GAH 1245-001
Intro To Music
Lance Olsen
TR 10:30AM – 12:20PM
Spring 2006

(A)

Course Content: Listening to and explanation of various musical works from different stylistic periods. Presents the musical process for the general student and employs online sources.

Prerequisite(s): None

Attendance: Required

Class Format: Lectures, films, presentations

Readings: Text and others TBA

Projects: Term paper, quizzes, final listening assignments, miscellaneous writing assignments

Evaluation: Grade is based on paper, quizzes, final assignments and class participation
GAH 1245-002
Intro To Music
Lance Olsen
TR 2:30PM – 4:20PM
Spring 2006
(A)

Course Content: Listening to and explanation of various musical works from different stylistic periods. Presents the musical process for the general student and employs online sources.

Prerequisite(s): None

Attendance: Required

Class Format: Lectures, films, presentations

Readings: Text and others TBA

Projects: Term paper, quizzes, final listening assignments, miscellaneous writing assignments

Evaluation: Grade is based on paper, quizzes, final assignments and class participation
GAH 1282-001  
Survey of Theatre  
Mark Mallett  
MWF 12:45PM – 2:00PM  
Spring 2006  
(A)

Course Content: This course explores the role of theater as both a product and a producer of culture through an examination of live dramatic performance within contexts of contemporary and historical societies. The first part of the course deals with the roots of theater, and the various disciplines engaged in theatrical creation – playwrights, directors, actors, and designers. In the second part, the course will investigate the role of theater and drama as artistic expression, with particular emphasis on the ways that theater sustains and critiques the society that produces it.

Prerequisites: None

Attendance: Required

Class Format: Lecture/Discussion

Readings: Assigned Text

Papers: Critical Response Papers; Short Essays; Playwriting project

Evaluation: Objective Exams
Course Content: A fairly extensive look at how the Romans in the centuries on each side of the birth of Christ lived, not how they philosophized or conquered the world. Topics include: 1) Sources for the study of Roman Daily Life; 2) Layout of Rome; 3) Public Life; Careers and social/political structure; 4) Homes in town and country; 5) Family life; marriage, women, children; 6) Relationships in society: slaves, clients; 7) Food and clothing; 8) High Society: sexual mores; 9) Recreation: games, plays, tests; 10) Travel and culture; 11) Religion and burial rites.

Prerequisites: None.

Attendance: Part of class requirement. Each absence beyond 3 will reduce your grade incrementally.

Class Format: A lecture-discussion course, with a heavy dose of audio-visual material. With your help, either as questioners or as researchers, I will try to expand on the text and cover topics more thoroughly or open new areas.

Readings: (all pb.) Tingay & Badcock: These Were the Romans; Dupont, F.: Daily Life in Ancient Rome; Arrowsmith, W.: Satyricon of Petronius; Lindsay, J.: Apuleius: The Golden Ass; Saylor, S.: Roman Blood; Davis, L.: Silver Pigs

Papers/Projects: You will each report to the class on some topic which we cover inadequately or not at all. There will be some in-class writing, and written reports or quizzes on Petronius and Apuleius books (both of which are early examples of the novel) and the two historical novels (Saylor & Davis). You will also be expected to participate regularly and substantially in the on-line Caucus conference for this course.

EVALUATION: A MID-TERM (40%) AND A FINAL (40%) OR 2 HOUR EXAMS (25% EACH) AND A FINAL (30%), PLUS A PROJECT, THE REPORTS OR QUIZZES AND CLASS PARTICIPATION (20% OF TOTAL).
Objectives: This course will deal with issues that relate to people living in our modern world. It will look at how an ancient way of life and system of thought faces the modern world and its issues. Topics to be discussed and studied include: How does one deal with societal pressures and conflicts with one’s religion and beliefs; Who is a Jew? Being Jewish in a non-Jewish society; What is the role of women in Judaism; Intermarriage and Jewish continuity; Goals for Jewish education today; The various movements within Judaism. How the Jew confronts today’s American scene with its moral and ethical issues, and how one deals with scientific discoveries while maintaining one’s beliefs and way of life.

Prerequisites: None

Attendance: Required

Class Format: Discussion, lecture and experiential learning

Laboratory/Field Experience: none


Paper/Projects: Write one research paper on a pre-approved topic and present it to the class

Evaluation: Midterm and Final exam
Course Content: To introduce students to major events and people that helped to shape African American life, culture and history since 1865. This course will highlight issues such as: emancipation, racial violence/lynching, the diversity of black leadership, the Harlem Renaissance, Jim Crow and the Modern Freedom Struggle. This course examines the tradition of protest among blacks and the diverse means they used to achieve their goals of freedom, equality and justice.

