

GATEWAY COLLOQUIA 2011-2012

GW 100 1 Lincoln & the Civil War

Like other Gateway Colloquia, this one concentrates on the form and manner of writing essays. Unlike some of the rest, however, we will employ a liberal definition of 'essay:' prose pieces that describe, tell, explain, argue or persuade (or combinations of these). Your professor assumes that you are already a basically competent writer: we will work, therefore, on the refinements of style and structure, and our topics will derive from a study of the American Civil War and its Union president, Abraham Lincoln. We will concentrate on Lincoln's speeches and writings, the major battles in the course of the war and the significance for our own culture today of the Gettysburg Address. There will be six essays, in differing modes, including first-person narrative and third-person analytical.

GW 100 2 "Can we all get along?": Understanding Race in 2011

Are you interested in learning about how and why race relations continue to be difficult in the US? In this class you will look within the experiences of US-born people of color and immigrants to see how race continues to influence life experiences and opportunities. We will also examine how media perpetuates stereotypes and misconceptions. You will learn about tools that can help you understand yourself and others within the context of race and cross-racial dialogue. Students will be encouraged to think about course materials in relation to current events and personal experiences. Writing assignments will focus on conveying clear and developed ideas in the form of reflective, expository and research papers.

GW 100 3 Talking about Revolution

In this course we will explore the concept of Revolution as a radical change. We will discuss the cultural and social implications of three of the great revolutions of the 20th century, and the way in which these radical changes shaped Western culture: the digital revolution, the European avant-garde, and the Spanish Civil War (1936-39).

GW 100 4 Race, Nation, and Power: An Introduction to International Political Theatre

This course examines power and privilege in international contexts, analyzing plays and theatrical performances as spaces of cultural representation. We will study theatre pieces from Nigeria, India, several Caribbean nations, and Brazil, use playwrighting techniques to explore relationships between the "developed" world and the "developing" world, and as is appropriate for a Gateway course, explore a wide range of formal and informal approaches to persuasive and scholarly writing.

GW 100 5 Happiness

In this course, we will examine the nature of happiness by considering a variety of different ideas on the subject. What is happiness? Is happiness the same thing as pleasure, or must there be other, perhaps more serious, elements within it? Whatever happiness is, how do we attain it? Is it even possible--or desirable--to be happy for more than brief moments in time?

GW 100 6 The Drama of It All

This section of Gateway will use drama as the basis for discussions of contemporary as well as universal concerns such as violence, identity, family, women's roles, and law, even as we consider the literary and artistic elements of individual plays. We will read several traditional plays of the twentieth or twenty-first century as well as several texts in contemporary documentary theatre style (possibly *The Laramie Project*, by Moisés Kaufman, and/or *Fires in the Mirror* or *The Arizona Project*, by Anna Deavere Smith) to ground our discussions and to prompt critical thinking and writing about the artistic portrayal of the kinds of issues noted above.

GW 100 7 Rethinking Cultural Stereotypes: Understanding Self and Others

The United States is becoming more culturally and ethnically diverse. According to the U.S. 2010 Census, minorities are driving nearly all of the population growth in the country. The increase in the Hispanic population contributed to more than half of the total population growth. Asian population grew faster than any other major race group. Many Americans today are multiracial. In this shifting racial makeup of the country, cultural understanding is an important social skill.

In this course, we will explore our understanding of other cultures by examining cultural stereotypes, how we and society view people from different cultures and how they view us. The goals are to examine our multicultural selves to understand others, rethink our preconceived stereotypes, promote cultural understanding, and engage in critical reading, writing, research and discourse. To achieve these goals, we will engage in different activities which include writing crawl, read around, photo prompted writing, reading memoirs, examination of popular culture and participation in cultural events on campus and within our community. We will integrate the use of technology in completing some of these activities. We will create a class portfolio showcasing an anthology of our best work and reflection of our learning experiences. We will critically evaluate diverse ideas and experiences, present knowledge in written academic and public discourse and develop information literacy skills as we rethink cultural stereotypes in order to understand ourselves and others.

GW 100 8 The Wonderful World of Disney

We have all grown up on Disney films. Films produced by Disney are so popular and have been, and continue to be, one of the most beloved sources of entertainment for young and old alike, however, most people tend not to watch Disney films with a critical eye. The intent of this course is to help students develop the skills of viewing such films more analytically for the purpose of examining some of the social implications of the messages conveyed through media such as these.

GW 100 9 Did You Freely Choose this Class?

