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 Ethics and Politics of Drone Warfare

Schedule: Wednesdays, late afternoon, time and place TBA

# # # # #

MALS 130: Research Methods (Symposium Substitute)

Instructor: Klaus J. Milich

Schedule: Tuesday, 12:00 to 2:00

Description:
Writing a research paper requires the knowledge of the scope, the genesis, and the methods of the discipline one is engaged in. The goal of this workshop is to make students aware of their own approaches to help them develop their own research projects. It will cover methods of practical implementation, skills and strategies to obtain better results in research and class performance. Apart from learning how to apply and integrate different genre such as excerpts, protocols, reports, summaries, or charts that help preparing a presentation, writing a paper, or finishing a thesis, discussions will address the following questions:

- What distinguishes scholarship from other forms of knowledge production (media, encyclopedias);
- What research means in the sciences and in the humanities, and how individual disciplines produce knowledge;
- What it means to read and write “critically;”
- How to distinguish “scientific facts,” from “producing meaning,”
- How to turn individual observations and experiences into viable scholarly projects and why framing the right question might be more important than the answer;
- How research strategies and different forms of systematic thinking might be helpful at working places outside the university and beyond scholarly projects.

In order to practice how to plan or carry out research and how to build an argument, students will be asked to bring in their own work in progress, be it an initial idea for a final paper, a proposal for an independent study, or a chapter of their thesis.

# # # # #
MALS 226: Screenwriting (CW)

Instructor: Bill Phillips
  William.FPhillips@Dartmouth.EDU
  251 Cowshed Trail, West Windsor, VT 05089
  cell: 603 381-6724 h: 802 484-3780 o: 646-2470

Schedule: Mondays, 5:30-8:30

Location: 230 Visual Arts Center (the new bldg.) Eventually we will move to “the western lantern,” which is the lounge over the spider sculpture. 315 Wilson Hall (the studio, upstairs)

Office Hours: 215 Wilson Hall, Mondays 2-4

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) and 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 30-40 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 handouts ahead of time that might assist you in this work.

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MALS 245: Non-Fiction – Personal Essay (CW)

Instructor: Barbara Kreiger

Schedule: Tuesday, 5:30 to 8:30

Description:
This course on the personal essay concentrates, not surprisingly, on a highly individual point of view. The essay may include both narration and reflection, but it is generally limited in scope and focuses on a single impression or idea. Attention will be devoted to the complex, often ambiguous, nature of experience, and the use of reflection in making even the smallest observations memorable.

We will emphasize the short form, though length is not built into the definition, and those who want to explore the longer essay will have an opportunity to do so.
Class time will be devoted to both student and published work, the latter intended to offer a variety of approaches and goals.

**Text:** The Art of the Personal Essay, ed. Phillip Lopate
Other material to be placed on reserve

# # # # #

**MALS 280: Legitimacy of Global Modernity (GS)**

**Instructor:** David Peritz, *Sarah Lawrence College*

**Schedule:** Tuesday/Thursday, 9:00 to 11:00

**Description:**
What are the main sources of social order in an increasingly global world (dis)order? We reside at the far end of vast, rapid and complex processes of social transformation referred to as modernization. These processes include the development of new ways of organizing economies, politics, culture, and society—the fundamental building blocks of human communities. One central issue addressed in this course is the worth or legitimacy of modernity. Which of the institutions and ideas that structured and guided processes of modernization are worth defending or reforming? Which should be rejected? Or should we reject them all and instead embrace a new, post-modern political epoch? To approach these questions we will focus on the market economy, the nation state, discipline and discourse, and we will read from the giants of modern social theory: Smith, Marx and Weber, Tocqueville and Mill, Foucault and Habermas. Processes of modernization also draw more and more persons and societies into the net of interconnectivity, mobility, and hybridity that we refer to as globalization. Understanding modernity as inherently global, originally imperial, and now increasingly post-colonial raises a further set of issues. Once we are attentive to the roles played by colonial domination and racial exploitation in generating modern social orders, does this fundamentally alter our verdict on these processes? What are implications of the fact that many of the tools of resistance to Western imperialism and domination seem to have been forged in the process of modernization itself? Does the Eurocentrism of the tradition of modern social theory invalidate its central concepts and insights? Or can they be reformulated in a way that divorces their critical power from the prejudices that informed their elaboration? Are ‘Europeans’ increasingly ‘provincialized’ as Western political, social and epistemic hegemony declines in an ever-more global world? This course tackles these issues in tandem. It pairs some of the most important modern social theorists with some of their most trenchant global and post-colonial critics, exploring several dimensions of the interchange between ‘the West and the rest’ and in the process throwing into sharp focus the question of the legitimacy of global modernity.

**Required Reading:**

- José Casanova, *Public Religions in the Modern World*
- Dipesh Chakrabarty, *Provincializing Europe: Postcolonial Thought and Historical Difference*
- Michel Foucault, *The History of Sexuality: An Introduction*
- Ann Laura Stoler, *Race and the Education of Desire*

# # # # #
MALS 318: Cultural Studies (CS, I/D)

Instructors: Donald Pease and Winfried Fluck
Schedule: Mondays/Wednesdays, 12:00 to 2:00pm

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 genealogy of the field, we shall deploy disparate methodological practices developed within the field of Cultural Studies to analyze a range of cultural artifacts including: film noir, television soap operas, rap music, Hollywood blockbusters, borderlands discourse, whiteness studies and postcolonial theory.

# # # # #

MALS 361: Global Media and Culture (CS, GS, I/D)

Instructors: Ronald Edsforth and Joanne Devine, Skidmore College
Schedule: Monday/Wednesday, 9:00 to 11:00

Description:
This course provides students the opportunity to study, discuss, and write about global media and the transformation of cultures and relations between peoples since the 1980s. Although most historians argue that globalization is an old process that began with the establishment of inter-regional trade many centuries ago, they agree with other social scientists who see this most recent phase of globalization as qualitatively different from earlier stages of the process. The most important of these changes is the development and diffusion of new global media. Indeed it seems fair to say that what most people mean when they use the word “globalization” today would not exist without the new global media.

We begin the term by examining various conceptual discourses about the character and meaning of globalization, the media, and cultural change and survival. We then explore the recent rise of global media with special attention paid to technological innovations, transnational corporate consolidation, and political deregulation. In the second half of the term the seminar focuses its attention on more specific cases of the cultural impacts of the new global media in both rich and less developed countries.

Learning Objectives:
By the end of the term, students in the seminar should

a. have a basic understanding of the process of “globalization”
b. be able to identify the ways commerce, information, and culture interact in the current global era

c. understand the structure and influence of global media

d. be familiar with the economic and technological developments that promote the globalization of media

e. understand the controversies over the nature and meaning of the interaction between local cultures and global media and other global institutions

f. understand and be able to assess the claims that global media are producing transnational cultural values.

**Seminar requirements:**
This is not a lecture course. To be successful, all members of the seminar have to participate in discussions of course materials. Students are required to finish assigned readings and videos as preparation for in-class discussions. Readings include several required books, as well as articles that are available on-line. Videos include documentary and feature films on reserve at the Jones Media Center. Participation in discussion will count for 20% of the final grade.

Students will sharpen their critical understanding of the course materials by writing a series of short (1000 words) response essays. These essays will be due each Monday of the term. This writing component of the course will count for 80% of the final grade.

**Legend:**
(CW) Creative Writing
(GS) Globalization Studies
(CS) Cultural Studies
(I/D) Interdisciplinary