Montserrat Seminar Descriptions
2008/2009

The Montserrat program is grouped into five different thematic clusters: Core Human Questions (C); The Divine (D); Global Society (G); The Natural World (N); and The Self (S). Each cluster contains seminars examining the theme from a variety of perspectives.

Core Human Questions

MONT 100C

Force and Freedom (fall)

That violence was a central feature of slavery times, of the Reconstruction period, and the Jim Crow era is a matter about which there can be little doubt. A photograph of the scarred back of a slave or a lynch mob's cultivation of its strange fruit, an African American body hanging dead in a tree, might tell one sort of history of oppression; might tell one sort of truth about black victim-hood. But is that truth a complete one or historically accurate? Can the power of violence be so overestimated as to reduce the past to simple tragedy?

This course will use autobiographies and biographies to examine the purposes of violence in the 19th century, violence's reach and its limitations as it was conceived of and experienced by slaves and masters, free Negroes and abolitionists in the antebellum era; by the freedmen and their allies in the Reconstruction era and afterward. Attention will also be given to violence as a weapon of the weak as seen in slave resistance, opposition to the Ku Klux Klan and to lynching.

MONT 101C

American Lives: Losing (spring)

While it is axiomatic that "Americans love a winner" and that "history is written by the victors," a not so small library could be filled with the stories of the 20th centuries 'losers': the dissenting voice, the prophet without honor, the dropout all beckoning to us from down a road not taken.

This course will use autobiographies and biographical studies, as well as fiction, to examine the truths that emerge from taking a different path: leaving the mainstream, charting one's own course, dropping out. Or simply failing, and that failure leading to a reevaluation of the meaning of both one's own life and American success, itself. Objects of attention include stories of conversion (the Trappist monk Thomas Merton and Malcolm X), the young man brought low (Holden Caulfield in J.D. Salinger's *Catcher in the Rye* and the unnamed protagonist in Ralph Ellison's *Invisible Man*), the tragic view of African American lives (many examples including Richard Wright's *Uncle Tom's Children*) and how this is challenged by the actual lives of the people. Special attention will be paid to the idea of African American martyrdom, seen in the lives of Martin Luther King and Black Panther Huey Newton, as well as others, and the way in which these lives comport with Christian ideas of martyrdom as the ultimate snatching of victory from the mouth of defeat.

MONT 102C

Truth, Vision, and Integrity (fall)

To be "true to yourself," it would seem, you must first know who you are. To live or act with integrity requires that one be truthful in dealing with oneself as well as others—that one look inward as well as outward. In the fall semester, we shall explore the kind of vision that is involved in living an authentic life. What does living truly have to do with seeing truly? What does seeing truly have to do with seeing (and acting) justly? What does it really mean to be "oneself"? How is personal integrity related to social or political integrity? Can one be an authentic individual outside of an authentic (or truthful) society? What does it take to see oneself or others as they truly are? What does it take to see the truth for what it is? These and related questions will be at the center of our attention as we read works by Plato, Thoreau, Emerson, Freud, Nietzsche, and others.

MONT 103C

Beyond Words: The Art of Truth (spring)

It is one thing to know the truth. "Telling" the truth involves something more. In a famous analogy, Plato compares seeing the truth to looking at the sun. Such visions can be blinding. How, then, does one communicate, or describe, what one sees? How does one relate this truth to other people if they are unable (or unwilling) to see it? This semester, we shall explore the profound challenges involved in "telling the truth." In particular, we shall consider the idea that telling the truth is not just a science but an art, and that it is only through art that the deepest truths—the ones that matter most to us—are revealed. How does one tell the truth artfully, if art is associated with fiction? How does one say what is "beyond words"? These and other questions will be contemplated through works of literature and philosophy, as well as painting and music.

MONT 104C

Truth, Freedom, and Selfhood (fall)

At least since Socrates, many philosophers have encouraged human beings to live an examined life—to *think* about how we live, to reflect on our choices, and live authentically rather than allowing ourselves to be defined by external pressures or convention. To achieve this ideal, we have to be willing to seek—and face—the truth about ourselves and our world. We must be willing and able to do this, we are told, in order to be free. How, then, does one seek the truth about oneself, if the self is the one doing the seeking? Can we be objective in our search for self-knowledge? Does it matter? Furthermore, we learn to be ourselves within a broader social context that we do not choose. Must the true self be defined *against* this backdrop, in opposition to it? Are other people simply an obstacle to our quest for selfhood? Finally, is the true self something we discover, or something we create? What notion of freedom is lurking in all these questions? Drawing on philosophy, literature and social science, we shall explore these and other related issues.

MONT 105C

Transcending the Self (spring)

Is the human quest for self-knowledge distinct from, or connected to, the human quest to understand the whole order of things? Socrates thought they were inextricably connected, but more recent philosophers deny that there is any universal

moral order or any "whole" for us to know. Does the very possibility of a transcendent truth curtail human freedom, or amplify it? How might we experience it, if it is there to be experienced? Is it a matter of exercising our rationality, or pursuing our passions—or both? Is it somehow possible to "break through" to a realm that is categorically different from the everyday world? If so, would ordinary life be suddenly diminshed insofar as it pales in comparison, or would it be newly infused with meaning? Why is transcendence such a *struggle* for human beings? Are other people simply an obstacle to this quest? Can we *explain* (to others, and even to ourselves) what it is we are looking for, why it matters, and how one might get there? What do different modes of inquiry and expression (from philosophy and social science to painting and poetry) have to teach us as we explore the relationship between the deepest truths and the highest human freedom?

