

YESHIVA COLLEGE CORE COURSES
SPRING 2019

CONTEMPORARY WORLD CULTURES (COWC)

COWC 1006/HIS 2151 NATIONALISM

PROF. J. ZIMMERMAN

SECTION 331 TR 3:00–4:15 PM

This course traces the rise and spread of national movements in Europe and the Middle East from the French Revolution to the outbreak of World War II in 1939. Part I examines how contemporaries and subsequent scholars have understood the terms, “nations” and “nationalism.” We then examine the emergence of liberal or civic nationalism in Western and Central Europe down to Italian and German unification in 1871. The transition from civic to ethnic nationalism in Eastern Europe and the Ottoman Empire is examined in the context of the gradual disintegration of the Austro-Hungarian, Russian and Ottoman empires in the period 1871-1914. It is in this context that we also analyze the various expressions of Jewish nationalism, both Zionist and non-Zionist forms, in a comparative context. Students will be asked whether or not Zionism was a typical 19th-century European national movement or something altogether different. Did the Jewish national idea spring from internal impulses within Jewry or from the example of national movements emerging all over Eastern Europe? The idea of a Jewish ancestral homeland (Zion) had been embedded in daily Jewish prayer and ritual throughout Diaspora history. Yet – we shall ask – why did secular Jewish nationalism arise at that particular time and place – central and Eastern Europe in the last third of the 19th century? Artistic expressions of nationalism will be presented specifically with regard to Italian and Polish national ideas. Part II of the course examines the victory of the principle of national self-determination in the first half of the 20th century. This idea culminated in the Treaty of Versailles and the emergence of new national states in Eastern Europe and the Middle East.

COWC 1014/MUS 1014 AMERICAN MUSICAL CULTURES

PROF. J. SCHAPIRO

SECTION 231 MW 3:00–4:15 PM

COWC 1015H/HIS 2225H

SOCIAL MOVEMENTS

PROF. H. KOSAK

SECTION 261 MW 6:45–8:00 PM

COWC 1017 /SPA 1936

THE SPANISH CIVIL WAR

PROF. G. BAZET-BROITMAN

SECTION 621 F 10:00 AM–12:30 PM

This course will study the Spanish Civil War (1936-1939) in literature, films, and political speeches and propaganda. It will have an important introductory section devoted to analyzing the historical and cultural framework, and the root causes of the conflict, as well as its place in the European political and ideological arena. Thus, the course will examine the various ideologies and doctrines at play in Spain, their emergence, development and final, violent and, for many, unavoidable confrontation. Given the almost immediate international dimension that the conflict attained, the course will further connect the Spanish war to the situation in Europe, analyzing not only the various ideologies at play in Europe at the time, but also and in particular the role played in the war and its outcome by the intervention and nonintervention policies on the part of

the major world powers of the time. Thorough analyses of historical, literary, and political readings will further expose students to different perspectives from various authors. By examining and decoding films and political speeches, the course will associate the cultural and historical background information to new concepts and experiences. No previous knowledge of the topic is required or expected. The bibliography will include authors like Helen Graham, Stanley Payne, George Orwell, Ernest Hemingway, Ramón Sender, James Yates, Geoffrey Cox, Paul Preston, Adam Hochschild, and James Neugass. The course will watch and discuss several documentaries and a movie on the topic.

COWC 1607/HIS 2607 **INTERNATIONAL CRIMES** **PROF. D. BURGESS**
SECTION 341 TR 4:30–5:45 PM

COWC 4930/POL 2296 **THE PALESTINIAN CENTURY** **PROF. H. CHOREV**
SECTION 261 MW 6:45–8:00 PM ****NEW****

The course focuses on central social, cultural and political issues of the Palestinians since the late Ottoman period to the present. We will deal with the process of integration of the Palestinians as a social and political community, and discuss the formation of the distinct Palestinian identity. We shall also discuss the challenges and fundamental issues of Palestinian society during the Mandate period and examine the key processes experienced by it after the wars of 1948 and 1967 and following the establishment of the Palestinian Authority in 1994. We will conclude with examination of the central dilemmas that occupies the Palestinians today. The course will include viewing short clips and films. Requirements: Participation (up to three unexcused absences); reading and writing assignments.