Prerequisites: None

Attendance: Daily Attendance is required.

Class Format: Lectures, small and large group discussion, films.


Projects: 5-7 page paper and 15-20 minute oral presentation

EVALUATION:
Objectives: the course will examine the southern states through literary and historical texts in an effort to discover their distinct regionalism within the larger context of the United States.

Prerequisites:

Attendance: Attendance is mandatory; I reserve the right to drop students’ final grade one letter grade for more than three absences. No “I” (Incomplete) grades will be given.

Class Format: Lecture and discussion. All students will be expected to participate in discussions.

Laboratory/Field Experience:

Readings: the reading list will include:
- *Myth, Media, and the Southern Mind*
- One or two slave narratives
- *The Unvanquished*
- A selection of stories by Flannery O’Connor
- *A Different Drummer*
- *Cold Mountain*
- More readings may be added to the list

Paper/Projects: Since this is a W-1 course, expect a number of both long and short essays. You may also expect short quizzes on the readings.

Evaluation: Again, because this is a W-1 course, grades will be based on students’ ability to write clear, organized, well-developed, mechanically-correct essays.
Course Content: This is a general course on American art considered in the context of its historical and cultural setting. Painting, sculpture, and architecture will be discussed as they relate to American colonial life, the federal period, the industrial revolution, and the modern era.

Prerequisites: Not open to students with credit for ARTV 3612.

Attendance: Mandatory.

Class Format: Slide-lectures and discussion.

Readings: Primarily from the textbook: Crowen, American Art

Papers/Projects: Two tests, one research paper

Evaluation: Final grade based on an average of all tests and assignments. Extra credit given for class participation. Grades lowered after each four (4) absences.
Objectives: Using the text “Ethics of Our Fathers” and selections from the vast literature of the Talmud, the student will become familiar with selections from the Talmud and the hidden meanings, interpretations, and intentions of the Jewish sages of old. Some issues that will be examined and discussed are: the definitions of wealth, wisdom, courage, and success; the transmission of Torah from Moses to our times; compassion and mercy in the Talmud; death and afterlife.

Prerequisites: None

Attendance: Required

Class Format: Discussion, lecture and experiential learning

Laboratory/Field Experience: none

Readings: Ethics of the Fathers (subject to change), articles and handouts.

Paper/Projects: Write one research paper on a pre-approved topic and present it to the class

Evaluation: Midterm and Final exam
Course Content: We will examine a number of ongoing ethical issues in medicine, including: Is euthanasia ever right? What should we do for severely defective newborns? What are our obligations to the elderly? What are the attributes of the virtuous physician? Do we have a right to health care? Through our reading short stories, a biography, essays, poems, philosophical articles, watching film, and television we will grapple with these issues.

Prerequisites: None

Attendance: Attendance is not mandatory, but regular attendance can be used as a reason to boost a student’s grade if she/he is on the borderline or has shown significant improvement throughout the course of the term.

Class Format: Lecture/Discussion/Film

Readings: Marian Grady Secundy, Trials, Tribulations and Celebrations; William Carlos Williams, The Doctor Stories; Gregory Pence, Classic Cases in Medical Ethics.

Papers/Projects: To be assigned.

Evaluation: 2 papers and four tests.
OBJECTIVES: To let students, through the stained glass medium, learn and experience the factors that influence the artist. These factors include history, culture, technique, and even mere chance. The student will see the culmination of these factors on the creative process.

COURSE CONTENT: The course will be split into lecture and studio time. Students will learn about history and cultures, over the 1000 year period stained glass has existed. The lectures will consist of computer multimedia, World Wide Web, slide, video, and written information. The studio will concentrate on one large class project.

ATTENDANCE: Mandatory

CLASS FORMAT: Studio, lecture, and, computer lab format.

READINGS: Assigned readings plus 1 required book. Student will also purchase sketchpad and charcoal/pencils.

PAPERS/PROJECTS: Students will produce a few short papers on historical/cultural aspects. Students will also produce one "large" class project. If students want to work overtime they may be able to produce a final smaller individual project. Students will also design a number of windows.