MONT 106C

Food: What is It? (fall)

There certainly is a lot of stuff out there for us to eat. But what is it, really? On an airplane, it is customary to be asked whether we want meat or fish. At a supermarket they call it salmon. At a fine restaurant or specialty store, we might ask for a Scottish Farmed Salmon. A nutritionist could suggest us to eat omega-3 oils. It's all the same stuff, one might think, but it goes under different labels. To what extent do labels tell the truth about food? And, is there a truth to be told about the taste of food? During the course, we will examine different ways to conceive the identity of a food as found in ordinary language, laws and regulations, science, and aesthetics.

MONT 107C

Food Ethics **(spring)**

Food is a commodity whose production requires a sacrifice. Thus, by eating, we also embody a sacrifice while pledging a financial contribution. What principles, if any, should guide our consumption? Is there a truest, golden rule for food consumption? Reflection on this is often framed in terms of opposites: whether to eat meat or vegetables, local or non-local, organic or non-organic. But, choices are usually more complex. It might take a large amount of fuel to bring a fairly traded banana on our table, while to eat a local apple might just be a missed opportunity for wealth redistribution. So, which of the two should we consume? During the course, we will examine and compare the import of different foods on the environment as well as on present and future people.

MONT 108C

Witnessing Crime (fall)

We are used to thinking about crime as a destructive force in society. In addition to being a threat to our property, lives and physical well-being, crime undermines trust and makes us fearful. But crime is just too persistent, too universal to view it as a human failing. Rather, like any enduring social form crime has something to teach us about our society, about ourselves, and about the choices we make – as individuals and collectivities – regarding how we shall live. We will study crime - crime in the streets and crimes committed in corporate suites – for what it has to teach us about "truth, justice, and the American way."

MONT 109C

Responding to Crime (spring)

We have been at war with crime for several decades now. Our efforts have produced the highest incarceration rate in the world. The USA represents only 5 percent of the world's population but fully 20 percent of the worlds imprisoned also reside here. We will look closely at our response to crime, starting with the laws that render some behaviors criminal and not others, through our system of corrections, and ending with the ultimate response to crime, the penalty of death. Where have we come from? What have we done? Where shall we go from here?

MONT 110C

Truth and Realism (fall)

This course explores one of the most compelling genres in all art -- the portrait -- by asking: what does it mean to 'tell the truth' about a person in paint? What does it mean to 'represent' a self? How do artists capture 'the truth' or 'truths' about a person, which in the most beguiling portraits, is a truth about the 'spirit' of a self? We explore the kind of *seeing* and the kind of *telling* that portraiture entails, taking as our starting point perhaps the world's most famous portrait, the Mona Lisa. This work of art invites us to wonder about the relationship between artist and sitter, and the kind of knowledge that relationship imparts to us as beholders. It helps us ask questions about representation, replication, imitation, reproduction, and copying and, ultimately, what a good portraitist intuits and then reveals of the 'true' self of the sitter. What is the source of this knowledge?

MONT 111C

Truth and Abstraction (spring)

Not all compelling portraits replicate or reproduce the sitter's likeness, and yet they do nonetheless convey the 'spirit' of a self. These portraits are more abstract. Wherein, then, lies the 'truth' in such portraits, when there may be few recognizable connections to the appearance of the sitter? We wonder about artistic truth-telling, in these instances, as a kind of seeing that transcends reality as we believe we know it, revealing insights into authenticity of connection to the original site of inspiration. How do we 'know' the artist is not just manipulating or constructing a self? How is it that abstract work can reproduce deep perception and, in turn, give rise to a kind of contagion or excitement in seeing and feeling a self? Finally, how is it that something as seemingly foreign as abstract painting can help us move closer to understanding ourselves and others?

The Divine

MONT 100D

Global Catholic Cultures (fall)

While Catholics worldwide share much in common, one of the more interesting things about Catholicism is the degree to which local and national communities develop such a wide array of particular devotions, rituals, beliefs and priorities. This course examines these devotions, rituals, and beliefs from a sociological perspective. Rather than make claims about what Catholic beliefs or practices ought to be, we shall seek to understand instead how practices develop or why, in different contexts,

various beliefs may seem more or less salient. The contexts we examine will be drawn from Africa, Asia, Europe, Latin America and (non-U.S.) North America.

MONT 101D

U.S. Catholic Identities (spring)

Having studied a range of Catholic cultures, identities and practices around the world during the first semester, the second semester turns to the United States. We examine not only the pluralism within American Catholicism, but also how ethnic Catholic identities transported to the U.S. can change when imported to a new cultural context. We shall seek to understand how these communities practice their faith, and how American culture, values, and socioeconomic structures affect them even if they try to preserve their original Catholic practices. This course will include a significant fieldwork component in various ethnic parishes in the Worcester-Boston area.

MONT 102D

Concepts of Death (fall)

In this semester we will explore religious experiences of the divine through an examination of the core human experience of finitude: death. All human beings die, and there are a number of individual, communal, and cultural expressions surrounding the inevitable event of death (food offerings, processions, wakes, cremation, burial rites). To understand the shared patterns and distinctive variety of these responses, we will examine primary religious/theological sources, reflections in fiction (especially speculative/science fiction), images, and contemporary real-life experiences (worship services, art exhibits, films). We will focus on the Christian/Catholic tradition, but other religious traditions will be addressed.