CULTURES OVER TIME (CUOT)

CUOT 1009 FRANCE AND ITS OTHERS **PROF. R. MESCH**
SECT 241 MW 4:30–5:45 PM

While the notion of a cultural “melting pot” is central to American society, French society has been structured around a distinctly French notion of universalism: the idea that there are core universal values that must supersede those of any minority subculture. Thus, although Americans regularly embrace multiple identifications--as African-Americans, or Jewish Americans, for example--in France that double alliance is largely experienced as a tension.

This class traces the roots of that tension by examining ways that otherness has inspired and troubled the French imagination through literary, historical and philosophical readings by major French writers from the 1500s to the present day. From Montaigne’s cannibals to the noble savages of Enlightenment texts, from Zola’s “J’accuse!” to the story of Babar, from the female other to the other as Jew to the other as Jewish female, we will explore the myriad ways through which France’s imagined others serve as manifestations of a cultural fascination with and anxiety about difference in its many forms. As we analyze the various intellectual conflicts that have arisen from the quest to understand what is deemed different, foreign, exotic or strange, we will also trace a struggle to define and circumscribe notions of French identity, selfhood and

authority. Finally, at the semester's end, we will use what we have synthesized from these thinkers to consider contemporary debates in French society about the place of religious and ethnic difference in the public sphere.

Requirements: Active participation based on weekly readings; three short writing assignments; final exam.

CUOT 1010 COFFEE, COFFEEHOUSES & THE CREATION OF MODERNITY PROF. C. LEVIN
SECTION 241231 MW 4:30—5:45 PM

Coffee, one of the most valuable commodities traded on world markets, is ubiquitous in contemporary American culture—so much so that it's difficult to imagine that there was a time before coffee. But there was. Coffee wasn't introduced into the Ottoman Empire until the end of the fifteenth century and into Europe until the seventeenth century. The world at the end of the eighteenth century looked very different than it had at the beginning of the sixteenth, and coffee had much to do with it.

The early modern world saw the birth of many aspects of culture and society that we consider "modern," including "nightlife" in all its varieties; a bourgeois "middle class;" "consumerism," a "public sphere" and "globalization." Together we'll analyze the central role coffee as beverage, drug, commodity and artifact of daily life played in their creation and in the creation of what we've come to know as "modernity."

We will examine the introduction and reception of coffee in the late medieval Ottoman world and in seventeenth--and eighteenth---century Europe. Using journalistic, literary, and visual sources we will explore how multiple societies responded to the introduction of coffee --- a novel, foreign and exotic drink --- as well as how the eventual European thirst for coffee impelled the development of a system of colonialism or world trade. Drawing on approaches from disciplines including history, sociology and anthropology, we will trace how coffee, an everyday object, transformed various cultures into which it was introduced. We'll also consider how the act of drinking coffee took on divergent political and cultural symbolism in disparate contexts, including the Ottoman world, European nations, and colonial societies. We'll devote time in class to analysis and close reading of primary sources, including texts of multiple genres as well as images.

Written assignments include brief "webquests," which ask you to evaluate information on the web as it relates to questions we're asking about coffee; two essays which will give you the opportunity to think about the ideas we're discussing in the context of the contemporary coffeehouse and with respect to a commodity other than coffee; and a final exam. Coffee drinkers and non—coffee drinkers are of course welcome.

This course examines the development of western law from an historical perspective. Through a combination of lecture and discussion of assigned readings, students will be introduced to the foundational documents of the law, their historical context, and their relevance to modern jurisprudence. Students will be expected to recognize and comprehend major themes of private and public law, the relationship of subject and sovereign, rights of the individual, law and statecraft, and the philosophy of law. This survey will increase awareness of the diversity of

western culture through the lens of comparative law and the development of legal norms. Students will gain an appreciation of their own role in a legal society, as well as the greater international community.

CUOT 1022H / HIS 2801H **THE GLORY OF GREECE** **PROF. W. STENHOUSE**
SECTION 241 MW 4:30—5:45 PM

CUOT 1022H

Why does fifth-century Athens still have such a firm hold on the historical imagination? Why did this small city-state produce so many cultural products of lasting influence, including the tragedies of Aeschylus, Euripides, and Sophocles, the historical writing of Herodotus and Thucydides, and the Parthenon? How should we assess claims that Athens was the inventor of democracy? This course examines the history, culture, and politics of Athens in the fifth century in an attempt to answer these questions. As a Cultures over Time core course, it also addresses the long-term influence of Athens' innovations. It is designed to offer an interdisciplinary approach to ancient history, and to attract students interested in the histories of art, literature, and politics.

