

Deep Springs College  
Academic Course Catalog  
Fall 2005 – Fall 2013



Deep Springs College  
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# Table of Contents

<b>GENERAL INFORMATION.....</b>	<b>1</b>
<i>Educational Mission.....</i>	<i>1</i>
<i>The Deep Springs Scholarship and Student Financial Obligations.....</i>	<i>1</i>
<i>Admissions.....</i>	<i>1</i>
<i>International Students.....</i>	<i>2</i>
<i>Learning Resources.....</i>	<i>2</i>
<i>Statement on Academic Freedom.....</i>	<i>3</i>
<i>Diversity Statement.....</i>	<i>3</i>
<i>Sexual Harassment Policy.....</i>	<i>4</i>
<b>ACADEMIC POLICY.....</b>	<b>4</b>
<i>Academic Schedule.....</i>	<i>4</i>
<i>Course Credits.....</i>	<i>4</i>
<i>Academic Load.....</i>	<i>5</i>
<i>Course List.....</i>	<i>5</i>
<i>Add/Drop.....</i>	<i>6</i>
<i>Pass/Fail.....</i>	<i>6</i>
<i>Audit.....</i>	<i>6</i>
<i>Withdrawal.....</i>	<i>6</i>
<i>Completion and Evaluation of a Course.....</i>	<i>6</i>
<i>Students With Learning Disabilities.....</i>	<i>6</i>
<i>Grading Policy.....</i>	<i>7</i>
<i>Directed Study.....</i>	<i>8</i>
<i>Independent Studies.....</i>	<i>9</i>
<i>Application for Directed and Independent Studies.....</i>	<i>9</i>
<i>Composition Requirement.....</i>	<i>9</i>
<i>Public Speaking.....</i>	<i>10</i>
<i>Course Selection.....</i>	<i>10</i>
<i>Academic Probation.....</i>	<i>10</i>
<i>Academic Appeals Committee.....</i>	<i>10</i>
<i>Confidentiality.....</i>	<i>10</i>
<i>Policy on Academic Honesty.....</i>	<i>11</i>
<i>Faculty Paperwork.....</i>	<i>11</i>
<i>Goals of the Deep Springs Academic Program.....</i>	<i>12</i>
<i>Transferring to Another College After Deep Springs.....</i>	<i>13</i>
<i>Associate of Arts Degree Requirements.....</i>	<i>13</i>
<b>COURSES.....</b>	<b>14</b>
<b>SUMMER SEMINARS:.....</b>	<b>15</b>
<i>Modes of Political Life (Political Science, Political Philosophy, English).....</i>	<i>15</i>
<i>Literature and Politics: Aspects of Modernity (Philosophy, Political Theory, English).....</i>	<i>15</i>
<i>Forms of Power (Philosophy, Political Theory, English).....</i>	<i>15</i>
<i>Nature/Politics (Philosophy, Political Theory, English).....</i>	<i>16</i>
<i>Questions of Ethics, Genealogy of the Divine (Philosophy, Literature).....</i>	<i>16</i>
<i>Foundings and Refoundings: Tradition, Memory, and Political Identity (Philosophy, Political Science, History).....</i>	<i>16</i>
<i>(Humanities).....</i>	<i>16</i>
<i>Aesthetics, Ethics, and Community (Philosophy, English).....</i>	<i>17</i>
<b>HUMANITIES:.....</b>	<b>18</b>
<i>First Year Composition (Writing).....</i>	<i>18</i>
<i>Poetry Workshop (English, Creative Writing).....</i>	<i>18</i>
<i>Elements of Composition.....</i>	<i>18</i>

<i>Feminism (Gender Studies)</i> .....	19
<i>Nietzsche (Philosophy)</i> .....	19
<i>Plato (Philosophy)</i> .....	19
<i>American Transcendentalism &amp; American Pragmatism (Literature, Philosophy)</i> .....	19
<i>Heavy Lies the Head that Wears the Crown: Leadership, Power &amp; Authority in Shakespeare's Plays (Literature, Theatre)</i> .....	20
<i>Emily Dickinson (English Literature)</i> .....	20
<i>Romanticism (English)</i> .....	20
<i>The Anthropology of Oral Poetry and Performance (Literature, Anthropology)</i> .....	21
<i>Intensive Introductory Latin (Classics)</i> .....	21
<i>Old English/Introduction to Early Germanic Languages and Literatures (Literature, Linguistics)</i> .....	21
<i>Bertolt Brecht &amp; 20th Century Theatre (Literature, Theater)</i> .....	21
<i>Love, Death, and Fate in Modern Scandinavian Literature (Comparative Literature)</i> .....	22
<i>Creative Nonfiction (English, Creative Writing)</i> .....	22
<i>Art and Archetype (Aesthetics)</i> .....	22
<i>Wittgenstein's Philosophical Investigations (Philosophy)</i> .....	22
<i>Action and Contemplation in Eastern Classics (Comparative Literature)</i> .....	23
<i>God and Evil: Theodicies (Philosophy of Religion, Religious Studies)</i> .....	23
<i>Iconography of Renaissance and Baroque Art (Art History)</i> .....	23
<i>Black Mountain College: The New Romantic Vortex (History, Poetry)</i> .....	24
<i>Discourse and Deliberation in Public Ethics (Philosophy, Political Theory)</i> .....	24
<i>Aristotle's Rhetoric and Poetics (Public Speaking, Political Science, Literature)</i> .....	24
<i>The American Historical Poem (Literature)</i> .....	25
<i>Homer: The Iliad and The Odyssey (Classical Literature)</i> .....	25
<i>Plato &amp; the Ideal of Becoming Divine (Philosophy)</i> .....	25
<i>Beckett and Pinter: Legacies of Modern and Postmodern Drama (Drama)</i> .....	26
<i>Fragility, Vulnerability, and the Full Human Life (Philosophy)</i> .....	26
<i>Sacred Texts of Wandering and Journeying: Zhuangzi &amp; Dante (Religion Studies, Literature)</i> .....	26
<i>Catching Spies (Literature, Film Theory)</i> .....	27
<i>Ethics Seminar: The Task of Seeing (Philosophy)</i> .....	27
<i>Fiction Masters of Harrowing: Tolstoy &amp; Kafka (Literature, Composition)</i> .....	27
<i>Voice of the Desert (Rhetoric, Composition)</i> .....	28
<i>Introduction to New Testament Greek (Classical Languages)</i> .....	28
<i>The Sonnet and its Aftermath (Literature, Creative Writing)</i> .....	28
<i>Sacred Sources and Religious Movement (Religion Studies)</i> .....	29
<i>The Senses, the Passions, and Being in the World (Philosophy)</i> .....	29
<i>Art &amp; Politics in Twentieth-Century China, Art History (Asian Studies)</i> .....	30
<i>Literature Seminar: "Hey lady, you got the love I need..." a.k.a. Imagined Women (Literature, Composition)</i> .....	30
<i>Plato Seminar: The Art &amp; Craft of Philosophical Writing, Reading, Living (Philosophy)</i> .....	31
<i>Odyssey and Ulysses (Literature, Comparative Literature)</i> .....	31
<i>Modes of Black Thought in America (Religion, Politics, Literature)</i> .....	32
<i>On Making (Philosophy, Literature, Art, Architecture, Ethics)</i> .....	32
<i>Shakespeare's Problem Plays (Literature)</i> .....	32
<i>Aristotle's Ethics (Philosophy)</i> .....	32
<i>Cruelty: A Consideration (Literature)</i> .....	33
<i>Introduction to Rhetoric (Rhetoric, Communication, English)</i> .....	33
<i>Remembrance, Forgetting, &amp; the Places Between (Literature)</i> .....	33
<i>Being a Body</i> .....	34
<i>Varieties of Religious Experience</i> .....	34
<i>This Essay Could Change Your Life: Advanced Creative Nonfiction (English, Writing)</i> .....	34
<i>Hermeneutics of Esoteric Texts (Literary Criticism)</i> .....	35
<i>Love and Destruction (Literature, Philosophy)</i> .....	35
<i>The Poetics of Presence and the Evasive Sacred (Literature)</i> .....	35