Are your choices determined before you make them, perhaps by some combination of your genes and your environment? If so, would that mean that your choices aren't really yours? Would it mean that you aren't responsible for what you do? Is it even conceivable for your choices-and, thus, your actions-to be freely determined by you and you alone? We will read a wide variety of philosophers (and a few philosophically oriented fiction writers) who address the possibility and significance of free will. Students will learn how to explicate and evaluate the ideas that these authors put forward, and they will learn how to articulate and defend their own views.

GW 100 10 Contemporary Issues Through Film

This course utilizes film as a vehicle to introduce current issues in today's society. They will be used to facilitate discussion-oriented classes geared toward developing students' critical thinking skills, independence, and imagination. Examples of topical areas used to facilitate the goals of the course include big business/government responsibility, prejudice, perception and global issues. A major component for evaluation in this course will be effective writing. Students will be asked to complete multiple writing assignments throughout the semester to develop their proficiency in writing.

By using the popular medium of movies in this course, students will learn to analyze and express these works in terms of current issues in today's society. In addition, they will analyze how these issues affect them personally. While doing so, they will have the opportunity to improve their critical thinking and writing skills, which will benefit them immeasurably in their lives, both professionally and personally.

GW 100 11 Get a Life: Life Narrative in Practice and Theory

This Gateway Colloquium will explore the field of life narrative, an interdisciplinary field which has burgeoned in the last two decades. Life narrative studies includes autobiography, memoir, diaries, blogs, letters, web pages, graphic novels, and other genres. We'll read a young woman's blog from Iraq, the testimonio of a Guatemalan reformer, the biography behind the movie *The King's Speech*, essays from a brilliant writer with MS, and a graphic life narrative from the Holocaust, plus other readings. You'll be asked to write five papers and keep a blog.

GW 100 12 The Words and Music of Bob Dylan

No American singer/songwriter has had more influence on today's music than Bob Dylan. Combining folk music, blues, and rock 'n' roll, he has continued to produce his own brand of music since the 60s with a bit of poetry and wit added to enrich the mix.

The study of Bob Dylan's life and music provides a large variety of possible writing experiences and topics for class discussion. In reacting to the major recordings and critical responses to them, students will be expected to participate actively in class discussions and to write persuasively in argumentative essays.

GW 100 13 Jesus at the Movies

This course will examine Jesus as movie star. We will be particularly interested in the problems encountered by and ways in which Hollywood has depicted Jesus on the silver screen. We will explore how the portrayal of Jesus has varied as social, political and religious perspectives have shifted over the last century.

GW 100 14 Native American Spirituality

In this course, we will examine the distinctive religious traditions and spiritual paths developed by Native North American communities, with specific emphasis on the Lenapé (Delaware), Cherokee, Lakota (Sioux) and Navajo nations. Our challenge will be balancing the "outsider" perspectives of the academic study of religions with the "insider" understanding of religions within their own social, historical, and personal contexts. Through the semester, we will explore religious tradition, persistence, and change through a variety of approaches and writing assignments.

GW 100 15 Sex, Disease, and Medicine in Medieval/Renaissance Europe

We will use primary sources and the works of modern historians to examine European understandings of sexuality, disease and medicine from approximately 1200 to 1600. Primary sources may include excerpts from medical texts, *The Canterbury Tales*, *The Decameron*, and Medieval penitential handbooks. Topics of emphasis will include The Black Death (bubonic plague), sexually transmitted diseases, the rise of university-based medical education, and perceptions of homosexuality. Where possible, we will relate these historical topics to issues of contemporary social concern. Student writing and discussion will facilitate synthesis of information from multiple sources, formulation of arguments, reaction to controversial texts, and exploration of unanswered questions.

GW 100 16 “Reel Men and Women in America, 1945-2000”

In this course we analyze cultural representations of men and women in select American films produced in the 1940s through the end of the twentieth century, paying particular attention to cultural representations of men and women in relation to their satisfaction or lack of satisfaction with work and with American society and culture generally. We will read about and discuss the changing social and economic realities that shaped Americans’ lives in these years and analyze how men and women responded to those changes as their responses are represented in various movies. In addition to this course content, we spend a significant amount of time discussing and developing college-level writing strategies and prose. Grades are based on students’ written work as it is represented in a variety of essays.