Students will study cultural artefacts of a variety of types: these will include the coins, inscriptions, and archaeological remains that historians use alongside textual sources from antiquity; plays by the comic playwright Aristophanes and the tragedian Aeschylus; buildings, statues, and vases from the period; and political theory by Aristotle and his followers. Assessment will be by exams and a series of short responses and papers.

This is an honors course.

Note: this course does not include a visit to Athens.

CUOT 1027 **BELIEF AND RELIGIOUS COMMITMENT** **PROF. S. CARMY**
SECTION 331 **TR 3:00-4:15 PM**

Nature of belief and change of belief with emphasis on religion. General questions about belief and knowledge in philosophy is followed by detailed study of major pre-1900 philosophers and thinkers, including Plato, Maimonides, Descartes, Pascal, Hume, Kierkegaard, Newman and James with additional recent philosophical analysis and literary approaches as time permits.

3 or more short writing assignments are mostly responses to readings or to questions arising in class discussion.

Final examination.

EXPERIMENTAL AND QUANTITATIVE METHODS (EXQM)

EXQM 1007/SOC 2407 EPIDEMIOLOGY **PROF. D. KIMMEL**
SECTION 341 **MW 4:30–5:45 PM**

Epidemiology is the study of the distribution and determinants of health and disease in human

populations. In recent years, epidemiological approaches have been used to address a wide range of problems, including infectious diseases, genetic risk, environmental threats, social stratification patterns, substance use, violence prevention, and even the spread of knowledge and innovation through social networks. Epidemiology has proven increasingly relevant to clinical medicine, public policy, social science, law, and other fields; as epidemiology becomes more widely applied, it is more important than ever for researchers and professionals in a variety of fields to become familiar with its basic principles. This course introduces the basic principles of epidemiological study design, analysis, and interpretation. Course activities will consist of lectures, computer lab lessons in using statistical software, written assignments, exams, original experiments, and critical appraisal of both classic and contemporary research articles. We will learn how to calculate and interpret some basic epidemiological measures, and investigate the possibilities of using data to make causal inferences. We will examine the strengths of epidemiological science as well as its limits.

HUMAN BEHAVIOR AND SOCIAL INSTITUTION (HBSI)

HBSI 1007/~~PSY 3110~~PSY NOT ON SCHEDULE PSYCHOLOGY AND PUBLIC OPINION PROF.
A. MALKA
SECTION 231 MW 3:00—4:15 PM

This multidisciplinary seminar will overview social scientific research on public opinion, focusing on its psychological and social underpinnings. The course will cover relevant theory, methodology, and findings from psychology and political science, and will aim to promote application of critical social scientific thinking to students' understanding of political attitudes and behavior. This course fulfills the Human Behavior and Social Institutions (HBSI) general education requirement for students enrolled in the HBSI section.

The specific topics of the course include background and empirical methods of public opinion and psychological science, personality and other dispositional influences on political opinion, thought processes underlying political opinion, aggregate political opinion, political socialization and political learning, group membership and political opinion, the news media and political opinion, and public opinion in campaigns and elections. Each course meeting will involve, in approximately equal parts, both (a) lecture and (b) class activities and discussion. Class activities and discussion will primarily focus on current events readings. Specifically, a current events component of this course will involve reading and discussion of blog posts and articles that analyze contemporary opinion polling. Thus a strong emphasis will be placed on application of scholarly thinking to interpretation and evaluation of contemporary topics in public opinion presented in the news media. And in line with the multidisciplinary nature of the course, we will focus on the distinctive goals and theoretical frameworks that characterize political attitudes research across the disciplines of psychology and political science.

HBSI 1170/2170 MEDIA AND POLITICS PROF. M. INCANTALUPO
SECTION 241 MW 4:30—5:45 PM *NEW*****

The mass media are an important political institution and have played an indispensable role in American political history. In order to fully grasp American politics, it is essential we understand

how citizens consume and learn from the mass media. Today, more than ever, Americans have a plethora of choices for how they can follow current events and be exposed to politics. In an era of social media and “fake news,” it is more important than ever that we study the relationships between media and politics. This course should be of interest to students of political science, psychology, sociology, and communications. We will draw from a wide range of perspectives in order to develop a holistic understanding of how Americans learn about politics, and how the media operates as a “fourth branch” of government. The readings in this course will be a mixture of classic and cutting-edge research, as well as some commentary (and, of course, media content ranging from broadcasts to articles to op-eds to tweets). Students will write a series of short papers, as well as take midterm and final examinations.