**SOCIAL AND BEHAVIORAL SCIENCE:..... 36**

<i>Thucydides' History and International Relations (Political Science)</i> .....	36
--	----

<i>Hybridity (Anthropology, Social Science)</i> .....	36
<i>The Dream Deferred: A History of the Civil Rights Revolution (History)</i> .....	36
<i>Charity, Poor Relief, and The Welfare State (or The Pre-History of Social Policy), 1250-2006 (Political Science)</i> .....	37
<i>Perspectives on Leadership (Political Science)</i> .....	37
<i>Constitutional Law (Political Science)</i> .....	37
<i>Tocqueville’s Democracy and Modern Democracy (Political Science)</i> .....	37
<i>Civil Society and Social Capital in Comparative Context (Political Science)</i> .....	38
<i>The Future of Food:Understanding Agriculture in the Age of Globalization (Political Economy, Economics)</i> .....	38
<i>Science, Culture, and Power A Seminar on the Anthropology of Science and Technology (Anthropology, History of Science)</i> .....	39
<i>Discourse and Deliberation in Public Ethics (Philosophy, Political Theory)</i> .....	39
<i>Applying Psychology to Modern Life (Psychology)</i> .....	39
<i>Aristotle’s Rhetoric and Poetics (Public Speaking, Political Science, Literature)</i> .....	39
<i>Divided Cities &amp; The Dynamics Of Ethnic Partition (Urban Studies, Sociology, Cultural Studies)</i> .....	40
<i>French Social Thought (Composition, Political Theory)</i> .....	40
<i>History of Anthropology (Social Science)</i> .....	40
<i>Anthropology, Bioethics, and the Law (Political Science)</i> .....	41
<i>The History of Economic Thought (Political Theory, Economics)</i> .....	41
<i>United States Foreign Policy through the Lens of Humanitarian Assistance (Political Science, International Relations)</i> .....	41
<i>War and Peace in the Congo (Political Science)</i> .....	42
<i>Tragedy and Politics: Greek Tragedy and the Hollywood Western (Political Science,Philosophy,Classics)</i> .....	42
<i>Political Theory After Marx: Critical Theory and Postmodernism (Political Science, Philosophy)</i> .....	42
<i>Justice Among Nations in Thucydides and Herodotus (Political Science, Philosophy, Classics)</i> .....	43
<i>Body, Text, and Language (Anthropology)</i> .....	43
<i>Islam and Social Science: The World and Thought of Ibn Khaldun (Middle Eastern History, Religion Studies, Islamic Studies, 43Historical Sociology)</i> .....	43
<i>Freedom and the State in Modern Political Theory (Political Science, Philosophy)</i> .....	44
<i>Hegel and the Politics of Recognition (Political Science, Philosophy)</i> .....	44
<i>Liberalism and its Discontents (Political Science, Philosophy)</i> .....	44
<i>The Future of Democracy (Political Science, Sociology)</i> .....	44
<i>On The Human Condition: Hannah Arendt and her Interlocutors (Political Science, Philosophy)</i> .....	45
<i>Social Structure and Personality (Sociology)</i> .....	45
<i>Public Policy in the Uncertain World (Political Science)</i> .....	46
<i>Antigone: Feminism, Tragedy, Politics (Political Science, Literature, Philosophy)</i> .....	46
<i>Healthy Skepticism; Evaluating the Risks We Face and the Medical Interventions Intended to Mitigate Them (Public Policy, Health Policy)</i> .....	46
<i>Political Theory After Marx: Critical Theory Past and Present (Political Science, Philosophy, History)</i> .....	47
<i>Herodotus, Storytelling, and the Politics of History (History, Political Science)</i> .....	47
<i>Domination, Oppression, and the Arts of Resistance (Political Science)</i> .....	47