MONT 103D

Concepts of Afterlife (spring)

In this semester we will explore religious experiences of the divine through an exploration of the core human conception of transcendence: afterlife. All human beings die, and there are a number of individual, communal, and cultural explanations of what happens after death (heavens, hells, divinization, reincarnation, annihilation). To understand the shared patterns and distinctive variety of these responses, we will examine primary religious/theological sources, reflections in fiction (especially speculative/science fiction), images, and contemporary real-life experiences (worship services, art exhibits, films). We will focus on the Christian/Catholic tradition, but other religious traditions will be addressed.

MONT 104D

Images of Divinity: Limits (fall)

This course explores the Biblical prohibition on divine representation understood as a fundamental conceptual lens through which to view philosophical, religious, social, and political issues. Our guiding question can be framed as follows: What types of understanding might the iconoclastic impulse lead to concerning how we make sense of the world? In addition to working with established texts in the traditions of Western philosophy, we will also be engaging Scriptural and theological narratives within many of the major religions (i.e., Judaism, Christianity, Islam, Buddhism,

and/or Daoism and Hinduism), mythical and literary/dramatic narratives as well as social and political essays.

MONT 105D

Histories of Divinity: Openings (spring)

Having just worked through questions concerning the limitations of our ability to represent divinity, this course explores the mythical figure of divine birth understood as another fundamental conceptual lens through which to understand life. Our guiding question can be framed as follows: If the concept of divine birth and presence in history is taken as a way to make sense of our lives, how then might we view philosophical, religious, social and political issues? As in the fall semester, we will be working with texts which cut across philosophical, scriptural, mythical, literary and political domains.

MONT 106D

Transcending Self Reflection (fall)

Socrates' admonition, "Know thyself" challenges us to understand and articulate our identity, our origins and our ultimate purpose and destiny in relationship to the transcendent. We will examine how ancient authors employ epic, lyric and epinician poetry, drama, historical narrative, philosophical reflection, letters and memoirs to shape "self" image in light of this tripartite goal. The critical lens of transvaluation will help us consider how various cultures offer contemporary interpretations of that reflective process as expressed through gesture, masks, tests, disguises and artistic depiction and in both personal friendship and more corporate social endeavors. Creative and critical assignments will help students engage in the reflection process.

MONT 107D

Model Christian Discerners (spring)

"Discernment of spirits" is central to St. Ignatius' Spiritual Exercises where he invites retreatants to deepen their relationship with God through a series of meditations divided into four "weeks." Rooted in the biblical and pagan traditions of self-reflection, "discernment" remains a central concern throughout two millennia of Christian experience. St. Ignatius's writings will serve as our critical lens for examining how authors ranging from St Augustine and Theresa of Avila to Therese of Lisieux and Thomas Merton, employed varied genres while contemporary artists use film and other media to enhance our understanding of "discernment." Students will engage in the process of "discernment." through critical and creative assignments.

MONT 108D

Graven Images (fall)

Christianity made a decision in favor of the image. The image however, is always contextual; it communicates because of familiar symbols. It is, moreover, deeply imbedded in the self-images of societies: Christ was, to the Romans, a philosopher-king; to the Anglo-Saxons, a warrior; to the later Middle Ages, a suffering redeemer; to the Renaissance, a charismatic leader. The art of the Worcester Art Museum will be an integral part of student experience. The exploration of the relationship of sacred text to sacred image will be primary, advocating that the two are parallel and interactive aspects of religious experience.

MONT 109D

Pattern and Transcendence (spring)

Even when depicting the divine, religious imagery is imbedded with concepts of harmony, order, and balance among its components. In images of Christ or the Buddha, the structure of the image is as important as the subject itself. Pattern portrays the mind of God: beautiful, serene, transcendent, and good. In many instances, world religions have sought to image the divine through pattern itself: Buddhist mandalas, geometric systems of a Christian stained glass windows, or Islamic tessellated tiles. Meditation practices follow these transcendent principles and architecture, always essentially abstract, forms the matrix of these structures of faith.

MONT 110D

Science Looks at Gods: Origins (fall)

Over the last 500 years science has shown itself to be very powerful at investigating and reaching sweeping and consensus conclusions within its self defined domain. A difficulty arises in that there is little consensus about what constitutes that domain. This disagreement is most pronounced when science applies itself to investigating or commenting on the divine. This semester we will enter this fray by surveying the origins of science to the Newtonian synthesis and worldview, and examine what those who concerned themselves with the natural world said and thought about gods.

MONT 111D

Science Looks at Gods: Present (spring)

In the first semester we considered the origin of science and of the conflict between science and religion. This semester we will examine current discussions about gods from practicing scientists who are atheists, agnostics and theists. We will compare the more intemperate, sometimes obnoxious, and insulting extremes of some atheist and theist scientists to the more temperate discussions of other such scientists. Lastly we will conclude with scientists again who are atheists and theists, but despite their differences, attempt compromise and synthesis, and thereby manage to forge a potential common ground.

MONT 112D

World Religions and Music (fall)

This seminar will examine two universal features of human life: music and religion. It will focus on the phenomenon of religion in comparative and global perspective, exploring the connections among doctrine, ritual, and cultural performance. The scope will extend from prehistory and tribal traditions, then move to the major world religions. Major analytical paradigms from the academic study of religion and music will be introduced, especially for interpreting religious belief and cultural praxis. The seminar will stress case studies in world music, and draw upon student participation in live performances as expressions of reverence for and connection with the divine.

MONT 113D

Music and Religious Traditions (spring)

This seminar will focus on the relationship between religious doctrine and music in world religions. We will approach the divine through the role of visual image, Darsan ("seeing" in Sanskrit), Mantra (sacred sound), and Rasa (the religious sensibility that underlies the performing arts) in Hinduism, Buddhism, Sufi-Islam, and Christianity.

