of the Earth".
- B. Pastor: "Carpentier's Enlightened Revolution/ Goya's Sleep of Reason".
- E.B. Burns et. al. "History in Brazilian Cinema".
- A. Cesaire: Discourse on Colonialism.
- A. Cesaire: A Tempest.
- R. Fernandez Retamar: Caliban.
- Mariategui: Seven Interpretive Essays: "The Problem of the Indian".
- Arguedas: Deep Rivers.
- Andrade: "Cannibalist Manifesto".
- A. Cesaire: Notebook of A Return to My Native Land.
- Damas: Pigments, Black Label.
- J. Sanjines: "Revolutionary Cinema: The Bolivian Experience".
- Menchu/Debray: I Rigoberta Menchu.
- Elzbieta Sklodowska: "Testimony and Ventriloquism".
- E. Glissant: "Creolization in the Making of Americas".
- A. Benitez-Rojo: "The Polyrhythmic Paradigm: The Caribbean and the Postmodern Era".
- Randal Johnson: "The 'Romance-Reportagem' and the Cinema: Babenco's Lucio Flavio and Pixote".
- Skarmeta: Watch Where the Wolf Is Going.
- Selected texts from Gerard Etienne, E.K. Brathwaite, George Lamming, Jamaica Kincaid, Jan Carew.

▪ **FILMS:**

- Nelson Pereira dos Santos' How Tasty was my Little Frenchman.
- Euzhan Paley: Sugar Cane Alley.
- Gillo Pontecorvo's Burn!
- Sanjines: Blood of the Condor.
- Hector Babenco's: Pixote.

# # # # #

**MALS 318: Introduction to Cultural Studies - Graduate**

*(Cultural Studies/Interdisciplinary)*

**Instructors:**

**Donald Pease**, MALS

**Patricia McKee**, English

**Schedule:** Tuesdays & Thursdays, 10am – 12Noon

**Description:**

Perhaps because of its capacity to cut across social and political interests and transgress disciplinary boundaries, Cultural Studies has provoked highly contradictory descriptions of its politics and academic location. Cultural Studies has been described as the academic location where the politics of difference -- racial, sexual, economic, transnational -- can combine and be articulated in all of their theoretical complexity. It has also been depicted as an academic containment strategy designed to tame cultural otherness through the universalization of the "idea" of culture and the resistance to theory. In this course we shall analyze the work of scholars -- bell hooks, Douglas Crimp, Janice Radway, Paul Gilroy, Stuart Hall, Homi Bhabha, Andrew Ross, Meaghan Morris, Elsbeth Probyn, Michael Warner, Rey Chow, Cornel west, Kobena Mercer, Judith Butler, among others -- who explicitly reflect upon the importance of conceptualizing and defining this diverse and often contentious enterprise. In addition to examining the social and institutional geneology of the field, we shall deploy disparate methodological practices developed within the field of Cultural Studies to analyze a range of cultural artifices including: film noir, television soap operas, rap music, Hollywood blockbusters, borderlands discourse, whiteness studies and postcolonial theory.