<b><u>MATH &amp; SCIENCE:</u></b> .....	<b>48</b>
<i>Introduction to Cell and Molecular Biology, with laboratory (Biology)</i> .....	48
<i>The Mind and the Brain (Cognitive Neuroscience)</i> .....	48
<i>Thermodynamics and Statistical Mechanics (Physics)</i> .....	49
<i>Introduction to Quantum Mechanics (Physics)</i> .....	49
<i>Introductory Calculus-Based Physics – Mechanics and Special Relativity (Physics)</i> .....	49
<i>Introductory Calculus-Based Physics – Electricity and Magnetism (Physics)</i> .....	49
<i>Language and the Mind (Psychology, Linguistics)</i> .....	50
<i>Origins of Life (Biology)</i> .....	50
<i>Mathematical Thought: An Integrative Study of Mathematical Cognition with Experiential Learning (Mathematics)</i> .....	50
<i>Euclidean &amp; Non-Euclidean Geometry (Mathematics)</i> .....	50
<i>Translating the Landscape: Research on Ecological Patterns and Processes (Ecology)</i> .....	51
<i>An Ecosystem Approach to Land Management: The Biology of Conservation (Biology)</i> .....	51
<i>Physics of Electricity and Magnetism (Physics)</i> .....	51
<i>Calculus I (Mathematics)</i> .....	52

<i>Introduction to Structural Geology (Geology)</i> .....	52
<i>The Human Genome (Genetics)</i> .....	52
<i>People and Plants (Natural/Life Science, Plant Biology, Ecology, Environmental Science)</i> .....	53
<i>Quantitative Reasoning in Science: Basics of Designing and Evaluating Research (Natural Science, Mathematic, Statistics)</i> .....	53
<i>Ecology (Natural Science, Biology, Ecology, Quantitative Reasoning)</i> .....	53
<i>Natural History of Islands (Natural Science, Biology, Evolution, Ecology)</i> .....	54
<i>Differential Calculus (Mathematics)</i> .....	54
<i>History of Geometrical Optics: Plato to Descartes; Newton to Einstein (History/Philosophy of Science, Rhetoric of Science)</i> .....	55
<i>The History and Future of Infectious Disease (Biology, Evolution, Medicine, Public Health, Ecology)</i> .....	55
<i>Mathematical Modeling of Populations: Malthus Meets Matrices (Mathematics, Applied Mathematics, Ecology)</i> .....	55
<i>The Evolution of Conflict and Cooperation (Biology, Evolution, Ecology, Genetics, Behavior)</i> .....	56
<i>Foundations of Biochemistry (Biology, Chemistry)</i> .....	56
<i>Life on the Edge: Field Biology of Joshua Trees (Biology, Ecology, Science Research Experience, Conservation, Geography)</i> .....	56
<i>Introduction to Geology (Natural Sciences)</i> .....	57
<i>Proofs from the Book (Mathematics)</i> .....	57
<i>The Divided Self: Genes in Conflict (Biology, Genetics)</i> .....	57
<i>Sustainability in Ranching Operations in the High Desert (Environmental Science, Ecology, Science Research Experience)</i> .....	58
<i>Current Debates in Psychology (Psychology)</i> .....	58
<i>Genetic Perspectives on the History of Humanity (Biology, History, Evolution)</i> .....	58
<i>History and Future of Infectious Disease (Biology, History, Health Policy)</i> .....	59

**ARTS:..... 59**

<i>Painting and Drawing - A Seminar in Vision (Fine Arts)</i> .....	59
<i>Culinary Arts</i> .....	59
<i>Observational Drawing (Studio Arts)</i> .....	60
<i>Painting (Studio Arts)</i> .....	60
<i>Acting Workshop (Theater Arts)</i> .....	60
<i>Beginning Drawing</i> .....	60
<i>Photography: an introduction through analog ("non-digital") practice (Fine Art)</i> .....	61
<i>Music, People, Places (Music)</i> .....	61
<i>Painting (Studio Arts)</i> .....	61

**PUBLIC SPEAKING:..... 62**

<i>Public Speaking</i> .....	62
------------------------------	----

**INDEPENDENT/DIRECTED STUDY:..... 62**

<i>Intermediate Greek: The Odyssey (Greek, Classics)</i> .....	62
<i>The American West: Exploration and the Environment (History, Environmental Studies)</i> .....	62
<i>Kafka (Literature)</i> .....	63
<i>Electricity and Magnetism (Physics)</i> .....	63
<i>ADHD: An Examination (Philosophy)</i> .....	63
<i>Adam Smith: Ethics of Liberalism (Political Science)</i> .....	63
<i>Ferdinand de Saussure's Course in General Linguistics (Linguistics)</i> .....	63
<i>Forms of Narrative (Creative Writing)</i> .....	64
<i>Readings in the Philosophy of Language (Linguistics, Philosophy)</i> .....	64
<i>Contemporary American Poetry: Roethke, Winters, and the West Coast (Literature)</i> .....	64
<i>Classical Chinese Poetry: Poem, Translation, and Criticism (Literature)</i> .....	64
<i>James Joyce and the Intimate (Literature)</i> .....	65
<i>Creative Writing and Wallace Stevens' Poetic Lineage (Literature, Creative Writing)</i> .....	65
<i>Advanced Island Biogeography (Biology)</i> .....	65
<i>Introduction to Automotive Technology</i> .....	65
<i>Introductory Arabic (Arabic)</i> .....	66
<i>Plato (Philosophy)</i> .....	66