This seminar will examine a wide-range of sacred musical and theatrical expressions, ranging from sacred Chants of India, Africa and Europe to the epic music-theatre performances of Indonesia. Students will have the opportunity to examine and, through performance, experience the connections between sight, sound, and the divine in selected world cultures.

Global Society

MONT 100G

Writing Southeast Asia (fall)

How does print culture represent Asian lives and Asian social realities? How have Southeast Asian writers from nations such as Indonesia, Vietnam, Cambodia, and the Philippines imagined self, society, war, colonial pasts, and contemporary nationhood? How do these visions differ from European and American portrayals of "the East"? This cultural anthropology course looks at novels, short stories, and childhood memoirs by Southeast Asian authors to ask: how does literature work as social text? The course also asks students to conduct life history interviews with Southeast Asian-Americans from Worcester--an opportunity to write Southeast Asia anew, in light of scholarship on emerging Asian-American cultures.

MONT 101G

Asian Wars: Alternative Voices (spring)

This course will focus on contested memories of war in three Asian nations-- Japan, Vietnam, and China--in which tension between official versions of events and alternative narratives reveals as much about contemporary politics as about reconstructions of the past. We will draw from a variety of sources, including film, fiction, ethnography, memoir, and official documentation to analyze how and why particular war stories resonate at certain moments in the histories of these nations and the lives of individuals. Students will learn how debates about the nature of Japanese occupation in China during World War II, for example, continues to trouble relations between these two countries. We will see how contemporary attempts by nationalistic politicians in Japan to deny forced prostitution threatens to erase the realities recorded in "comfort women's" oral histories. Alternative versions of events in the U.S.-Vietnam conflict will be explored through official sources and individual biographies. Students in this course will use visual materials, readings, and interviews developed in the fall semester to write their own histories of war.

MONT 102G

Disaster Economics I (fall)

This course will use economics to analyze the impact of disasters on society, and it will use disasters to illustrate the concepts of introductory microeconomics. In the

first semester we will emphasize great disasters of the past, including the destruction of Pompeii by the eruption of Mount Vesuvius and the Lisbon earthquake of 1755. Throughout the year we will follow and analyze disasters happening at the time. Using examples from disasters as we study them, the course will cover half of the topics of a standard course in principles of microeconomics.

MONT 103G

Disaster Economics II (spring)

This course will continue the examination of the relationship between disasters and economics that was begun in the first semester. In the second semester we will focus more of our attention on major disasters of the recent past, particularly Hurricane Katrina and the December 2004 tsunami. Current disasters will be followed through the news media and will provide real examples for the second half of our study of the principles of microeconomics. Interesting "Text"
When the Levees Broke: A Requiem in Four Acts, the 2006 documentary film by Spike Lee about the effects of Hurricane Katrina on New Orleans.

MONT 104G

Stewardship and Sustainability (fall)

The Christian Tradition identifies all of creation as belonging to God (e.g., Psalm 24) and human beings as entrusted with its care. Throughout history we have used creation for human thriving. Sometimes we have overused and/or abused creation. While the abuse of creation was always wrong, it was hardly noticed until we became aware that our destructive practices were harming our own well being and were a serious threat to the well being of future generations. This has led us to make efforts to use the resources of creation more responsibly. Sustainability refers to the use of creation's natural resources in ways that guarantee their survival. We will consider responsible stewardship with respect, in particular, to human population (e.g., footprints and consumption) and with respect to water as an essential, but limited and diminishing natural resource.

MONT 105G

Energy and the World Citizen (spring)

Does it really make a difference if you drive a hybrid car? Are we running out of oil and if so, can we replace it with solar or nuclear or wind power? In this class, we will first learn scientific concepts and mathematical skills relevant to the analysis of energy issues. We will then examine our energy use and the choices we make, as individuals, as nations, and as a world. Along the way we will investigate specific technologies that have made our present level of energy use possible and those that may play that role in the future.

MONT 106G

Visions of France and America (fall)

In a global society we must recognize the cultural myths and prejudices that form our perceptions of others as well as learn to see ourselves as others see us. To this end, the course will survey the long history of France and America's mutual fascination and rivalry as reflected in literary texts, travel writing, essays, films, and television programs. As we examine how France has viewed America over the centuries and what France symbolizes for Americans, we will ask what these cross-

cultural representations tell us about American and French strengths and weaknesses, desires and fears.

MONT 107G

French Cinema in Transit (spring)

Course Description: Through the lens of the road-movie genre, this course examines France's position within a fast-changing global society characterized by movement, displacement, fluidity and lack of permanence. Throughout the semester, we will concentrate specifically on French-language travel films, and discuss their increasing tendency to cross both physical borders (across regions, nations and continents) and metaphorical ones (be they gender-related, sexual, religious or cultural), thereby revealing a profound revision of the way France looks at itself, its European neighbors, and the rest of the world, as well as the way it invites others to engage in this new version of Frenchness.

MONT 108G

The Dynamics of Competition (fall)

"Game theory" is the name given to a collection of mathematical techniques used to analyze interactions among competing and cooperating individuals and groups. A relatively new discipline within mathematics, it has been used to study strategy in politics, warfare, business and economics; it has also been used in psychological and anthropological studies, and to explain the evolution of animal behaviors. In this full-year sequence we will study applications of game theory to questions of global conflict and cooperation. The only mathematical prerequisite is high school algebra.

