

## CHRIST COLLEGE COURSE DESCRIPTIONS

Spring 2010  
Update 10/22/09

Christ College, Valparaiso University

### 115: Texts and Contexts II Cr. 8

TR 9:05-11:00 am

MWF 9:05-9:50 am *or* 10:10-11:00 am *or* 11:50 am -12:40 pm

R 7:45-9:00 pm

Texts and Contexts offers students an opportunity to study selected great works of humankind and to engage the lively ideas that have shaped its traditions. The close reading of primary texts is accompanied by a survey of the wider aspects of the historical epoch and milieu appropriate to each text. Semesters are arranged in chronological units that also have a topical focus--the fall semester beginning with antiquity and the spring semester concluding with the modern world. Readings are drawn from history, literature, philosophy, and religion. Supplementary materials to illuminate the texts and their contexts may include biographies, artistic works, and scholarly and critical essays.

### 201: Christ College Symposium. Cr. 0

R 6:30-7:30 pm **January 14-February 26, 2010** (S/U grade)

**Christ College sophomores, juniors, and seniors are required to register for the course and expected to attend each gathering except in the case of a course conflict.** Presentations by guest speakers and discussions of significant and timely topics each week. Only Christ College students may register, but all students are welcome to attend.

### 215: The Christian Tradition Cr. 3

Section A: MWF 9:05-9:55 am Professor Bunge

Section B: MWF 10:10-11:00 am Professor Bunge

(Fulfills THEO 200 requirement.)

This course will introduce students to central developments in the history of the Christian tradition and to the nature and purpose of Christian theology. It will also encourage students to practice developing a "working theology" by examining primary texts in the Christian intellectual and spiritual tradition. This work will be reflected in three short papers and one longer research paper. Readings include selections from the Bible, Chrysostom, St. Thomas Aquinas, Martin Luther, John Calvin, and Dietrich Bonhoeffer, as well as selected writings by other classical and contemporary theologians.

The course aims at improving the student's 1) knowledge of Christian theological and practical traditions; 2) ability to read theological texts closely and to think critically about them; and 3) integration and expression, oral and written, of critical reflection on the readings.

**255: Interpretation: Self, Culture, and Society Cr. 4**

Section A: TR 11:50 am-1:05 pm Professor MacFarlane

Section B: TR 1:20-2:35 pm Professor MacFarlane

(Partially fulfills Social Sciences requirement.)

This course introduces students to fundamental issues in the theory and practice of interpreting our lives as individuals and as a community. The course will draw its theoretical emphases from major figures in the human sciences that might include Sigmund Freud, Karl Marx, Max Weber, Clifford Geertz, Emile Durkheim, and Michel Foucault. The course will not, however, simply consider and examine social and cultural theory in the abstract but rather show how it can be applied to historical and contemporary phenomena. This will be approached primarily by reading historical and other texts that incorporate these theorists into tangible settings, and by practicing the craft of cultural and social interpretation ourselves. The primary assignments, along with weekly discussion, might vary, but typically include sets of papers, usually two to three individual papers of approximately 4-6 pages, one longer paper of approximately 10 pages, and one collaborative research project.

**270A: Interpretation in the Natural Sciences Cr. 4** - Professor Manweiler

MWF 10:10 - 11:00 am, Lab - M 6:30-9:30 pm (*approximately* bi-weekly) (Partially fulfills Natural Sciences requirement)

The purpose of this course is to explore the experimental, conceptual and philosophical aspects of the natural sciences. We examine two very broad thematic questions in historical perspective: (i) What is the nature of the planets?, and (ii) What is light? These themes, taken primarily from the physical sciences, also provide insight into how science progresses in other disciplines. Each illustrates in different ways the complex and fascinating character of the scientific endeavor. We briefly examine the discovery of DNA's double helical structure, as seen through the eyes of its most famous co-discoverer. This discovery illustrates the important role of "scientific communities".

As does any human endeavor, science has its creative and aesthetic dimensions. My desire is for this course to deepen the students' awareness and appreciation of such. And as science often gains insight and direction from the philosophical and religious domains, we examine such related interactions.