<i>Introductory French (French)</i> .....	66
<i>Modeling of Plant Development (Biology, Computer Science)</i> .....	67
<i>Homeric Vocabulary (Classical Languages)</i> .....	67
<i>Metal Sculpture (Studio Arts)</i> .....	67
<i>German Critique of Modernity (Philosophy)</i> .....	67
<i>Kant's Critique of Pure Reason (Philosophy)</i> .....	67
<i>Multivariable Calculus (Mathematics)</i> .....	67
<i>Marx (Philosophy, Economics)</i> .....	68
<i>Heidegger: Politics and Philosophy (Political Science, Philosophy)</i> .....	68
<i>Attic Greek</i> .....	68
<i>Geography</i> .....	69
<i>Reading The Second Sex (Feminism, Gender Studies)</i> .....	69
<i>Revolutionary Agrarian Thought (Environmental Studies, Political Philosophy, Economics)</i> .....	69
<i>Ranch Horsemanship (Activity Course)</i> .....	70
<i>Spanish</i> .....	70
<i>Craftsmanship</i> .....	70
<b><i>Music Independent Studies:</i></b> .....	<b>70</b>
<i>Music Theory (Music, Fine Arts)</i> .....	70
<i>Music Theory and Composition (Music, Fine Arts)</i> .....	71
<b><u>COURSES IN CHRONOLOGICAL ORDER, 2010-2013</u></b> .....	<b>72</b>
2010-2011 Academic Year.....	72
2011-2012 Academic Year.....	73
2012-2013 Academic Year.....	74
2012-2013 Academic Year.....	75
<b><u>TRUSTEES AND ACADEMIC STAFF</u></b> .....	<b>76</b>
<b><u>TRUSTEES OF DEEP SPRINGS</u></b> .....	<b>76</b>
<b><u>ADMINISTRATION</u></b> .....	<b>77</b>
<i>Kenneth Cardwell, Philosophy, Theology, Geology</i> .....	77
<i>Justin Kim, Fine Arts, Art History</i> .....	77
<i>David Neidorf, Philosophy</i> .....	77
<b><u>FACULTY (2007 – PRESENT)</u></b> .....	<b>78</b>
<i>Tamar Abramov, Comparative Literature</i> .....	78
<i>William H. Allen, Constitutional Law</i> .....	78
<i>David de Kanter Arndt, Comparative Literature</i> .....	78
<i>David Brewster, Fine Arts</i> .....	78
<i>Jon Calame, Political Science</i> .....	78
<i>Frances S. Chen, Psychology</i> .....	78
<i>Ashlynn d'Harcourt, Cognitive Neuroscience</i> .....	79
<i>Noah Dauber, Social Science</i> .....	79
<i>Dick Dawson, Piano, Violin, Cello, Bass, Harp, Jazz Vocals, Music Theory/Composition</i> .....	79
<i>Richard Dore, Mathematics</i> .....	79
<i>Robert Drenell, Biology</i> .....	79
<i>Dan Fabey, Political Ecology</i> .....	79
<i>James Falzone, Music</i> .....	79
<i>Bruce Fleming, Comparative Literature</i> .....	79
<i>Darren Frey, Religious Studies, Philosophy of Religion</i> .....	79
<i>Byron Fry, Guitar, Music Theory and Composition</i> .....	80
<i>Gary H. Gossen, Anthropology</i> .....	80

<i>Richard Dore, Mathematics</i> .....	80
<i>James Falzone, Music</i> .....	80
<i>Patrick Gray, Literature</i> .....	80
<i>Mark Greenberg, Philosophy</i> .....	80
<i>Max Greenfield, Chemical Engineering</i> .....	80
<i>Charles Grimes, Theater, Literature</i> .....	80
<i>David Gutterman, Political Theory</i> .....	80
<i>Victoria Häggblom, Modern Scandinavian Literature, Creative Writing</i> .....	81
<i>Phil Hanawalt, genetics</i> .....	81
<i>Christopher Haydock, Physics, Calculus</i> .....	81
<i>John Hays, Genetics</i> .....	81
<i>Anna Hepler, Fine Arts</i> .....	81
<i>Kinch Hoekstra, Philosophy</i> .....	81
<i>Jack Holt</i> .....	81
<i>Adnan Husain, History</i> .....	82
<i>Steve Jessup, Biology and Math</i> .....	82
<i>Melvin Kohn</i> .....	82
<i>Sam Laney, Mathematics, Computer Science</i> .....	82
<i>De-nin Deanna Lee, Art History</i> .....	82
<i>Doug Lummis, Political Science</i> .....	82
<i>Jeff Lustig, Political Philosophy, American History</i> .....	83
<i>Richard (Gibb) Mahon, Political Science &amp; history</i> .....	83
<i>James Martel, Political Theory</i> .....	83
<i>Keally McBride, Political Theory</i> .....	83
<i>Ron Mortenson, International Relations</i> .....	83
<i>Erik Muegler, Anthropology</i> .....	83
<i>Bridget Mullins</i> .....	84
<i>Julie C. Park, Humanities</i> .....	84
<i>Emelie Kaye Peine, Development Sociology</i> .....	84
<i>Bianca Perla, Ecology</i> .....	84
<i>Katie Peterson, English Literature, Creative Writing, Poetry</i> .....	84
<i>Martin Quigley, Ecology</i> .....	84
<i>Jennifer Rapp, Philosophy, Religious Studies</i> .....	84
<i>Bill Schuck, Piano, Violin, Cello, Bass, Harp, Jazz Vocals, Music Theory/Composition</i> .....	85
<i>David Schuman, Law</i> .....	85
<i>Sharon Schuman, English Literature</i> .....	85
<i>Jack Scharr, Political Philosophy</i> .....	85
<i>Joel Schlosser, Political Science</i> .....	85
<i>Jeffrey Severs, English Literature</i> .....	85
<i>Zak Sitter, Poetry</i> .....	85
<i>Shawn Smith, Philosophy</i> .....	85
<i>Stefan Sperling, Anthropology, Philosophy of Science</i> .....	86
<i>Jonathan Thirkield, Poetry</i> .....	86
<i>Bob Tyson</i> .....	86
<i>Bill Waldron, Religious Studies</i> .....	86
<i>H. Gilbert Welch</i> .....	86
<i>Amity Wilczek, Ecology and Evolutionary Biology</i> .....	86
<i>Robley Williams, Natural Science</i> .....	86
<i>Darcy Wudel, Political Science</i> .....	87
<i>John Zarobell, Political Theory</i> .....	87

**ACADEMIC CALENDAR** ..... 87

2012-2013.....	87
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# **GENERAL INFORMATION**

## **Educational Mission**

The current "Mission Statement" derives from the writings and educational philosophy of founder L. L. Nunn. It has been adopted by the Board of Trustees, and is published by said Board. The Mission Statement clearly defines Deep Springs' commitment to achieving student learning.