MONT 109G

Strategies for Cooperation (spring)

Most social and political interactions involve elements of both competitive and cooperative behavior. In the spring semester, we'll study techniques for analyzing the formation and stability of coalitions, fair allocation of resources, and evolution of altruistic behavior, for example. We will also see how games such as the Prisoner's Dilemma give us a perspective on the conflict between morality and self-interest.

MONT 110G

Latino Images in US Film (fall)

This course will focus on images of Spanish speakers in the United States based on their representation in films from the 1920's to the present. The goal is to encourage students to understand the cultural, historical, and political contexts that have given rise to stereotypes such as the Latin Lover, the Bandit, the Greaser, the Buffoon, the Gang Member, the Drug Kingpin, as well as the counter tradition of films that contest these stereotypes.

MONT 111G

Anglo Images in Latin American Film (spring)

The second part of this course will examine images of English speakers in Latin America based on their representation in films from the 1940's to the present. The goal is to broaden the scope of the previous semester to reflect upon several distinctive film traditions in Latin America, including representative works from the Golden Age of Mexican Film, Third Cinema, and Feminist Cinema.

MONT 112G

Spain: Outside Looking In (fall)

Using literature, film, and painting, this course explores the ways in which Spaniards have looked at and remembered their country—and their culture—from beyond Spain's geographical and metaphorical borders. Focusing mainly on the 19th and 20th centuries, this course examines Spain's political turmoil during the period, the struggle between traditional repressive forces and liberal enlightened ideals, as well as artists' capacity for self-reflection and cultural evaluation. Students in this course will undertake an in-depth study of Goya and Picasso's paintings, Lorca's writings, and Carlos Saura's films in order to analyze the underlying perceptions about Spain, *Spanishness*, and Spaniards in these works.

MONT 113G

Spain: Inside Looking Out (spring)

During Francisco Franco's dictatorship (1939-1975), many of Spain's intellectuals became exiled in Europe, while others remained in the country despite Franco's repressive policies. Different ways of looking at Spain emerged from both inside and outside the country's borders during this period. Due to a very strong censorship, those who stayed were forced to hide their ideas about the dictatorship behind subtle metaphors. Those who left used distance and memory as tools for examining the causes and effects of the dictatorship. All are forced to look inward in order to come to grips with their sense of history and self. Works by Dalí, Sender, Martín Gaite, and Almodóvar.

MONT 114G

History Themes: Europa, Europa (fall)

A film by Agnieszka Holland lends its title to this seminar. In the film, a Jew who saves himself by masquerading as a Nazi is nearly killed as a Nazi by Communist rescuers. How did twentieth-century Europe, enthralled by its progressive self-image, produce both fascism and communism? How did the optimistic nineteenth-century expectations of Victor Hugo and Karl Marx give way to the nightmarish worlds of Kafka, Remarque, Koestler, and Orwell? We will study the engineers of destruction—Hitler and Stalin—by looking indirectly, at their oracles and their acolytes. How does liberal, democratic "Europa" connect to totalitarian "Europa"?

MONT 115G

Memory Wars: WWII and Vietnam (spring)

This is not a military history course about WWII and Vietnam. Instead, it is a cultural studies class in which we examine the cultural echoes of those two important wars in relation to the nations and peoples involved and the politics of public memory, that is, how knowledge and understanding of those wars is shaped through representations of the past. We will focus our examination on key films from and about each era, as well as the building of war monuments/museum exhibits.

MONT 116G

Monsters, Madmen & Witches (fall)

In providing an extended introduction to the West and its "Others," this course will explore, through text and the visual and plastic arts, the representations of the "Other" from the classical period through the Age of Exploration. We will begin with tales of "unusual" men and women in Homer, proceeding to study of Persians, Indians, "Ethiopians," and barbarians in Greek literary, historical, geographical, philosophical and scientific texts. Many of the fabulous lands and peoples of the Greek sources will also be reviewed in the Natural History of Pliny the Elder and other Roman authors; at the same time, Latin writers will be read for their depictions of the "barbarian" encountered at the fringes of the Roman Empire. With the emergence of Islam, followers of Mohammed will be imagined "infidel" others along with European women and men labeled "witches" in the much of the West or "wild men" living alone in remote forest locations in Europe. Accordingly, the course will familiarize students with medieval and Renaissance visual and textual treatments of "others" in Europe and newly discovered lands in Africa, Asia and the Americas.

MONT 117G

Seeing Red (spring)

Continuing an interdisciplinary approach that will draw upon the visual iconography, historical texts, music, film and forms of literary production by indigenous peoples, the second portion of the course will pursue representation of the Native American or Indian as "Other." Throughout the semester we will place in cultural context and historical periods, various ways of "seeing red" or "imagining" Indians. Beginning with texts of Columbus and the initial representations of Indians at first Contact in the Americas, the semester will explore and complicate generally-accepted ideas of Native Americans as cannibals, debased or degenerate sub-humans, noble savages, "children of the forest," members of a "forlorn" race doomed to extinction, heroic horsemen of the Great Plains, "spirit guides," participants in Wild West shows and other displays or "wise" ecological "visionaries" walking gently in moccasins on Mother Earth. As we review materials from a variety of different sources, we will explore the relationship between the Indian of popular American culture and the Native of more "serious" disciplines such as anthropology, ethnology and archaeology, gaining an appreciation of indigenous peoples of the Americas, Africa and Asia in colonial and post-colonial periods as "other."