LABORATORY/FIELD EXPERIENCE: Studio time will concentrate on the various techniques involved in stained glass: discovery, variations and limitations.

EVALUATION: 50% Quizzes (written/oral), 10% Class participation/attendance, 15% Projects, 25% Final Exam.
Course Content:
Scholars of the “Third Quest for the Historical Jesus” claim to have a much clearer picture of the world in which Jesus lived. Even so, no consensus has been reached about who he was, where he fit in the Judaism of his day. This course will explore these questions in relation to textual and archaeological evidence pertaining to Jesus and the communities of Judah and the Galilee as well as Greco-Roman culture.

Prerequisites: None
(not sure if we assigned any)

Attendance:
Mandatory. Students are allowed three absences for illness or personal reasons. Students missing more than three class sessions will find their grade negatively impacted.

Class Format:
Lecture/Discussion

Readings:
All students must have a copy of the Christian Bible with the Apocrypha.
John Dominic Crossan and Jonathan L. Reed, *Excavating Jesus*
Robert J. Miller, *The Complete Gospels*

Projects:
Take-home papers.

Evaluation:
Essays 60%, final 30%, quizzes 10%.
Objectives & Course Content: 1. Understand political, social, and economic history of Puerto Rico, 2. Examine the diversity of cultures that make up the Puerto Rican experience, 3. Promote an understanding of culture through the study of literature, poetry, art, and music. A study of the history of Puerto Rico pre-Columbian to 1950’s. We will study indigenous cultures, Spanish colonialism and African influences. Furthermore, we will look at the US/Puerto Rico relationship, migration policies and Puerto Rican culture on the Mainland.

Prerequisites:

Attendance: Mandatory

Class Format: Lecture/Discussion

Laboratory/Field Experience: Possible trip to cultural sites in NYC

Readings: TBA

Paper/Projects: Group projects on assigned topics.

Evaluation: Students will be evaluated on - a. attendance and participation in class discussion, b. research paper/group project, c. tests/quizzes, d. midterm/final exams
GAH 2231-091
American Film
J. Rubenstein
Orientation: 1/17, 8:30 – 10:20 AM; Addl. Mtg: 4/18, 8:30 – 10:20 AM
Spring 2006
Distance Learning
(W1)

Objectives: To study the history and development of American Film

Prerequisites: None

Attendance: Mandatory

Class Format: Distance Learning: Orientation and SET meeting only

Laboratory/Field Experience: None

Readings: Belton: American Cinema, American Culture, plus American Cinema videos

Paper/Projects: Film essays

Evaluation: Film essays: writing is a central part of the course.
Course Content: This course will involve an in-depth study of the positions presented by those writers who have figured prominently in the philosophical movement referred to as existentialism. In this course, we will examine their views regarding the human person in her/his existence. We will explore such themes as the irreducibility of subjective experience, whether and how ethics is possible given the existentialists’ attempt to free human action and thought from ideally or socially mandated forms of normativity, the meaning of human freedom, whether existentialism can provide moral guidance, whether life has an inherent or ultimate meaning and/or how we are to determine such meaning, and whether existentialism is, in the final analysis, as Sartre says, a humanism. We will explore existential thought in order to both situate existentialism within the history of intellectual and popular thought and to determine the relevance of existentialism in and for our lives and our contemporary milieu. To this latter end, we will inquire as to the applicability of existential thought to the contemporary issues and problems that we face in our own existence.

Prerequisites: Not Open To Freshman

Attendance: Students are required to attend all class meetings. Three unexcused absences will allowed after which time absences will count against the student’s grade. Class discussions will be held on a regular basis and students will be encouraged to grapple with how the existential issues raised in the readings and films impact their daily lives: their actions and decisions, their modes of relation—personal, social, and political.

Readings: Our reading of primary philosophical texts by Kierkegaard, Nietzsche, Sartre, and Camus will be supplemented with film. Full length feature films will be viewed and discussed in order to enhance the students’ ability to recognize the way in which existential themes find expression in life and art. Films may include Breaking the Waves, The Fight Club, Ikiru and Harold and Maude.

Evaluation: Students are required to complete three short papers. In each paper students will be required to engage in a critical discussion regarding thematic philosophical material from one of the authors and the way in which that position is presented in and explored in one of the films. In addition there will be a longer final paper in which, in addition to the analysis of the existential theme and films, students are encouraged to explore the relevance of, validity of, and impact of the existential material in reference to their own experience. There will be four short tests on the readings throughout the term.
Objectives: Students will understand and identify major art periods, artists, and works of art from ancient Greek to Modern.