Deep Springs College Mission Statement:

"Leadership and enlightened service are the aims of Deep Springs, which fulfills its educational mission by bringing students into intense contact with nature, work, and ideas. Deep Spring' challenging and comprehensive educational program is designed for a few of the most promising students entering college each year. No tuition or fees are levied, but strenuous effort, self-governance, and selfless service to the community are expected of everyone. The college takes sound principles of teaching and learning to their practical limits. Based on a cattle ranch in an isolated desert-mountain valley, the college enables its twenty-six male students to experience and take year-round responsibility for a largely self-sustaining community, ranch, and farm, while requiring them to engage in a two-year liberal arts honors program. Learning is pursued to solve real problems, both practical and social, for the joy of intellectual understanding and humane action. Those who are educated at Deep Springs incur a lifelong obligation to improve the human condition."

## **The Deep Springs Scholarship and Student Financial Obligations**

Every student accepted to Deep Springs receives a scholarship covering tuition, room, and board valued at over \$52,000. Students need only pay for travel, books, and incidentals, which we estimate to be less than \$2,800 per year.

The Trustees of Deep Springs (TDS) require all students to deposit \$500 with the College to cover damage costs that may accumulate. Such checks must payable to "Trustees of Deep Springs." These funds will be refunded when students leave Deep Springs.

In addition to whatever spending money is kept in the students' Student Body Treasury accounts, students are required to deposit \$300 in the Student Emergency Fund (S.E.F.) for the purpose of covering sudden medical expenses and debts that accrue against students' accounts after their departure from Deep Springs. Please make checks payable to "Deep Springs Student Body." The S.E.F. will be returned to the student at the end of his time at Deep Springs if it is not used.

## **Admissions**

Candidates for admission are required to take the SAT or ACT and complete a two-stage application. The deadline for Part I of the application, which includes an official transcript and three essays, is November 7; all applications must be postmarked by this deadline. If, due to unusual circumstances, you feel you will have difficulty meeting the deadline, please contact the Applications Committee.

Once applications arrive at Deep Springs, they are read and rated by a number of readers, including members from ApCom as well as Student Body and faculty recruited from the wider community. ApCom meets to discuss and vote on each application individually and decides which applicants will be invited to the valley during Term 4 in the winter for an interview.

You can download a PDF version of our application or request a hard copy. You must submit your application by mail. Contact us for a hard copy of the application, a copy of our brochure, or more information.



In mid-late December, applicants will find out if they have been invited to complete Part II of the applications process. Those invited must submit Part II of the application, which includes two letters of recommendation and additional essays, by January 15. They also must schedule a three-to-four day visit and interview by the end of February. During the applicant's visit, he has the opportunity to participate in labor, to observe academics and self-governance, and to see what life at Deep Springs is like. He is also asked to discuss his application in an interview with ApCom.

Final decisions are mailed out by mid-April.

We welcome students who currently attend other undergraduate educations under the stipulation that such applicants not receive an undergraduate degree comparable to or greater than that offered at Deep Springs prior to matriculation at Deep Springs.

Students applying to Deep Springs from another undergraduate institution should be aware that Deep Springs does not accept transfer credits. Each student must fulfill the Composition and Public Speaking requirements on campus.

### **International Students**

Deep Springs welcomes international applicants; at most times one or two international students are enrolled at the college. But good prior command of English is required, and must be demonstrated during the applications process. The college is unable to provide instruction in ESL (English as a Second Language).

### **Learning Resources**

The Main Building houses our modest library, some faculty and administrative offices, the main room where public speaking, Student Body meetings and other major community events take place, and two classrooms. It also houses the computer lab, the reading room, the dark room, the Time-Shack (our extensive record collection), and the Deep Springs Archives.

Several locations across campus connect to the internet: each faculty house and office, the administrative offices, the computer lab, and the Reading Room. There are two separate internet connections with different bandwidth constraints. The faculty/staff connection provides adequate bandwidth for the needs of professors (such as access to online research and the college's subscription to JSTOR), and the more restricted bandwidth of the student connection is sufficient for basic communications and web-browsing.

In addition to the college's subscription to JSTOR, from year to year the Student Body may elect to direct SB funds towards other academic databases or the internet databases of periodicals.

The library has approximately 26,000 volumes and is managed by a professional librarian. The stacks run perpendicular to each side of a neat corridor. The ceilings are high, skylit and angled and the walls have large windows that light the space with clean natural light. It's a good place to get some reading or a paper done.

The Museum, like the Main Room, serves the community in a variety of ways. The science lab is housed there. All equipment, supplies, furniture, and cleaning of the lab area is under the direct supervision of the science faculty. The Student Body sewing machines are also in this room and are available for student or faculty use.

The east room of the museum is the music room. Any music equipment that anyone in the community has and does not want to keep in a private space can be kept and played in the music room. The music room also has rudimentary studio capabilities and electronic music (techno) creation capabilities.

The larger front room houses artifacts, old photographs, and other memorabilia. It is also used as a classroom and meeting room. The orderly is responsible for keeping this room clean.

### **Statement on Academic Freedom**

Deep Springs College values academic rigor and seeks intellectual variety among its faculty members with respect to academic discipline and creative art, political and social thought, and philosophical or religious perspective. Maintaining a community environment of genuine academic freedom and respect for ideas and persons is essential to the purposes of the educational program and community. Every faculty member at Deep Springs is expected to honor these principles.

Academic freedom applies to both research and teaching. Freedom in research is fundamental to the advancement of truth. Academic freedom is fundamental for protecting the rights of the teacher in teaching and of the student to freedom in learning. It carries with it duties correlative to the rights it entails. These duties are outlined in the Faculty Personnel Policy, contained in the Deep Springs Handbook.

1. Within the broad standards of academic accountability established by their profession and their disciplines, faculty members are entitled to full freedom in research and in the publication of the results.
2. Teachers are entitled to freedom of speech in the classroom and community. Education at Deep Springs is based in large part on discussions that may or may not remain within the confines of the classroom, and discussions that touch on the relation of academic subjects to the college's ultimate purposes of leadership and service to humanity cannot be subjected to disciplinary or subject-centered restraint for fear of controversy or offense. Controversy, and even offense, is sometimes at the heart of both free academic inquiry and education. However, teachers should make every effort to be civil and respectful of others' views at all times, and should not make agreement with or acquiescence to their own opinions a condition for academic success.
3. College and university teachers are citizens, members of a learned profession, and officers of an educational institution. When they speak or write as citizens, they should be free from institutional censorship or discipline, but their special position in the community imposes special obligations. As scholars and educational officers, they should remember that the public may judge their profession and their institution by their utterances. Faculty are entitled to participate as citizens in public forums without fear of discipline or restraint, so long as it is clear that they are not speaking for the College.
4. Both the protection of academic freedom and the correlative requirements of academic responsibility apply not only to full-time professors, but also to all others who exercise teaching responsibilities, such as short-term professors and non-academic staff members.