MONT 118G

Cosmopolitan Citizenship (fall)

In a world that is increasingly characterized by global flows of people, commodities, money, information and media, what does it mean to be at home or to belong to a particular place? In this course, we will explore the implications of mobility and globalization for cultural identity, national citizenship and our sense of home. Throughout the year, we will use the concept of 'cosmopolitanism' to examine the four intersecting themes of national identity, global citizenship, home and belonging. In the first part of the course, we will focus on the civic and political aspects of cosmopolitanism as a form of world citizenship.

MONT 119G

Globalization, Home, Belonging (spring)

In this companion course to Cosmopolitan Citizenship, we will continue to investigate questions of home and belonging in the context of mobility and globalization. In the second part of the course we will build on our understanding of cosmopolitanism as a way of being in the world by considering the cultural aspects of cosmopolitanism. We will study narratives of tourism and migration to explore how the meanings of home and belonging are transformed through mobility and we will consider the possibilities for global belonging in the contemporary world.

The Natural World

MONT 100N

Intro to Environmental Science (fall)

This course will review the scientific underpinnings of major environmental problems. It will include a short review of relevant ecological concepts dealing with populations, communities and ecosystems. Following will be a survey of issues in the natural sciences relevant to human population growth, agriculture and food production, use of renewable resources such as forests and fisheries, air pollution, global climate change, depletion of energy sources and the environmental effects of various forms of energy use.

MONT 101N

Intro to Environmental Policy (spring)

"Introduction to Environmental Policy: Science, Politics, and the Natural World" is a continuation of "Environmental Biology". While the first semester was devoted to investigating the scientific understanding of some of the most important environmental problems facing our world today, this course will examine the political response to these problems. How does science translate into the political process? How are environmental problems defined in political terms, and what forces then dictate the policy response? At what political level - local, national, or international - are these problems most effectively addressed? These are some of the questions that will be addressed in this course through a series of case studies of political responses to environmental problems.

MONT 102N

Roman Ruins, American Designs (fall)

There is a physical history to any place—the land it is built on, what used to be there, and what stands there now. This course will suggest that by studying the landscapes of the past we can better understand our relationship to the landscapes of the present. In the first semester we focus on two capital cities—Rome and Washington D.C.—to explore dramatic changes occurring in two complex urban environments over time. How did Renaissance builders transform the remains of ancient Rome? We will consider how these mysterious and crumbling remains provided physical building blocks for the new city and, for the Romans, a new sense of self. We will then turn to this country: how does the invention of Washington D.C. on Maryland farmland represent a radical American transformation of this ancient classical model and of what it meant to be American?

MONT 103N

Town and Country (spring)

During the second semester we move closer to home by focusing upon two key Massachusetts sites, Concord and Worcester. We will study both towns during crucial periods of growth as contrasting portraits of country and city: Worcester in its industrial boom and the transformation of the sleepy village of Concord into a Boston suburb. Henry David Thoreau lived in Concord and surveyed the surrounding area and its shrinking open lands. We'll visit Walden Pond as we read Thoreau's masterpiece Walden. We will study Holy Cross campus and its relation to Worcester, unearthing deeper layers to explore Native American settlement of the area to better understand where we are today. What can Native American descriptions of their lands tell us about different ways to occupy a particular space? Can today's "green" architecture movement benefit from these lessons? Close examination of these local environments will enable us to address the urgent question of how to build places that let us live on this land without destroying it.

MONT 104N

Mind, Body and Health (fall)

Can you think yourself sick? What role does expectation and attitude play in our health and well being? Why are so many Americans interested in Complementary or Alternative Medicine? This course will address those and other questions that consider the role of mind and body in health and medicine. Topics will include the history of the mind-body problem and medicine in America as well as the role of mind-body relationships in both traditional and alternative medicine.

MONT 105N

Health Enhancing Behavoirs (spring)

This course will examine how lifestyle can enhance health. Questions we will consider include the following. How do we change our health habits? How can we improve our nutrition and what is the role of both diet and exercise in determining the quality of our physical and mental health? How can we cope with and manage the stress in our life? How do various personality factors influence our health?

MONT 106N

Literature and Medicine (fall)

For much of the twentieth century there has been a disconnect between the practice of medicine and the patient as person, as if the person were irrelevant to science's diagnosis and treatment of the patient. With Elizabeth Kubler-Ross's 1969 stress on the person's five stages of grief in terminal illness (On Death and Dying), medicine began the long road back to a more humanistic approach to the patient. Though Kubler-Ross was herself later viewed as dehumanizing the patient as a mere series of stages, the impact of the humanities on medicine continued its steady march. With the AIDS pandemic, patient memoirs, effectively reasserting their personal identities and stake in their treatment, as well as patient histories from a doctor's perspective or else that of family and friends, began to spring up everywhere. Today we have books on the clash between third world cultures and Western medicine and even detective novels with autistic narrators. Most recently we have seen the insertion of the field of narrative medicine into the curriculum of one of the country's most

prestigious medical schools. This course will explore the interaction of the humanities and medicine in both fiction and non-fiction.

MONT 107N

Men, Women and Medicine (spring)

Medicine remains a highly gendered social institution. Will the masculine image of medicine continue? Is doctor still a masculine noun? When and why did women's medicine (e.g., gynecology) become the domain of male physicians? Why would pharmaceutical research on an investigatory drug or treatment protocol exclude women from participating as research subjects for fear that the intervention would harm women's reproductive opportunities, yet later with "FDA approval" sell the newly approved (but untested) drugs for women's consumption? Why is men's distress said to be determined by work and social environments while women's reports of distress theorized as caused by internal forces (either organic or psychosomatic)? How has modern medicine gendered the body? This course will study the relationship between gender and medicine – ways that gender ideologies may distort diagnosis, affect people's help seeking, determine the allocation of health care resources, and so on. Throughout the semester the primary objective is to think sociologically about one social institution and who is over-advantaged vs. under-benefitted.