HBSI 1801/POL 2592 POLITICAL SOCIOLOGY STAFF
SECTION 621 F 10:00 AM–12:30 PM

INTERPRETING THE CREATIVE (INTC)

INTC 1001/ENG 1001 BOOKS ON BOOKS/FILMS ON FILMS

PROF. P. GEYH

SECTION 361

TR 6:45-8:00 PM

What do literature and film tell us about themselves and each other? What are the elemental forms and structures of literary and filmic narrative? What approaches might one use for the analysis of literature and film? How is reading a novel or short story different from “reading” a film? By addressing these questions, this course will help students to develop a deeper understanding of how narrative literature and film work and how they’re related (or aren’t).

The course will begin by considering the relationship between truth and fiction, and some ideas about what “art” is and does. We’ll examine the roles of readers, film viewers, authors, directors, and critics. We’ll explore the forms and structures of literary and cinematic storytelling, and how these elements come together to produce meaning. Finally, we’ll briefly survey various approaches used by scholars and critics to analyze literature and film.

Course texts will include Zusak’s *The Book Thief* and Calvino’s *If on a Winter’s Night a Traveler*. Films will include *The Wizard of Oz*, *Sherlock Jr.*, *Stranger than Fiction*, *Singin’ in the Rain*, and *Cinema Paradiso*. Critical texts will include Plato, Books VII and X of *The Republic*; Wilde, “The Decay of Lying”; Wellek & Warren, “The Nature and Modes of Narrative Fiction”; Lynn, *Texts and Contexts*; Rushdie, *The Wizard of Oz*; and Spadoni, *A Pocket Guide to Analyzing Film*.

INTC 1003/ENG 1003

SHAKESPEARE AND THE ARTS

PROF. W. LEE

SECTION 331

TR 3:00-4:15 PM

Shakespeare integrated many genres, subgenres, and forms of art into his plays: songs, poems, dances, and, in *The Tempest* at the very end of his career, instrumental music and a simple masque. Ever since the Renaissance, Shakespeare has continued to inspire artists of all kinds: painters, sculptors, choreographers, composers, poets, novelists, and filmmakers as well as his fellow playwrights. Shakespeare therefore offers today’s students an excellent opportunity to learn about a broad range of the creative arts during the English Renaissance and beyond.

Drawing to a greater or lesser degree on close reading, textual studies, genre studies, genre theory, media studies, film studies, art criticism, art history, literary studies, Shakespeare studies, influence studies, historical studies, and cultural studies, we will focus on how each form of art, each medium, each genre, and each artwork creates meanings.

Requirements: attendance, participation, three 2-page exercises, one 8-10 page essay, and a take-home final.

INTC 1016

CULTURE OF THE FIN DE SIECLE

PROF. J. OLSON

SECTION 331341

TR 3:00—4:15 PM

The end of the 19th and beginning of the 20th centuries was a period of intense creativity and innovation. In Culture of the fin de sie' cle, we will explore the visual, literary, architectural and other creative endeavors of the turn-of-the-century era focused on the city of Vienna, one of the great urban modernist laboratories. Through close examination of texts, images, film and other media, students will consider the philosophical and intellectual underpinnings of the major themes that occupied thinkers of the period, including psychoanalysis, the Jugendstil and Secession, modernist music, and the development of mass politics. Most significantly, we will come to appreciate how useful understanding the intellectual history of the fin de si'cle is in making sense of the world today. Please be aware that this course seeks to achieve an environment of active learning and therefore I expect tolerance in my students for a fair amount of reading and active participation in discussion, as well as requiring two significant writing assignments and a public presentation.

INTC 1017/ENG 1017

LAW & LITERATURE

PROF. E. STEWART

SECTION 241

MW 4:30-5:45 PM

Human beings live in the realms of physics (nature) as well as nomos (convention). Laws and the legal system constitute nomos, and language, written and oral, underlies them; language and nomos modify and "normalize" physics.

Thus we all have intimate contact with the world of language and law from the very beginning of our lives. Writing and law have walked hand-in-hand since the very beginnings of human history. Legal opinions, like novels and films, tell stories, stories about the law and the people, places, and things governed and affected by it; the law, like literature, is dependent on narratives as the carriers of the ethics of collective living. It follows then that all who practice law must necessarily also be readers, and thus interpreters, not only of words and sentences but also of narratives. Arguably, law is the area that most immediately demonstrates the practical value of reading and interpreting the written word. And literary narratives, like legal narratives, are the trajectories plotted upon the material reality not only realistically, to describe our reality, but also normatively, to "normalize" it, and perhaps provocatively, in order to change it.