### **Diversity Statement**

In accordance with the Deed of Trust, Deep Springs is an all-male college. Otherwise, Deep Springs College is committed to equal opportunity in employment and education, and does not discriminate on the basis of race, color, ethnic origin, sexual preference, religion, financial status, and excepting admissions, gender.

We pursue diversity foremost to enhance the Deep Springs educational experience. Diversity of intellects, politics, and social identifications translate into more rigorous and edifying academics, self-governance, and labor. Because such differences of substance often correspond with surface differences, we challenge

ourselves to broaden the racial and economic diversity of our applicant pool as a means to broadening our intellectual, political, and social diversity. All qualified students, be they sons of surgeons or of blacksmiths, should equally have a fair chance to apply to and attend Deep Springs.

### **Sexual Harassment Policy**

Sexual contact of any kind involving any member of the staff (or his or her family members) with any student, or harassment of any kind involving any member of the staff (or his or her family members) and any other student, employee, or community resident, is unethical and improper conduct. Such behavior threatens the integrity of the educational process and the welfare of the entire community, is considered a grave violation of the employment contract, and is grounds for dismissal from college employment and loss of housing, boarding and other benefits. "Harassment" includes (but is not limited to) the following:

1. Harm resulting from a pattern of action, expression, or other behavior that seeks to oppress or to convey hatred, contempt or ridicule, based upon such characteristics as race, gender, ethnicity, physical disability, or sexual orientation of individuals; and the effect of which is to degrade, humiliate or deny a person or persons the full and free exercise of their rights or privileges, or creating an intimidating or hostile environment.
2. Sexual harassment may, in addition, consist of sexual advances, requests for sexual favors, and other conduct of a sexual or gender-related nature which has the purpose or even the unintended effect of unreasonably interfering with an individual's performance or creating an intimidating or hostile environment. (Many behaviors that do not seek to harm still are harmful in their impact.) Such proposals, when made under circumstances implying that one's response might affect academic or personnel decisions subject to the influence of the person making the proposal, are especially abhorrent.

## **ACADEMIC POLICY**

The academic program is an essential part of Deep Springs. The following regulations are intended to ensure the integrity of the academic program. Any student or professor who wishes to deviate from these policies must ask the Curriculum Committee in writing for permission to do so. CurCom must then submit its recommendation to the President for final approval.

### **Academic Schedule**

Maintaining the Deep Springs ranch and farm operation year round requires an academic schedule that covers the entire year. The academic year is currently 2-4-4-2. (It was 2-2-4-4 through the 1994-95 year.) Each term consists of seven weeks, and two terms comprise one semester, with a one- or two-week break in between.

#### Summer Session (Term I)

July and August

#### Fall Semester (Terms II and III)

September through December

#### Spring Semester (Terms IV and V)

January through April

#### Interim Summer Term (Term VI)

May and June

### **Course Credits**

Each academic credit represents three quarters of an hour of class work and twice that much preparation time per week, (exclusive of papers, lab reports, exam prep, etc. which are extra), for a semester. A typical full-time course, which will meet for three hours per week (usually two 90-minute seminars), is therefore worth two credits per term, four per semester.

Professors should design their courses so that students can do the assigned work carefully and well in the amount of time for which they are receiving credit.

Professors are free to design courses for any number of credits. Credit value must be designated in advance. It cannot be adjusted in any way once a course has begun.

Semester language courses are usually worth five credits and designed to cover a year's worth of material at a comparable institution.

Semester courses with a lab component are usually worth five credits and require an additional four hours of lab work per week.

Studio Art classes usually substitute studio time for class preparation and paper-writing time, according to the same rubric as traditional courses. For a four-credit course, 3 hours of class time and 6-8 hours of studio time per weeks are standard.

Private musical study with a sponsor is usually awarded one pass/fail credit per term. Students interested in a more intensive study should propose an independent study according to the guidelines below.

*The policies above regarding academic credit are guidelines. Professors have final authority over the design of their courses. Professors are, however, always encouraged to design courses in dialogue with their students, the Dean, and the Curriculum Committee.*

A student's academic transcript will record the courses he has taken, the grades he has received, and the number of credits he has earned while at Deep Springs. The Dean is responsible for ensuring that the Deep Springs credit system and academic transcripts are fully understood by the appropriate officials at institutions to which Deep Springs students seek transfer.

### **Academic Load**

Students are required to take between eight and fifteen credits, approximately two or three full-time courses per term (excluding public speaking and audits). Students wishing to take more or fewer than the required number of courses must ask the Curriculum Committee in writing for permission to do so, and the recommendation of the committee must be approved by both the Dean and the President.

Students are encouraged to balance their academic load with their labor and student government commitments; they are also encouraged to reserve some free time in their schedules. Overloads are a privilege and will not be granted lightly. The burden is on the student to persuade the Curriculum Committee that even with the overload he can excel in all his courses and fulfill his responsibilities in the labor program and student government.

In choosing courses, students should keep in mind that their transcript will be matched against the transfer requirements of the schools to which they intend to transfer. Information about those requirements varies; it is best to discuss this matter with the Dean.

### **Course List**

Each professor is required to submit to the Dean a finalized course list for each class by the end of the third week of the term/semester. This course list should enumerate the number of credits and the grade option (grade, pass/fail, audit) for each enrolled student.

### **Add/Drop**

A student may add a course only with permission of the professor, and only before 6:00 P.M. Friday of the second week of the term/semester. A student may drop a course before 6:00 P.M. Friday of the third week of the term/semester.

### **Pass/Fail**

Students wishing to take a course pass/fail must obtain permission from their professor by the end of the fourth week of the course; professors are not obligated to grant this permission. The Summer Seminar during Term I may not be taken pass/fail. Pass/fail courses will appear on transcripts with the grade P or F, a passing grade being awarded when a grade of C– or better has been earned. Students should remember that institutions to which they transfer frequently will not grant academic credit for courses taken pass/fail.