MONT 108N

Utopian Visions (fall)

This class will focus on how writers from the 16th to the 21st century have envisioned alternative worlds. Utopian literature has deep philosophical and political roots which should become clear as we look most closely at those texts which give special consideration to what we could now call "ecological" concerns. Works studied will include Thomas Moore's Utopia, Shakespeare's The Tempest, Bacon's New Atlantis, Defoe's Robinson Crusoe, Hawthorne's Blithedale Romance, Perkins' Herland and Le Guin's The Dispossessed, described by the author as "an ambiguous Utopia." Throughout the semester we will consider what attitudes toward science and nature are implicit in the world each author invents with words.

MONT 109N

Dystopian Visions (spring)

This class will consider literary texts which envision a future or alternative world which has somehow failed to cope successfully with unresolved conflicts between the World of Nature and the World of Technology. Texts will include Well's The Time Machine, the movies Metropolis and Blade Runner, Huxley's Brave New World, Percy's Love in the Ruins, Vonnegut's Cat's Cradle, and Jame's World without Men. Though these works critique the ways in which technological innovation threatens nature, they could not physically exist had it not been for technology, whether that of the printing press or that of the camera. We will study carefully both the warnings these texts issue but also consider what answers they may suggest. Can nature and technology reach détente?

MONT 110N

Serendipitous Science (fall)

Most scientific discoveries come about as a result of a series of carefully planned and executed experiments. Occasionally, however, "even the best laid plans of mice and men.." lead to completely unexpected and beneficial results. In this course, we will look at various examples of such serendipitous discoveries and, with the benefit of hindsight, study what it was that went wrong that turned out so right. Specific examples will include both serendipitous and "pseudoserendipitous" results: the vulcanization of rubber, splitting the atom, the synthesis of urea (the first successful production of a "naturally occurring organic compound), and the discovery of various medical treatments.

MONT 111N

Transformers (spring)

Students will propose and research people/machines/technologies that have transformed the world in which we live. Working in teams of two, each group will "nominate" two selections for inclusion in our final "Top Five" list by making a presentation to the rest of the class. Prior to the group presentations, we will research the contemporary science/technology that went into each development and attempt to place it contextually. Choices might range from manned flight to the printing press to indoor plumbing to antibiotics.

MONT 112N

Mathematics in Art & Architecture (fall)

The disciplines of art, architecture, and mathematics are naturally intertwined in many ways. The use of proportion is an integral part of classical Greek sculpture and architecture, and the method of "linear perspective" revolutionized painting during the Renaissance. Georges Seurat's mastery of pointillism, a painting technique based on the scientific theory of optical color mixing, led to his magnificent painting, A Sunday on La Grande Jatte. M.C. Escher's fascination with geometry inspired his whimsical tilings of the plane and geometric illusions. Mathematical influences of Cubism, Postmodernism and Surrealism include the mysterious "fourth dimension" and are evident in the influential work of artists Braque, Dali, Duchamps, and Picasso, as well as architect Frank Gehry. We will also explore these connections by studying the mathematics behind the artistic methods and inspirations, beginning with the classical and moving toward the postmodern.

MONT 113N

Celebrating Geometry: Bauhaus (spring)

In 1919, shortly after WWI ended and Germany embarked on the promise of democracy, Walter Gropius founded the Bauhaus in Weimar. Inspired by the medieval "Bauhütte", teachers strove for a holistic approach in their design ideas for a new Germany and a new century. Circle, triangle, rectangle, cylinder … the list of geometric figurations as design elements for costumes, furnishings, buildings may be limited, but the combinations are endlessly pleasing, surprising, and visually challenging.

The Self

MONT 100S

Self & World: Short Fictions (fall)

The year long course explores how the formal elements of narratives create both the "Self" (identity) and the "World" (context) in which that "Self" inhabits. The text for the first semester course will be an anthology of short stories which include texts by Twain, Crane, Faulkner, Fitzgerald, Hemingway, Joyce, Updike, Mansfield, Porter, Boyle, Gilman, Jones and others. The first semester will focus on the practical acquisition of formal analytical reading skills: narrative structures; narrative techniques and the uses of point of view; elements of prose styles. Five short papers will initiate critical writing; and discussions and oral presentations will introduce rhetorical arguments.

MONT 101S

Self & World: Longer Narrative (spring)

The second semester will further develop critical reading, writing and rhetorical skills. The chosen texts will be the longer narrative forms, and may include such representative authors and works as Daniel Defoe *Moll Flanders*, Jane Austen *Emma*, Charles Dickens *Great Expectations*, Elizabeth B. Browning, *Aurora Leigh,* Samuel Butler, *The Way of All Flesh*, James Joyce, Portrait of the Artist as a Young Man, Evelyn Waugh, *Brideshead Revisited,* Edward Jones, *The Known World.* Writing exercises and assignments will include learning to engage secondary (library) sources in the written "conversations" of the works.

MONT 102S

Memory in Ancient Greece (fall)

Memory played a vital role in ancient Greek and Roman conceptions of self and nation. We observe this phenomenon in these societies' self-definition through the memory of their ancestors, and also in the pervasive desire for memory among future generations, a desire that often serves as the driving force behind action. This course will examine the formative influence of memory and the past in these two sibling cultures, as demonstrated in the literary and material evidence left by them. Our focus in the first half will fall on Greek expressions of these themes, in texts such as Homer's Iliad, Thucydides' Peloponnesian War and Plato's Apology, and in physical evidence such as Athenian architecture and Hellenistic coinage.