This class explores 1) Law in literature: the ways in which great literature has often helped us think about the law, and to ask, what is Justice? What is moral and what is immoral? Literature describes the ethical component in the law, that is, how people relate to each other. 2) Law as literature: jurists must think fundamentally about whether practicing law means interpreting an original mind or intention, or whether it means garnering norms from living texts, and also whether texts/laws mean different things for different communities. When we read a literary text we must ask ourselves similar questions. 3) Topic: these days we often hear the claim, "We are a country of laws," implying that there are other kinds of law that run counter to our Enlightenment notion that "no one stands above the law." We will discuss how recent shows like The Sopranos, Breaking Bad, and The Wire deal with this issue. We will also examine

representations of legal and political crisis and exception in further films and literature. Readings: Canonical works from the realms of literature and legal theory: Aeschylus, Sophocles, Melville, Kafka, Camus, McEwan, Coetzee, Benjamin, Schmitt, Agamben. A selection of TV series, films.

Requirements: 1 3-page paper; short readings responses; 1 longer term paper.

INTC 1019/ART 1019 THE MODERNIST IMPULSE IN ART AND ARCHITECTURE PROF. P. GLASSMAN
SECTION 461 MW 6:45-8:00 PM

With the publication of Sigmund Freud's *The Interpretation of Dreams* (1899) and a growing understanding of the unconscious, some artists began exploring dreams, symbols, and personal experience as subject matter. Challenging art as a realistic depiction of the world, other artists experimented with the expressive use of color, non-traditional materials, such as steel and glass, and new techniques and mediums, such as photography. With works in multiple media and contexts, such as the fine arts, architecture, and design (including theater set design), we shall examine the achievements of the modern era up to the present day. Beginning with Impressionism and concluding with the latest trends in contemporary practice, this class will enable students to engage with work from the late 19th century through 21st-century globalization. In addition, students will analyze historical connections between contemporary works and those of the past, exploring non-traditional and multicultural influences. Course methods include illustrated lectures, comparative analysis, reading, research, student presentations, demonstrations, studio exercises with materials, and museum and gallery visits.

INTC 1024H/MUS 1024H VERDI AND SHAKESPEARE PROF. D. BELIAVSKY/PROF. F. SUGARMAN
SECTION 621 F 10:00 AM-12:30 PM

This course will examine three works – *Macbeth*, *Othello*, and Shakespeare's Falstaff plays, *Henry IV, Parts 1 and 2*, and the *Merry Wives of Windsor*. These plays are the basis for Giuseppe Verdi's extraordinary operas, *Macbeth*, *Otello*, and *Falstaff*, which the course will examine for their contributions to opera and the ways in which they intersect with, and meditate upon, Shakespeare and his legacy. The course will begin by grounding drama and opera in the genesis of the English Renaissance theater, the growth of London's cultural prominence, the development of opera in the early Baroque period, and Verdi's place in Europe's Romantic art music tradition. Both Shakespeare and Verdi were men of the theater, and in their creation and staging of these works, they established important ways by which artists and audiences think about art and the world. Following this introductory overview, the course will examine questions of literary representation and musical signification, the psychologies and motivations of literary characters, how artists embody and react to their times, and how contemporary audiences can understand the aforementioned topics through the above representative works. Students will write several essays and present research on topics related to Shakespeare, theater, Verdi, and opera.

Science is the principle means by which we come to understand our environment, the planet and the universe. Science also has the ability not only to affect our day-to-day lives, but also to shape our future as individuals and as societies. The responsible citizen must be able to educate himself/herself about scientific matters that have the potential to impact civilization. This course aims to (1) expose you to current issues in modern science that have potential to impact daily life and (2) to give you the skills necessary to educate yourself and engage in discourse about scientific developments in the modern age. We will explore a variety of scientific topics through various modern media including primary scientific literature, popular science columns, documentary films, podcasts, blogs and social media. We will learn how to critically analyze information in each of these media and how to analyze issues related to the application of scientific breakthroughs to our daily life. Finally, we learn about the government agencies that adjudicate and regulate how science interacts with society in our daily lives.