### **Audit**

Students wishing to audit a course must obtain permission from their professor, who is not obligated to grant this permission. The terms of the audit, including coursework, class participation, and whether the audit is to be recorded on the student's transcript, must be agreed upon by the end of the fourth week. The professor may restrict or revoke auditing status at his/her discretion.

### **Withdrawal**

A student may withdraw from a class anytime between the end of the drop period and the beginning of the eighth week of the class (there are no withdrawals for seven week classes). The withdrawal is student initiated and allows a student to remove himself from a class after it is too late to drop. Unlike a drop, a withdrawal is recorded on the transcript with a "W" for the course grade.

### **Completion and Evaluation of a Course**

The college requires all work to be turned in by the final day of the term/semester in which it is assigned. During the last week of term, each faculty member will schedule at least twenty minutes of class time for the completion of course evaluations. If a student is unable to complete the assigned work, he must fill out an incomplete form (see adjoining). This form must be signed by the professor involved, and also approved by the Dean by the last day of the term/semester. Failure to do so will result in the calculation of a final grade based only on work that has been submitted before the end of the term/semester. The student must complete his work by the new due date stated in the form. Extensions beyond this new due date will be granted by the Dean only in case of illness, family crisis, or other extraordinary circumstance. If at any time a student carries more than one incomplete, he will be placed on academic probation.

### **Students with Learning Disabilities**

Applicants and students who have a learning disability, and faculty and staff who work with learning disabled students, should refer to applicable appendix of the Handbook for background information and guidance.

Deep Springs will make available a professional psychologist to advise us regarding students suspected (but not previously diagnosed) to have learning disabilities.

Accommodations which faculty make for learning disabled students are not to provide students with a competitive edge (i.e., "to give them a break"), but rather to remove competitive disadvantage and to ensure that students perform as best as they can.

Students with learning disabilities must (1) provide documentation of their learning disabilities and recommendations for accommodations from a psychologist specializing in learning disabilities, (2) disclose his

learning disabilities to his instructors with as much advance notice as possible (always before the start of the course), (3) determine, in consultation with his teachers, specific and reasonable accommodations, and (4) set realistic academic goals, particularly regarding course load.

Faculty teaching students with learning disabilities must be prepared to (1) work with the student to determine reasonable accommodations, (2) be clear regarding expectations, particularly regarding learning objectives and assessment, (3) provide a complete syllabus, including reading list, as soon as possible (always in advance of the start of the course).

Students with learning disabilities and their teachers should consult with the Dean to resolve conflicts. Students and teachers should carefully document accommodations agreements. Any unresolved conflicts may be contested by the student through the Academic Appeals Committee.

### **Grading Policy**

Deep Springs is committed to an extremely rigorous assessment system. The Deep Springs academic program is of the caliber of the honors programs at the best universities; therefore, our grading is designed to distinguish between work that is competent, above average and truly outstanding. All academic work at Deep Springs will be graded according to the following stringent standards.

#### *GRADING SCALE*

A	4.00	B–	2.66
A–	3.66	C+	2.33
B+	3.33	C	2.00
B	3.00	C–	1.66
		F	0.00

*Note:* C– is the lowest passing grade at Deep Springs.

#### *THE A RANGE GRADE*

Academic work in the A range will demonstrate to a high degree such qualities as originality, knowledge, relevance and clarity of expression. Individual criteria for excellence will vary depending on the field, the particular subject and professorial discretion, but in all cases the A grade will be reserved for assignments which show clear mastery of the topic or subject at hand.

Papers, essays and oral presentations in the A range will:

- defend a thesis and arrive at a thoughtful conclusion;
- effectively recognize the complexity of the topic;
- contain strong supporting details and demonstrate a responsible and judicious use of evidence;
- be logically developed and very well organized;
- use a tone appropriate to the desired response;
- show stylistic maturity, e.g., through sentence variety and paragraph development; and
- be virtually free of typographical and usage errors, such as poor grammar and misspellings.

In such fields as mathematics and science, A range labs will demonstrate:

- a clearly stated and critically evaluated hypothesis;
- comprehensive analysis of data;
- accuracy and precision; and
- appropriate formatting and presentation.

Creative and artistic work in the A range will demonstrate:

- significant depth of original vision;

- stylistic maturity;
- technical proficiency;
- understanding and appropriate use of media; and
- improvement, especially in beginning courses.

#### *THE B RANGE GRADE*

Criteria for academic work in the B range will also vary according to subject and professorial discretion, but generally this work will represent informative answers to the question or problem posed. In general, B work will approach but not entirely meet the standards specified above for A work. Knowledge of the subject displayed by B work will be substantial rather than exhaustive, and will demonstrate some degree of originality, knowledge, relevance, or clarity of expression. Specifically, papers, essays and oral presentations will exhibit clarity of exposition and logical organization. Mathematical and scientific work in the B range will be clear but not necessarily as comprehensive, accurate or precise as work which meets the standards for the A grade. Creative work in the B range will also show some creativity, style and understanding of media, but will not meet the high standards required for the A grade.

#### *THE C RANGE GRADE*

Again, criteria for academic work in the C range will vary according to subject and professorial discretion, but generally this work will represent competent answers to the question(s) posed. C range work will be essentially complete, comprehensible and orderly. Such work may exhibit important gaps in the student's knowledge of the subject; for example, the logic of the main argument may be significantly deficient, the expression of that argument or other response to the assigned topic or exercise may be unclear or obscure, or its conclusions may be left unexplored. C range work will consist mainly of efforts to present an exposition rather than an exploration of problems, or will present merely an account of secondary literature on the subject. C work in mathematics and the sciences will fall short in the areas of comprehensiveness, accuracy, and precision; C work in the creative arts will typically be marred by a lack of creativity, style or an understanding of the medium.

#### *THE F GRADE*

The F grade indicates that minimal standards have not been met.