MONT 103S

Memory in Ancient Rome (spring)

The course continues as we turn to Greece's geographical and cultural neighbor Rome, where tradition and the precedent of the past keep an even tighter grip on civic institutions, and on citizens' individuality. In texts such as Virgil's Aeneid, Livy's History of Rome, and St. Augustine's Confessions, we will observe the adherence to ancestral and literary conventions, as well as attempts to break from the hold of the past. Also to be examined in this semester are Roman civic and funerary monuments, which similarly bear witness to the links, and tensions, among the past, present, and future.

MONT 104S

Perception and Virtual Reality (fall)

How we see ourselves depends on our perception of the external world. In this course, students will learn about the mechanisms underlying visual perception and how these mechanisms can lead to visual illusions. We will examine what these illusions tell us about how the brain processes visual information. We will then discuss how visual perception relates to the development of virtual reality systems. Students will learn about the technology used in virtual reality systems, including an overview of computer graphics techniques. We will discuss how interactive virtual environments affect how we relate to one another in the "real" world.

MONT 105S

Computer Graphics and Games (spring)

In this course students will have an opportunity to create their own "virtual" worlds by developing computer graphics and games. Students will learn introductory concepts of computer science, including some basic programming skills used in developing computer graphics and games. We will use a platform that allows the programming of simple computer games, both animated and non-animated. We will also discuss how graphics and images are represented and manipulated on computers. Other related computer science topics, such as computer hardware, networks and security will be introduced.

MONT 106S

Coming of Age: Theory and Text (fall)

This team-taught, full-year course examines adolescence from the distinct yet overlapping perspectives of psychology and literature. Students will learn how psychologists define adolescence as we consider various aspects of physiological, cognitive, and social development. At the same time, students will explore how the experience of adolescence is captured in narrative, particularly the genre we call "coming of age." The second half of the semester will use articles, fiction, and film to investigate how the primary contexts of family and peers influence adolescent experience.

MONT 107S

Coming of Age: Identities (spring)

Building upon student interests, the second semester will draw on research, novels, and memoirs to explore how adolescent identity is shaped by broader cultural contexts, including gender, race, ethnicity, class, and nationality. This semester students will also work directly with Worcester youth through a community-based learning project, engaging first-hand with such issues as school stress, problem behavior, stereotypes, body image, and sexuality. We will end the course by considering how popular culture and the cyber world affect adolescent perceptions of self and other. How can you understand your own coming of age?

MONT 108S

Discovering Values (fall)

The overall theme of the entire course will be the nature and conflicts of values: how values originate, what causes conflicts of values, and how to resolve them. In the first semester, the course will focus on the ancient and medieval view that values exist

independently of human beings, their actions and beliefs. If so, our task is to discover what the most important values are, and then live in accordance with them. Our readings will focus on the works of philosophy, literature, and religion from the ancient Greek and the biblical tradition.

MONT 109S

Creating Values (spring)

In the second semester the course will focus on the exploration of the modern assumption that values are created by human beings. We will examine how this assumption was understood during the periods of Enlightenment, Romanticism, Historicism, and Post-modernism. Since this assumption seems to lead to subjectivism, relativism, or nihilism, we will consider whether we should return to the old view that values exist independently of human beings, or whether there is any other plausible way to understand the nature and conflicts of values. The readings will include philosophical and literary works from the last four centuries.

MONT 110S

American Heroism (fall)

"Without heroes, we're all ordinary people and don't know how far we can go," wrote Bernard Malamud. The heroes of American history illustrate his point; they inspire each generation by modeling common ideals and challenging the barriers that stifle individual potential. We will study political, military, and sports heroes to understand better the sources and the human cost of heroic behavior, and the impact authentic heroes and heroines have had in the development of American life.

MONT 111S

American Transition, 1960-1974 (spring)

Between 1960 and 1974, America was transformed. The first president born in the twentieth century, John Kennedy brought new style to presidential leadership. Lyndon Johnson and then Richard Nixon suffered in comparison to Kennedy's carefully crafted posthumous self as a modern King Arthur in a Camelot era—a situation that obscured their achievements and magnified their mistakes. We will study these years as an eventful passageway to modern America, characterized by the civil rights movement, the rise of modern feminism, the baby boomers' youth culture, environmentalism, the war in Vietnam and the protests it evoked, and riots in American cities.

MONT 112S

Literary Quests (fall)

The search for identity, or the quest, is the subject of some of the great works of Western literature. Many quests involve leaving home; some involve an interior journey. Some quests involve a search for religious enlightenment. In others, the protagonist is looking for his or her origins, for love, or for community—or, like Frodo Baggins, to save the world. Quest narratives that we will read might include Homer's The Odyssey, Sir Gawain and the Green Knight, Bronte's Jane Eyre, and McCarthy's The Road. Writing assignments will take the form of analytical essays.

MONT 113S

Writing on Place (spring)

In the spring semester students will read essays and works of fiction about place and develop a portfolio of their own creative writings. How is our identity shaped by the places we inhabit or pass through? How can we learn to hone our skills to become better observers? We will read works of fiction and non-fiction that are based importantly on encounters with nature, such as Thoreau's Walden, and explore as well cyber technologies of space and place, such as FaceBook and MySpace.