GW 100 17 Citizens and Strangers

In an era of globalization, is the citizen an obstacle to social justice? Citizens are people who belong to and are members of a nation. But after decades of unprecedented global migration, masses of people live as aliens and non-members in foreign nations. Indigenous peoples continue to be treated as strangers in lands they have occupied for centuries. Citizenship promotes attachment and inclusion but simultaneously ranks and excludes. Today more than ever citizens and strangers are counterparts; they oppose but define each other. At the very moment when human rights movements worldwide have made the promise of equal civil standing a possibility, a new wave of nationalism threatens to make the lack of citizenship an excuse for inhumane and unjust treatment.

With the counterpart theme as a guide, this Gateway will assess the history, ideals, and current practices of citizenship. We will ask: is world citizenship a coherent ideal? Is the consumer democracy movement a viable approach to rehabilitating citizenship? Should people be free to join states at will? (If goods are free to move about the globe, why not people?) Do the ideals of citizenship help or hinder the achievement of social justice internationally? And, with global capitalism as the world's operating system, what is the alternative?

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GW 100 19 What is Desire?

As human beings, we all want. From birth until death, we express the desire to eat, drink, possess, create-to pursue our own satisfaction and fulfillment, oftentimes leading to the assertion of our will over something or someone else. In general terms, desire can be seen at the root of all other human action or reaction, although it is often associated with sexual want. Desire is also determined by social constructions, and as such it corresponds perhaps more to social ideologies than mere sexual urges. As psychoanalyst Jacques Lacan explains, "Desire begins to take shape in the margin in which demand becomes separated from need." The perplexing paradox of desire is that the object desired can never be obtained; once it is obtained, it is no longer desired, and so the "impossible dream" of humanity is born. Moreover, since the main outcome of desire is desire, desire never ends, but only leads to more desire. In short, to live is to desire. As in all Gateway Colloquia, students will engage with texts and various forms of media in order to interpret and evaluate ideas, as well as to organize their own thoughts and develop arguments, in both speaking and in formal writing.

GW 100 20 The Good Doctor

When Hippocrates uttered the lines, "First, do no harm," he could not have imagined the ethical issues that contemporary doctors would face. MRI machines reveal the slightest abnormalities in the human body which sometimes lead to unnecessary surgeries or other invasive treatments. In this course, we will look at many dilemmas good physicians face in trying to help rather than harm their patients. When should doctors be wary of the newest technology? At what point should an oncologist stop giving experimental treatments to stage four cancer patients? Why do some specialists and hospital programs have higher cure rates than others? How can doctors best help indigent patients? These and other issues will be explored in order to determine what qualities good doctors share. Students will read accounts written by eminent physicians and conduct additional research in order to formulate their own written positions on the best possible medical practices.

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GW 100 22 The Fairytale: Its Purpose, Psychology and Modern Evolution

This Gateway examines fairytales from a variety of perspectives. You will learn some history, a little child psychology, a bit of literary criticism, and a touch of cultural anthropology as we examine the deceptively simple narrative form known as the fairytale. (And, yes, you are right; the genre is badly named-very few of the tales actually involve fairies.) Fairytales are truths wrapped in fantasy; they help us analyze our own experience in unique ways because their creators take common fears and hopes and then order and shape them to communicate their distinctive perspectives. We will follow the fairytale trail from its divergence from fable to what I call the "Disney Effect"-and beyond. ("Shrek," for example, references many ancient fairytales, but the overall effect is quite different.) Make no mistake, however, about the main focus of this course. Its primary objectives are to increase your ability to think critically and to prepare you to write the types of papers that will be expected of you during your academic career.

GW 100 23 Artistic Nuts and Bolts: A Practical Guide to Finding Order and Meaning in Works of Art

The word "composition" is used by writers, musicians, artists, dancers and even floral designers to refer to their work. There is a good reason for such uniformity: artists of all types take the chaos of life and "compose" it, shape it, give it order and meaning. This course will help you identify and analyze certain ordering techniques that are common to most works of art—for example, line, imagery, rhythm, and repetition. We will examine several works, including a short novel (*Holes*), a play, a film, and your choice among poems, music and painting. By taking these compositions apart and analyzing their construction (their underlying "artistic nuts and bolts"), we will attempt to build an understanding of how artists and authors create order and meaning.

One of the primary objectives of this course is to increase each your ability to analyze text and visual media critically. The other, equally important, objective is to prepare you for the type of written coursework you are likely to encounter in an academic setting. The assignments will encourage you to articulate your thoughts in an organized, logical, concise format, will promote critical thinking, and will teach you to support your ideas with detailed evidence.