In the context of our somewhat historical examination of the major themes outlined above, we will perform several critical experiments pertinent to their evolution. In doing so, we will also experience a bit of the praxis of experimental character of science.

**Course Goals:**

- Better understand and appreciate the complex character of scientific endeavors.
- Better understand the profound impact of science upon our culture and worldview.
- Become more aware of the profundity and strength of modern science, and its limitations and challenges.
- Better appreciate the intricacy and unity of nature as we have come to understand it.

**Readings: Selections from the following as well as other sources**

***Required texts:***

Thomas Kuhn, *The Copernican Revolution*, Harvard Univ. Press, 1957,1985

Galileo Galilei, *Letter to Christina, Starry Messenger*, in *Discoveries & Opinions of Galileo*, ed. Stillman Drake

Ralph Baierlein, *Newton to Einstein, The trail of Light*, (Cambridge Univ. Press; 1992)

Albert Einstein, *Relativity, the Special and General Theory*, (Crown, 1961)

Watson, *The Double Helix*

Selected articles by O. Gingerich and others (to be on reserve)

Regular reading, class participation, and serious intellectual engagement are essential elements for success in this course. Grades will be based upon, in part, my evaluation of your engagement and participation as well as upon

brief response papers, one longer paper, laboratory experiments, essay hour exam, and final. We will have a laboratory period about every other week.

**300AX: J.S. Bach: Music, Faith & Reason Cr. 3** - Professor Ferguson  
MWF 11:50 am-12:40 pm (Cross-listed with MUS 390AX)

Johann Sebastian Bach (1685-1750) lived and worked entirely within the region which now comprises Germany. Nevertheless, his output demonstrates broad assimilation of vastly diverse international musical practices. He composed in all the sacred and secular genres of his time---with the exception of opera---and his dramatic passion music and cantatas clearly reveal mastery of the contemporary operatic idioms as well. In his later years he was criticized as a reactionary composer, and yet his works manifest historic, recent, and completely contemporary styles, sometimes all integrated within a single composition. Considered the greatest musical voice of the Lutheran faith, Bach's complex musical work resists simple accounting: Christoph Wolff has properly designated him "the learned musician."

This seminar explores the music of J. S. Bach from a variety of perspectives, including historical, musical-analytical, sociological, and theological. Reception history and modern day interpretations, including attention to the anti-Semitic themes that have been associated with the St. John Passion, will also be considered.. Special emphasis will be placed on three large concert works: Passion According to Saint Matthew, Passion According to Saint John, and the Mass in B minor. In preparation for the campus performance of the complete Saint Matthew Passion (scheduled March 20, 2010), each class member will prepare a presentation on an aspect of this work.

Common readings will include:

Boyd, Malcolm. *Bach*. (Master Musicians Series). 3<sup>rd</sup> ed. Oxford University Press, 2000.

Gaines, James R. *Evening in the Palace of Reason: Bach Meets Frederick the Great in the Age of Enlightenment*. Fourth Estate, 2005.

Melamed, Daniel R. *Hearing Bach's Passions*, Oxford, 2005.

*The New Bach Reader; A Life of Johann Sebastian Bach in Letters and Documents*. Edited by Hans T. David & Arthur Mendel; revised and expanded by Christoph Wolff. Norton, 1998.

**300BX: Shakespeare & His World Cr. 3** - Professor Crawford  
TR 11:50 am-1:05 pm (Cross-listed with ENGL 410X & ENGL 510X)

What is Shakespearean tragedy? There is, in a sense, no single answer to this question. In Shakespeare's earliest tragedies we find the work of a hotshot newcomer, a young playwright awakening to his incredible poetic abilities and his peculiar power to horrify and entertain. In the tragedies of his first maturity we find an experimental Shakespeare, an accomplished writer engaged in an attempt to render human character as it had never been rendered before. In the plays of his great tragic period we find evidence of a man deep in crisis, a man obsessed with sadism, damnation, madness, patricide, sexual betrayal, and fear. And in Shakespeare's last plays, finally, fury gives way to mercy, restless questioning gives way to a kind of peace, and tragedy gives way to something like comedy, something that, in strange ways, begins to approach sacrament or prayer.