Course Content: Survey of western art from ancient Greece to modern.

Prerequisites: Access to email and internet account two times a week.

Attendance: Mandatory. One orientation and one final meeting. If missed, course must be dropped.

Class Format: Online lectures, telecourse videotapes, email.

Laboratory/Field Experience: Museum trip.

Readings: 1 textbook, online lectures.

Paper/Projects: None

Evaluation:
- 2 Take-home exams: 60%
- 1 Museum trip: 25%
- 9 videos summaries: 15%
Course Content: This course is designed to introduce students to the art of acting and the performance process. It will train both the body and the mind of the performer through work on the following skills: imagination, creativity, concentration, inter and intra-personal awareness, physical and vocal control and flexibility. Special emphasis is placed on interpersonal communication skills and on translating on-stage performance skills for use in off-stage interactions.

Prerequisites: None

Attendance: Mandatory

Class Format: Seminar

Readings: Four assigned plays and various handouts.

Projects: 2 prepared performances, 2 prepared scenes, written journal, attendance at selected performances.

Evaluation: Performance, journal and participation.
American Popular Culture & Folklife
Kristin Jacobson
TR 8:30AM – 10:20AM
Spring 2006

Course Content: This course, structured like a road trip, surveys American popular culture and folklife, synthesizing material from a variety of popular and folk genres. Issues of location will help us navigate this diverse interpretive terrain. By locating popular and folk cultures within specific geographies—gendered, raced, ethnic, sexualized, and class contexts—we will map a clearer understanding of the roles of a range of popular and folk texts in American culture. Additionally, we will be concerned with locating and exploring the various connecting points among rural, urban, “extreme”, and virtual cultures, which compose the four major units of this class. We will also closely inspect the vehicles (or genres) of popular and folk cultures—literature, media, entertainment, music, and film. By the end of this semester, students should be a competent “driver” of—and maybe even a bit of a “mechanic” for—several different popular and folk vehicles.

Prerequisites: None—except a willingness and commitment to read, write, and engage in thoughtful discussion with your peers and instructor.

Attendance: You are allotted three absences during the semester for fatigue, burnout, cocktail flu, personal reasons, malfunctioning alarm clocks, etc. For each absence after your first three, your final grade will be reduced five points per additional absence, down to and including "F." I do not distinguish between “excused” and “unexcused” absences. Regular class attendance and participation is a crucial component to passing this course.

Class Format: This road trip requires a willingness to engage with everyday culture with a critical eye. The journey will require a substantial commitment to read, to write, and to discuss. Those seeking entertainment or escape will soon find themselves left behind. Be prepared to contribute to discussion every class period. The course will include large and small group discussion as well as student led discussion. Students will be expected to use WebCT for email and on-line discussion.

Readings: In addition to a selection of critical articles about popular and folk culture and required films and documentaries that I will make available to the class, we will read the following: Bastard Out of Carolina (1992) by Dorothy Allison, Jazz (1992) by Toni Morrison, Into the Wild (1996) by Jon Krakauer.

Papers/Projects: Formal and informal writing will be assigned. Be prepared to write for every class period. Graded assignments include: quizzes, final exam, weekly message board postings, and a final project (paper and/or webpage) and presentation.

Evaluation:
Navigational Practice (Quizzes 4 total, 50 pts. each) 200pts
Road Test (In-Class Final Exam) 100pts
Course Graffiti (Weekly Message Board posts) 300pts
Map Making (Anthology Project & Presentation) 400pts

total: 1000pts
GAH 2401-001
Words/Music: College Chorus
Beverly Vaughn
MWF 12:45PM – 2:00PM
Spring 2006
(A)

Course Content: This course will consist of the study, preparation and performance of a suitable choral work at the end of the semester in the Performing Arts Center.

Prerequisite(s): Course Will Be Graded Pass/No Credit Only.

Attendance: Mandatory at all class periods, the two evening dress rehearsals during the week of the performance and attendance at the performance.

Class Format: Lectures and musical rehearsals.

Readings: Miscellaneous assigned material will be given.

Projects: One major paper, miscellaneous writing assignments, and concert attendance.

Evaluation: To be done on participation, attendance and quality of writing assignments
Objectives: The purpose of this course is to gain an understanding and appreciation of the arts of American political humorists and to clarify how political humor fits into the national political discourse.