GW 100 24 How Do We Know What We Know?

In this course we will investigate how human beings know what they know. First, what is "knowledge"? How do we learn what we know? How do we know that we know? Do we only believe something rather than know it? Our guiding questions for this fascinating inquiry are: 1) Do we know or merely believe? 2) What are the means or media by which we come to know? 3) What are our individual methods of "coming to know" (learning)? 4) Whom or what do we trust? That is, how do we determine what's worth knowing? 5) What is knowledge—factual objects, processes, understanding, or something else? For the semester, we will become practical epistemologists, investigators of how we know what we know.

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GW 100 26 The Photograph and the Photographer, the Subject and the Viewer, Content and Context

Photographs can be difficult to talk and write about because they are often seen as self-evident. Why bother to put into words what is already visually apparent? In fact, photographs rarely offer full disclosure; they are anything but baldly truthful.

When we look at photographs together, we discover that we notice and are affected by different elements, and that we may come to altogether different conclusions regarding the meaning of the same image. In this class, we will explore how historical information about the photographer and the photograph, the internal visual logic of the image and its presentational context further change our perceptions and reactions.

In this writing intensive course we will learn to find and weigh sources, examine and evaluate interpretations and develop our own arguments for how a particular image signifies its meaning.

GW 100 27 Fantasy and Contemporary Culture

Over the last decade, fantasy has become the most popular genre in both books and film. Aspects of the genre have pervaded American culture, appearing in games and television programs as well as in ads and even in such places as the halftime show of the superbowl. In this class we will begin by exploring the definition of the term "fantasy," and then we will work to understand issues involving the relationship between fantasy and contemporary culture. This will include examining possible reasons for its current popularity, exploring the ideologies inherent in the genre, and dealing with issues involving the censorship of fantasy texts. The social phenomenon of fan communities, articles from academic journals that focus on the fantasy genre, and film interpretations of fantasy books will also provide springboards for discussion, exploration and interpretation.

GW 100 28 Standing in the Shadows: Global Film Noir

This course examines the distinctly dark, subdued, and gritty crime films of the mid-20th Century, a trend first noticed by French film critics just after WWII. The noir style had its genesis in American crime films of the period and soon spread across the globe. Besides viewing some of the more notable examples of American, British, German, French, and Japanese noir cinema, the course examines the various literary and cinematic antecedents of film noir and places these films within their proper socio-historical context. We will also view contemporary examples of neo-noir cinema. Course readings come from the considerable scholarship on global film noir. These materials form the basis of class discussions and student assignments, helping to answer the question, "What is film noir, why is the genre significant, and just who is the femme fatale?"

As a "Gateway 100" course, considerable time is spent on developing and refining college-level research and writing skills. Students will produce at least 30 pages of written work (including drafts) during the 15 week semester. All coursework is in English.

GW 100 29 Visual Culture: Words From Images

This course examines the power of images, their cultural influences, affect on memory, and personal significance. Class discussions and writing assignments focus on the rhetorical context of images. The reading assignments include a variety of essays that will guide us in an analysis of visual culture, leading to a working definition of a "quality" or "powerful" image. Writing assignments require students to gather or create their own photographs in order to illustrate a written argument. As with all Gateway courses, students will practice intellectual inquiry, evaluate multiple perspectives, and refine writing skills through focused and purposeful revision strategies.

GW 100 30 NATURE VS NURTURE: Does Human Biology Begin at The Feet and Stop at The Neck?

Are humans born with a blank slate? If so, does this mean that we are born without biological or innate behavioral traits? If the answer to the latter question is yes, then how do we explain morals, or motherly affection and love, or non-reciprocal altruism? Can humans be simultaneously free-willed and instinctual? Do our genes really determine mate selection, or human sexuality, or how smart we are? To what extent, if at all, do parenting styles shape our behavior or determine our personality? Must we accept our pre-determined genetic fate? Recent scientific studies and their findings, are calling into question very long-held and "intuitively appealing" answers to these and other questions, as well as general beliefs about human nature.

Using the scientific method, this course takes advantage of these studies with a view toward engaging students to openly investigate and discuss competing ideas. Primary course goals include sharpening or developing student skills and strengths in the following areas: critical reading and thinking; intellectual curiosity and confidence; the ability to discriminate between maintained and competing (and often very troubling)

hypotheses; and, most importantly, the ability to express one's ideas through formal academic written and verbal expression.