This course asks what we should make of Shakespeare's many tragic strains. Is there a single impulse or vision that drives them all? Can we see the character of the older, sadder, wiser Shakespeare in the young sensationalist entertainer? How, throughout his career, does Shakespeare tap into, and redefine, the possibilities and problems of tragedy? We will meditate on these questions through careful readings of a few Shakespearean tragedies. Along the way we will throw sidelong glances at Shakespeare's efforts in other modes - comedy and romance - and we will engage with a handful of critical essays on the nature of the tragic mode and of Shakespeare's particular achievement in that mode.

**300CX: Faith & History Cr. 3** - Professor Rittgers  
TR 1:20-2:35 pm (Cross-listed with THEO 490X & HIST 492BX - fulfills upper level Theology requirement)

What difference does Christian faith make in the way one conducts one's intellectual affairs? How does viewing one's chosen area of study as a Christian vocation influence the way one approaches one's academic pursuits? The task of this course is to take up these questions with respect to the study of history, both "sacred" and

“secular.” This course will explore resources in the Christian tradition for thinking about what history is, how one seeks to make sense of it, and how one attempts to teach and write about it for contemporary audiences. While designed especially for HIST and THEO majors, this course is open to any student who wishes to examine more closely the possible implications of Christian faith for the study of the past.

**300DX: History of Homelessness Cr. 3** - Professor Bloom  
MWF 9:05-9:55 am (Cross-listed with HIST 492AX – fulfills Diversity requirement)

This course will examine homelessness from historical and sociological perspectives, as well as through literature. We will explore how the meaning of homelessness-and the composition of the ranks of the homeless-has changed in the United States over the centuries. Moreover, we will analyze the different ways society has perceived homelessness and sought to develop policies to address this issue.

Required Readings:

Kenneth Kusmer, *Down and Out, On the Road: The Homeless in American History*  
Stephen O'Connor, *Orphan Trains: The Story of Charles Loring Brace and the Children He Saved and Failed*  
Tom Kromer, *Waiting for Nothing*  
Elliot Liebow, *Tell Them Who I Am: The Lives of Homeless Women*  
Mike Yankoski, *Under the Overpass: A Journey of Faith on the Streets of America*  
Horatio Alger, *Ragged Dick*

Assignments include two five-page papers, a ten-page take-home final, and a brief presentation.

**300EX: China's Cities in Literature & Film Cr. 3** - Professor Ridgway  
TR 2:00-3:15 pm (Cross-listed with EAST 390AX & CHST 590AX – fulfills Diversity requirement)

With the rapid pace of China's current economic boom and the growth of China's urban centers following massive migration from countryside to city, city life and urbanization have become the foci of much debate in the media and in the university. Yet what has often been overlooked is how the current growth of China's cities relates to the complex cultural history of China's modern cities in the past. In this class we will explore the cultural history of a few of China's most iconic cities, both ancient and modern, to explore how the city has shaped everyday life and how it has been imagined and represented in literature and film during three key historical moments. Readings and class discussion in the first half of the class will focus on the three premodern cities of Chang'an, Kaifeng, Hangzhou, with special attention to the cultural history during the first phase of urbanization during China's medieval (8<sup>th</sup> to 13<sup>th</sup> centuries) and late imperial (16<sup>th</sup> to 18<sup>th</sup> centuries) periods. In the second half of the class we will turn to examine the three cities of Beijing, Shanghai, and Taipei, whose image in Chinese literature and film is directly tied with China's transition to modernity during the 20<sup>th</sup> and 21<sup>st</sup> centuries.

Throughout the course, primary materials, from classical poetry and vernacular fiction to modern fiction and film, will be paired with secondary readings on the historical context of China's urban centers. There will also be critical readings from the field of geography and by theorists of space, place, and the city.