Course Content: American politics is observed through the essays, poems, cartoons and stand-up routines if its humorists. We examine themes, mediums, and trends over time, but with a concentration on contemporary work.

Prerequisites: None

Attendance: Required

Class Format: Seminar

Readings:


Other readings will be announced.

Evaluation: Essays (60%), Facilitating Discussion (10%), Participation on Discussions (15%), Quizzes (15%).
Objectives & Course Content: An opportunity for students to perform music appropriate for brass ensembles. The music will range from the Renaissance to Modern periods and will include formal and informal musical forms.

Specifically, we will form a brass choir as the basic musical unit. (Trumpets, Horns, Trombones, Baritones, and Tubas.) We will contribute to a winter chamber music concert and will form smaller ensembles for special occasions. Students will be encouraged also to support the performance efforts of the student club, The Stockton Instrumental Music Society. This student club will provide a pep band for basketball games among other occasional performances.

This is a two credit course, repeatable once for a total of four credits. You are expected to be an experienced musician with the equivalent of four years of band work in high school and will need to provide your own instrument. (The College has one Tuba and one baritone horn.)

Prerequisites: At least 3 years of high school band or equivalency; must own your own instrument; course is repeatable one time.

Attendance: Required

Class Format:

Laboratory/Field Experience:

Readings:

Paper/Projects:

Evaluation:
GAH 3109-001  
Women, Minorities & Mass Media  
Gregory Adamo  
MWF 11:20AM – 12:35PM  
Spring 2006  
(I, W2)

Course Content:  
This course focuses on the production, representation, and reception of issues of gender, race, ethnicity, and sexual orientation in the mass media. We will deal with a variety of media and communities. The objective of this course is for students to develop their own critical perspective on women, minorities, and the media that is informed by (1) theories covered in class and (2) observations of and experiences with the topic both inside and outside this class. By the end of this semester students should be able to use at least one of these theories as a lens through which to analyze some representative sample of media.

Prerequisites: None

Attendance: Mandatory

Class Format: We will investigate the topic through lectures, discussions, videos, and readings.

Readings: Media Messages: What Film, Television, and Popular Music Teach Us About Race, Class, Gender, and Sexual Orientation by Linda Holtzman Gender, Race and Class in Media by Gail Dines and Jean Humez.

Projects: Three or four short papers (three to five pages in length), one research project (seven to ten page paper and in-class presentation), and student journal of media consumption.

Evaluation:  
Short Papers 25%  
Final research project (including class presentation) 25%  
Class Participation (including attendance) 20%  
Journal 20%  
Short Exams on Readings
Course Content: Within a literature of the Americas multicultural focus, this course will emphasize various literary styles and community formations that in different ways define the complexity of Latino culture. While introducing the student to the social and historical context in which the literary works were written, the course will emphasize the areas of study: Mexican-American literature, Cuban-American literature, Puerto-Rican American literature, and Dominican-American literature.

Prerequisites: None.

Attendance: Mandatory

Class Format: Lecture and discussion.

Readings: To be determined.

Papers/Projects: As assigned.

Evaluation: To be advised.
GAH 3212-001  
Medieval Ireland  
Thomas Kinsella  
TR 6:00PM – 7:50PM  
Spring 2006  
(W2)

Course Content: A detailed look at medieval Ireland (600-1600 AD) during a period of cultural blending and development. At the start of the period, Celtic social structure is deeply influenced by early Christian beliefs. During the ninth through eleventh centuries Irish society absorbs waves of Norse emigration. And from the twelfth century through the end of the period, Irish culture is indelibly marked by Norman intrusions from Britain. Readings include modern historical texts as well as medieval histories, hagiographies, and myths. Students will be introduced to a typically Irish perspective that mixes historical detail with exaggeration and evolving myth. Class discussions will explore how the medieval Irish mind understood the world around it. The reading list is challenging.

Prerequisites: None.

Attendance: Mandatory.

Class Format: Discussion.

Readings: Multiple texts of Irish history, religion and literature.

Papers/Projects: There will be several essays, projects and exams.

   Evaluation: Based upon essay and exam grades, as well as class participation.
Objectives: Through the study of fictional and non-fictional representations of the Holocaust, the Armenian and Bosnian genocides, and the Chinese Cultural Revolution

- To deepen and broaden knowledge of these historical catastrophes
- To encourage exploration of the historical contexts that gave rise to these tragic events
- To encourage critical thinking
- To deepen sense of moral judgment through the presentation of complex human dilemmas posed by the literature
- To develop a better understanding of the role of responsibility, choice, and courage
- To consider the short and long range effects on individuals, families, and communities, including the impact on survivors and their descendants.