GW 100 31 Rebels, Conformists, and Outcasts: Films of the Adolescence Experience

This tutorial will focus on films depicting the adolescent experience. The course will introduce students to the language of cinema, critical thinking, analysis, and writing through the examination of films, screenplays, film theory, directorial style, and genre studies. Films which feature adolescents as the central character or characters will be considered from a wide range of countries, directors, and periods. Writing assignments using applied cinematic understanding will include historical research, critical analysis, and screenwriting. The last part of the course will involve participants creating short scenarios and screenplays from their own experiences for possible video production.

GW 100 32 Working and Poor in America

Imagine where you will be ten years from now. Where will you be living? How much education will you have? What kind of job will you have and how much money will you be earning? The chances are good that you will be highly educated and working full time in an interesting well paying job. Unfortunately, millions of Americans work full time but are still in poverty. Millions of other poor people would like to work full time but can only find part time or are temporarily unemployed because of an unfavorable economy. In this course we will learn how education, immigration, race, recession and other factors determine poverty of working people. Finally, we will ask what we can do as individuals and as a society to improve the lives of the working poor.

GW 100 33 Understanding Comix

Comix? as high art? as serious literature? It's true: comics have moved off the drugstore rack and onto the winner's lists of prestigious literary prizes. With Scott McCloud's *Understanding Comics* as a guide, you'll learn the language and vocabulary of comics and how the mind processes the comics form. You'll consider the interplay between word and image, what happens between panels, and how time flows through a comics narrative, as we read and analyze some award-winning examples of the comics form: Art Spiegelman's *Maus* and *In the Shadow of No Towers*; Chris Ware's *Jimmy Corrigan*; Marjane Satrapi's *Persepolis*; and Joe Sacco's *Palestine*.

Warning: No superheroes; no manga.

GW 100 34 The Social History of a Candy Bar

We all love a good candy bar. But we seldom stop to consider where chocolate bars come from. That is the aim of this course. When you consider that 70% of all cocoa is grown in West Africa, 60% of the world's vanilla is produced on the island of Madagascar, and the United States imports sugar from 26 countries (from Swaziland to Switzerland), it is clear that the modern chocolate bar is a global foodstuff. Eating it links us implicitly to a wide range of places, people and power relations. Indeed, a candy bar is loaded not only with many calories but with many different stories - of taste and travel, of culture and economy, of empire and industry. In this course, we shall explore some of these stories, piecing together the global history of a chocolate bar through a number of related themes: the history of cocoa; the history of sugar; the emergence of agrofood commodity chains associated with the needs of industrial production; the rise of multinational food corporations. Ultimately, we will use the chocolate bar to illuminate the history and dynamics of the modern global food economy. And in the process we will eat some excellent candies.

GW 100 35 The Irish in Us: Memory and Identity in Irish America

Chicago's South Side, dangerous work on railroads and in mines, big city political machines, maids and never-married aunts. . .

Green beer on St. Patrick's Day, "Kiss Me, I'm Irish" buttons, Irish linen and crystal, Riverdance, the Celtic music craze. . .

All of these evoke an Irish-American identity. The first list refers to concrete immigrant experience in America, while the second conjures a more direct connection to images of Ireland, images that in some ways have become more powerful and meaningful in the last two decades. This course will explore these forms of Irish-American identity, focusing specifically on historical memory (famine memorials, school curriculums), popular culture (film, music, and tourism), and memoir.

GW 100 36 Artistic Genius

Under the banner umbrella of "Artistic Genius," students will be introduced to the compelling creations of Italian Renaissance/early Baroque artists (da Vinci, Michelangelo, Bernini, Caravaggio and Gentileschi), culminating in the enlightened musical genius of Mozart. Throughout the course, students will investigate the probative questions as related to the topics of creativity, imagination, and critical thinking.

GW 100 37 "It Stinks!' Appraising Music Criticism"

What impact have critics had on the course of music history? Even the best of them make egregious errors of judgment. Reviewing the Vienna premiere of Chaikovsky's *Violin Concerto* Eduard Hanslick wrote famously, "This is music that stinks to the ear." The work's reception history has demonstrated the folly of that statement. But do the conservative critics somehow manage to slow musical progress? Do the progressive ones facilitate it? We will start the course by defining the discipline of musical criticism idealistically and then evaluate various critics' works from the past two centuries. "Art music" (classical music) will be the primary focus; however, both jazz and pop music will also be discussed, as will issues of performance practice and quality. (The ability to read music is not required.)