**300FX: Studies in Classical Epic Cr. 3** - Professor Taraskiewicz

MWF 11:50 am-12:40 pm (Cross-listed with CLC 411X - fulfills Fine Arts/Literature requirement - partially fulfills Humanities requirement)

The epic poems of Homer, Lucretius, Virgil, and Ovid tell of struggles: the wrath of Achilles and the homecoming of Odysseus, the nature of the material world, the foundation of Rome, the necessity and difficulty of change. Each poem, in ways appropriate to its own tradition and cultural contexts, offers answers to questions about the human condition: What is a hero or a heroine? What does mortality mean to humans? What is the relation between human beings and gods? In answering these questions, each poem mints the world anew, rendering its conflicts, meanings, and heroism in a new form. At the same time each poem stands in conversation with those which preceded it. To read ancient epic is to study a evolving narrative palimpsest, rich in allusion, argument, and intertextuality.

In this course we will try to gain an understanding of the scope and development of a genre which has its roots in the oral tradition, exhibits the genius of the artist, and the self-reflexivity of the written text. Coursework will include weekly short writing assignments, oral presentations and a final paper based on the individual student's interests.

Required Texts:

Homer, *The Iliad*. Trans. Robert Fagles. New York: Penguin USA, 1998.

Homer, *The Odyssey*. Trans. Robert Fagles. New York: Penguin USA, 1999.

Lucretius, *The Nature of the Things*. Trans. A.E. Stallings. New York: Penguin USA, 2007.

Virgil, *The Aeneid*. Trans. Robert Fagles. New York: Viking, 2006.

Ovid, *The Metamorphoses*. Trans. Charles Martin. New York: Norton, 2004.

**300GX: Politics of Education Cr. 3** - Professor Trost

TR 9:45-11:00 am (Cross-listed with POLS 490BX & ED 490AX & ED 590AX)

This course will provide an overview of the pressure groups, the role of the public, political party positions and policy-making at the national and state level in the highly-charged arena of educational policy. Subjects to be covered include teacher preparation, school curriculum, school and student improvement, school financing, church and state issues, and higher education. It is hoped that the seminar participants will develop the skills of critical analysis in viewing current policy and proposals for reform.

**300HX: Faith and Healing Cr. 3** - Professor Grundmann

TR 2:50 - 4:05 pm (Cross-listed with THEO 346AX - fulfills upper level Theology requirement)

Faith-healing, while for ages a common practice within the various religions and cultures through out the world, has recently become the topic not just of scholarly study but of scientific research as well. To the rational, secular mind faith-healing phenomena exert a certain fascination, which make people wonder what's going on. Can it really be the way in which people speak and write or report about it? Is it not fake? Is it genuine and authentic?

Beyond its mere curiosity value for the common public, faith-healing poses a host of interesting and serious issues of general scientific and theological character, such as trust in God, miracle working, existence of supernatural powers and spirits, and the like. Can what appears to be the results of "faith" in the eyes of pious religious people not just be the outcome of a self-betrayal distorting "reality"? Can "faith" not be explained as a strong "psychic" potential for healing and as such an autotherapeutic device of humans for the sake of staying alive and helping to overcome serious health crises? If it is something like this, can such "faith" not also become a powerful resource to be availed of by medical professional/psychotherapists and the health-care providers to achieve their desired goal of restoring people to health? This would explain the increased interest these people have in the subject: they may want to tap this source as an assumed "cheap" means of achieving their goals. But what, then, becomes of "faith", this paramount element of any religious life?

This course will explore the multifaceted, highly complex relationships between faith and its impact on healing or becoming well again. This will shed light on the interface of medicine, theology, the contemporary mind, and

epistemology and, of course on the nature and perception of faith and personal trust. Besides identifying the various elements which make faith-healing “work”, it also will give insights into the history of faith-healing and the faith-healing movements with special reference to the 20th century developments in the US.