Prerequisites: None

Attendance: Every other Wednesday 6-9 PM

Class Format: On-line. When we meet, you will take a quiz, ask questions, and watch videos.

Laboratory/Field Experience: None

Readings: Botwinick’s *History of the Holocaust*; *Black Dog of Fate*; *Zabelle*; *Pianist*; *Five Chimneys*; *The Song of Names*; and *S: A Novel about the Balkans*.

Paper/Projects: Study questions; quizzes; online writing assignments; discussion board.

Evaluation: Based on and study questions, quizzes, online writing assignments, discussion board grades.
Course Content: GAH 3219 focuses on the representation of combat in western literature, examining the evolution of warfare as a literary and cultural construct from the Middle Ages to the present. Readings, some of them from history, will draw on the English, French, German, and American traditions.

Prerequisites: Junior or senior standing.

Attendance: Mandatory

Class format: Discussion in groups large and small.

Readings: *The Song of Roland*, *Candide*, *Good-bye to All That*, *Storm of Steel*, *The Thin Red Line*, *The Things They Carried*, *The Face of Battle*, and excerpts from other texts.

Projects: Several short papers, a final paper, one oral presentation.

Evaluation: Quizzes, papers, contribution to discussion, exams.
Course Content: This course explores the relationship between art, games and narrative during the 20th and 21st centuries. The course will begin by examining modern art and literature movements that utilized combinatory and aleatory techniques as tools in the production of texts. We will start with the Surrealists and Dadaists, and move to the Fluxists and Oulipo. We will then move to an examination of new media forms that explore the relationship of gaming and narrative, including story generation software, interactive fiction, interactive drama, virtual worlds and massively multiplayer online games. Students will approach these forms both creatively, creating and engaging in various forms of writing games, and critically, writing three short papers and a final paper in response to readings.

Prerequisites: Not open to students with credit for ARTV 3612.

Attendance: Mandatory

Class Format: Lecture/Discussion

Readings: TBA

Papers/Projects: Papers will include two reports on the work if individual artists, and a final paper on narrative or social aspects of contemporary MMOG or virtual world, in addition to a portfolio of creative work.

Evaluation: Reports - 30%; Final Paper - 30%; Creative Writing Projects - 30%; Participation - 10%
GAH 3616-001
Memoirs of Mental Illness
C. Ferri
TR 12:30-2:20 PM
Spring 2006

Course Content & Objectives: This is a class designed to enhance the student's understanding of psychological disorders from the unique viewpoint of those who have personally dealt with mental illness. Written memoirs will be used to demonstrate the symptoms, diagnoses and treatments of a range of disorders including depression, bipolar disorder, eating disorders, and alcoholism. We will also examine each memoir as a piece of literature, and discuss ways in which the experience of mental illness is most effectively portrayed.

Prerequisites:

Attendance: Attendance is very important in this class, and class participation will be a part of your grade. I will take attendance in each class. You will earn a point if you are present on time. There will also be a number of in-class assignments worth 5-10 points each. If you miss a class with an assignment or do not hand in homework on time, you will miss those points. If you miss a quiz, then you will miss those points. There are no exceptions. If you know you need to miss class for a legitimate reason, please let me know ahead of time.

Class Format:

Laboratory/Field Experience:

Readings: The following memoirs are required reading:
Darkness Visible: A Memoir of Madness by William Styron
The Bell Jar by Sylvia Plath
Willow Weep for Me: A Black Woman’s Journey Through Depression by Meri Nana-Ama Danquah
“Anatomy of Melancholy” in the New Yorker, January 12, 1998 by Andrew Solomon
An Unquiet Mind: A Memoir of Moods and Madness by Kay Redfield Jamison
Wasted: A Memoir of Anorexia and Bulimia by Marya Hornbacker
Dry: A Memoir by Augusten Burroughs

Paper/Projects: Final Paper

Evaluation: Grades will be calculated on a point system.
Your grade = total points earned/total possible points.

Grades will be based on:
Class Attendance/Participation (~40 points/1 point each class)
Book quizzes (50 points each)
In-class/homework assignments (5-10 points each, probably ~80 points total)
Final exam (50 points)
Final paper (50 points)