Literature:

- 1) Harold G. Koenig, *Medicine, Religion, and Health*, Templeton, 2008
- 2) Matthew, D., *The Faith Factor: Proof of the Healing Power of Prayer*, Penguin, 1999
- 3) Randi, J., *the Faith Healers*, Prometheus, 1989
- 4) Sulmasy, D., *The Healer’s Calling*, Paulist, 1997

Optional:

- 1) Harold G. Koenig, Michael E. McCullough, David B. Larson, *Handbook of Religion and Health*, Oxford University Press, 2001
- 2) Randi Henderson/Richard Marek, *Here is my Hope – A book of healing and prayer*, Doubleday New York, 2001
- 3) Jeff Levin, *God, Faith, and Health*, John Wiley & Sons, Inc., New York, 2001

**325AX: Theology & Literature Cr. 3-4** - Professor Upton

MWF 9:05-9:55 am (Cross-listed with THEO 348X– fulfills upper level Theology requirement)

If theology in the most basic sense is language about God, this course will ask what kind of theology is done in writing and reading literature. The question is not an easy one to answer. The Christian tradition, after all, has a founding book, the Bible, and a whole range of authoritative creeds and theological treatises. “Fictions” would seem to be irrelevant, or perhaps even idolatrous. However, Christians have consistently found it necessary to understand and shape lives of faith through imaginative creativity: by writing novels, lyric poetry, epics, even tragedies. This course will therefore ask why Christians attempting to live out their tradition would resort to an engagement with literary genres. How do poets and novelists relate their own creativity and imaginative works to the sources of the Christian tradition? What type of religious reflection does literature, in distinction to other genres of writing, uniquely make possible? How does the form of a literary work shape the theological content of the tradition?

Among other things, literature enables us to imagine “others”: to imagine other human beings, other ways of living, or the Divine Other. It also enables us to view ourselves as “other,” as someone different than we thought we were, or as potentially different than we now are. This course will especially give attention to two forms of such imagination, lyric poetry and the novel (though it will examine others). The class will explore how lyric poetry has been used by poets not only to understand the new life occasioned by the experience of grace and conversion, but also to formulate or resist complex metaphors about God. Because of its focus on interior states, lyric poetry has also been used to depict the state of the soul that is waiting for God, imagining God’s presence in God’s seeming absence. The class will also explore the ability of narrative texts such as novels to imagine a variety of different worlds in which to live out the Christian story of sin and redemption. Narratives ask the question of whether and how the Christian faith tradition can be lived out, and lived out in the company of others, even non-Christians.

In all of these genres, the categories and images of faith are taken up again and again, re-imagined, and re-lived, even in the works of authors who would prefer to leave those categories and images behind. As such, they present challenges to readers, presenting alternative ways for us to view the Christian life, challenging us once again to engage critically with the tradition, making it our own.

Readings for the class may include lyric poetry by John Donne, George Herbert, John Milton, Christina Rossetti, William Wordsworth, Samuel Taylor Coleridge, Gerard Manley Hopkins, T.S. Eliot, W.H. Auden, Wallace Stevens, and Denise Levertov. Novels may include works of C.S. Lewis, Fyodor Dostoevsky, Flannery O’Connor, James Joyce, and Shusako Endo. The course will spend some time, in conjunction with performances of the Valparaiso Bach Institute, with Bach’s *St. Matthew Passion*. The course will culminate in a reading of Dante’s *Purgatorio*.

Requirements will include weekly critical assignments, two 3-4 page papers, one final 10-12 page paper, and an oral presentation based on the final paper.

**325BX: Narrative Ethics Cr. 3-4** - Professor Johnson

MWF 12:55-1:45 pm (Cross-listed with ENGL 390AX & ENGL 590 AX)

What responsibilities do authors have to their works? What responsibilities do readers have to the works they read? Why? This course will explore the ethical relationships between author, reader, and text as understood by various Western philosophers, literary critics, poets, fiction writers, and filmmakers from 1798 to the present. While we will pay attention to the ethical content of the creative works—stories *about* ethics—our concern will be with how both creative and philosophical texts present the acts of writing and reading *as* ethical acts.

Underlying these questions about responsibility, then, will be larger questions about interpretation and the relation of language to truth. Through our common experience with poetry, fiction, and film, we will discuss to what extent narrative ethics informs our own acts of interpretation and how such interpretive work clarifies or shapes our selves in relation to others.

Assignments will include short critical analyses, two essays, and participation and leadership in class discussion.

Course texts may include the following:

Eliot, George, *The Lifted Veil*

*Mapping the Ethical Turn: A Reader in Ethics, Culture, and Literary Theory*

McEwan, Ian, *Atonement*

Morrison, Toni, *Love*

Coursepack: poetry by Wordsworth, Coleridge, Shelley, Hemans, and Dickinson; short fiction by Kipling, James, and Woolf; and nonfiction prose selections from Wordsworth, Shelley, Schleiermacher, George Eliot, Woolf, Ingarden, Ricoeur, Levinas, and Miller

Films: *The Purple Rose of Cairo*, *Run Lola Run*, and *Stranger than Fiction*

**325CX: Children & Childhood: Jewish, Christian & Muslim Perspectives Cr. 3-4** - Professor Bunge

MWF 11:50 am-12:40 pm (Cross-listed with THEO 368X- fulfills upper level Theology requirement)

The aims of this course are to explore diverse religious understandings of children and childhood and to reexamine our own attitudes and obligations to children. The course first examines contemporary challenges facing children and families both here and abroad and then focuses on some of the following fundamental questions: How do various traditions within Judaism, Christianity, and Islam speak about the nature and status of children? How do they view obligations of parents and the community to children? How do they speak about the moral and spiritual formation of children? What kinds of religious practices do they emphasize for passing on a particular faith tradition to children? How do they view the responsibilities of children and their role in religious rituals and communal life? How are leaders of various religious traditions responding to current national and international debates about child wellbeing and children's rights? Participants in the course will read and discuss selected classical and contemporary texts on these and other related questions. Students will also carry out a research project on a topic of their choice.

Requirements include active participation in class discussion; two short papers on common reading assignments (4-5 pages each); and a final research paper (10 pages). This course will be of special interest to those students interested in marriage and the family; childhood studies; the moral and spiritual development of children; theological and ethical perspectives on children; youth and family ministry; children's rights; and child advocacy.

**325DX: Media & Culture in East Asia Cr. 3-4** - Professor Prough  
MWF 12:55-1:45 pm (Cross-listed with EAST 390BX, fulfills Diversity requirement)

This course will explore the relationship between culture and mass media, focusing on the particular cases of modern Japan and China. From an anthropological vantage point we will examine the ways that media are influenced by the culture in which they are produced, as well as the ways that media in turn affect culture. Inherent in these questions are issues of cultural production, representation, and power. Examining film, television, cartoons, and music, experientially as well as through pertinent scholarly texts, we will address topics such as the role of the state in structuring media, representations of gender and tradition in contemporary media, new media and social movements, and the implications of the global spread of media texts. Both in class and through written assignments students will try their hand at critical media analysis.

Requirements: Students will write a research paper for this class. Additionally, a course on media requires time to watch films; students will be required to watch 7 films outside of class time in preparation for discussion. All films will be shown Mondays at 7:00 pm (CC Cinema).

**325EX: Kierkegaard Cr. 3-4** - Professor Hoffman  
MF 2:50-4:05 pm (Cross-listed with PHIL 375X)

Born in 1813 Denmark, and raised by an intensely religious, successful merchant of humble origins whose second wife gave birth just after five months of marriage, Søren Aabey Kierkegaard entered the University of Copenhagen in 1830 to study theology. But it would be ten years before he took his final exams, during which time he became alienated from his melancholy father and the Christianity in which he was raised. Meanwhile he devoted himself to reading literature and philosophy, attended the theatre, and otherwise lived as a dandy about town. In 1838 Kierkegaard's journals report a prodigal's return, in both an earthly and heavenly sense. Two years later his formal education came to an end after defending a dissertation on Socratic irony, at which point he broke off an intensely passionate, year-long engagement to Regina Olsen. Why exactly he was convinced he could not go through with their marriage remains an interpersonal puzzle. But what we do know is that the ordeal triggered a vast and complex literary career, alternately pseudonymous and in his own name.

In bookstores, Kierkegaard is classified under "philosophy/religion." This is both accurate and misleading. He financed his own publications, never held an academic post, and felt no obligation to make his writing fit a particular disciplinary genre. For most authors this would spell complete disaster, except that here we have a case of unprecedented genius. *Stages on Life's Way*, for example, opens with a dinner party at which several bachelors give puzzling, and tipsy, speeches about love, and ends with an equally puzzling, though sober, commentary on an anonymous diary about a broken engagement found locked in a box at the bottom of a pond with the key inside. *Fear and Trembling* opens with four odd retellings of the binding of Isaac and in the course of things distinguishes Abraham from a guilt-stricken merman. *Sickness Unto Death* is nothing short of a diagnostic manual of the human spirit, the preface of which proclaims, "in one sense this little book is such that a college student could write it, in another sense, perhaps such that not every professor could write it."

In addition to not fitting a particular genre, Kierkegaard's work has inspired and influenced readers from a variety of academic disciplines, such as theologians Karl Barth, Paul Tillich, and Reinhold Niebuhr, novelists Albert Camus and Walker Percy, the cultural anthropologist Ernest Becker, and psychologist Rollo May. His work has also been used as an interpretive grid for analyzing other phenomena, such as: "a Kierkegaardian reading of" Ivan Karamozov, the film *American Beauty*, or the artistic and political career of Václav Havel.

But what finally is this unusual literature about? In his first publication Kierkegaard criticized his contemporary Hans Christian Andersen for not having a "worldview." And this is precisely what he sought to include in his own work: a view of life, a vision of our social, moral, psychological, and spiritual circumstance, of what it means to be an authentic human individual. This allowed him to address classic themes of love and despair, religious faith and doubt, ethical commitment, aesthetic detachment, and political dissent. And he does so in a literary form so earnest, yet so riddled with irony, you will want to read it twice.

Course expectations include one 15-20 page or two 8-10 page essays. Reading assignments will be roughly 15-30 pages for every 50-minute session.

**325FX: Poetry of Social Justice Cr. 3-4** - Professor Childress  
TR 2:50-4:05 pm (Cross-listed with ENGL 390BX & ENGL 590BX)

"Poets," says Percy Bysshe Shelley, "are the unacknowledged legislators of the World." W.H. Auden writes, "Poetry makes nothing happen." Adrienne Rich tells us that poetry can "remind us of something we are forbidden to see. A forgotten future...founded not on ownership and dispossession, the subjection of women, outcast and tribe, but on the continuous redefining of freedom...."

Is Auden correct? Or Shelley, or Rich?

In this course we'll investigate less what poetry is but what it does, especially in the public sphere, and why one inquiry may bend us back around to the other. We'll examine what great poets—Shelley, Auden, and Rich among them—can teach us about the ways poets wrestle with social activism and convictions in their work, and how still others have found themselves in the middle of war and other brute circumstances where they can do little else but (bear) witness: these are "social" poems—not "personal," not "political"—a new category, a place of resistance and struggle, of protest, poems that work to establish, as Carolyn Forché asserts, "claims against the political order in the name of justice."

Requirements include weekly readings of both poems and articles or essays, a reader's journal, active participation in class discussion, a 10-15 minute class presentation, two 5-page papers, and one 10-page research paper on a subject of the student's choice.

**499A&B: Christ College Senior Colloquium Cr. 1** - Associate Dean Franson and Dean Piehl  
W 2:00-2:50 pm  
R 1:20-2:10 pm

Christ College Senior Colloquium provides a capstone, integrative experience for Christ College Associates and Scholars. Through class conversations, readings, and written work, students will be led to give shape to the substance of their lives through autobiographical narrative, and they will be led to reflect upon the character and meaning of their future work. The practical dimensions of these reflections will include attention to the transition from college.

Registration is restricted to students who will graduate in May or August or December 2010.