### **Directed Study**

A directed study is an individualized course offered by a professor at student request. It differs from an independent study in that it is primarily the instructor rather than the student who designs the course, and there is often more than one student involved in it. Directed studies cover topics which are not included among the normal course offerings of the College, but which are (a) within the professor's area of competence and (b) meet standards associated with other accepted courses in the Deep Springs Curriculum.

A directed study should introduce a student to a specific body of knowledge, a set of texts on a particular theme, or a well-defined artistic medium. It should aim to give the student an overview of the major questions, problems, techniques, and/or debates associated with the area of study, and to give the student an opportunity to explore these issues in papers, laboratory work, or through other suitable projects. The amount of work required in a directed study should be comparable to a normal course carrying the same number of credits. The professor should meet regularly with the student(s) throughout the term/semester—at least once per week is the norm.

If a professor is willing to supervise a directed study, he or she should, in consultation with the student, devise a syllabus and decide on the method of assessment the directed study would involve and the number of credits it would carry. Directed Study proposals must be submitted to and approved by the Curriculum Committee. It will be the student's responsibility to devise and submit an appropriate course description for his transcript.

## **Independent Studies**

An independent study is a well-defined academic project undertaken by a student with the supervision of a professor. It differs from Directed Study in that the student (rather than a professor) is responsible for designing the course and does more of the coursework on his own. An independent study should be on a subject (a) which falls broadly within the supervising professor's area of competence and (b) meet standards associated with other accepted courses in the Deep Springs curriculum.

Students who wish to pursue an independent study should formulate a clear goal and a timetable for the work they plan to complete, whether it is a long research paper, a significant artistic project, a scientific lab, or some analogous project. In considering an independent study proposal, professors should seek to ascertain if the student has the requisite background for undertaking the proposed work. Once an independent study is approved, the supervising professor should meet with student(s) on a regular basis throughout the term/semester.

Independent study proposals must be submitted to and approved by the Curriculum Committee. It will be the student's responsibility to devise and submit an appropriate course description for his transcript.

## **Application for Directed and Independent Studies**

Students wishing to undertake directed or independent studies with *long-term* or *returning short-term* professors should submit proposals to prospective sponsors by Monday of Week Five of the preceding term, so that professors have time to consider and prioritize their commitments. The Curriculum Committee will hear these proposals during Week Six of the term preceding the proposed study.

Students wishing to undertake directed or independent studies with *short-term* professors teaching at Deep Springs for the first time should submit proposals to prospective sponsors by Wednesday of Week One of the intended term of the study, so that professors have enough time to consider and prioritize their commitments. The Curriculum Committee will hear these proposals during Week Two of the term of the proposed study. If their study is approved, students are required to make up for the work missed during the time prior to approval. Short-term professors may not agree to independent or directed study courses before the second week of the term.

All applications for independent or directed studies must include: Short and Long Course Descriptions (on the models provided), a Complete Syllabus, and a completed copy of the Independent Study and Directed Study Form (printed below).

When students ask a professor to sponsor an independent or directed study, they must inform him/her that professors are not obliged to teach such courses, that professors will not be evaluated negatively if they decline to teach them, and that professors are required to take a week to think over the request before they accept.

Incoming long-term professors need time to adapt to Deep Springs, and should not be asked to sponsor independent or directed studies during their first semester.

## **Composition Requirement**

Since its founding, Deep Springs has placed great emphasis on developing effective communication skills. Consequently, the only requirements in every student's course of study are Composition and Public Speaking. All Deep Springs students are required to take Composition during the fall of their first year.



## **Public Speaking**

All students are required to take Public Speaking (graded terms II-V) throughout their enrollment at Deep Springs. Public Speaking is held every week during term, usually on Tuesday nights. Student attendance at all these sessions is mandatory. The Student Body and Professor will work out the speech formats beforehand. It is generally expected that during the course of the year each student will be required to perform speeches of several types, e.g., debate, persuasive, ex tempore, and informative.

## **Course Selection**

Course selection is made by the Curriculum Committee in consultation with the student body. By the beginning of the term/semester prior to the one in which a professor begins teaching, he or she will submit short narrative descriptions and booklists for a range of the courses he or she would like to teach during the year. The chair of the Curriculum Committee will then post the descriptions from all professors and read them aloud at a specially designated course night. A vote among the student body will then be taken to determine student interest in each of the course proposals. While student interest and faculty preferences will always be important elements in the Curriculum Committee's decision, the Committee may compromise one for the sake of the other.

## **Academic Probation**

If a student under non-extenuating circumstances fails to perform academics satisfactorily, the Dean and Reinvitations Committee will take needed action to remedy the situation. Unsatisfactory academic performance is defined as failing to complete an incomplete or failing any class. The Dean will notify the student that he is under academic probation. Students in this position will be expected (in consultation with professors or the Dean) to adjust their academic load in a manner that will allow them to make up incompletes and improve their performance. If the student's academic performance continues unsatisfactory in the following term/semester, the Dean or the Curriculum Committee may recommend the case to the Reinvitations Committee and the President. R-com can recommend expulsion to the student body.

## **Academic Appeals Committee**

The Academic Appeals Committee exists to resolve disputes regarding academic evaluation, either for a major component of a course or the overall grade itself. It will be constituted by five members: the Dean, a professor chosen by the faculty, and three students appointed by the Curriculum Committee. Any student with an academic complaint should direct a written appeal to the Curriculum Committee. Such a complaint must be submitted within three weeks after official notification of the grade in question. The Academic Appeals Committee will then hear argument from both sides to determine whether the academic evaluation being contested was arbitrary, capricious or inconsistent with previously announced criteria. The committee will then deliberate in private and present its decision. The hearing will be recorded and a copy kept in the Dean's files. Either party may appeal the committee's conclusion to the President, whose decision will be binding.

## **Confidentiality**

Since students have significant roles in admissions, registration, hiring, and evaluations, they are involved in sensitive operations normally performed by professionals at other colleges and universities. These operations require a high level of confidentiality. It is thus important that students in addition to faculty hold themselves to the same high level of ethical standards. ***The personal files of current students, all faculty, and all staff members are kept locked, and shall not be explored except for official purposes.***

## **Policy on Academic Honesty**

An implied code of honesty and reliability permeates all college and ranch operations at Deep Springs. All parties involved ought to be able to trust that others are maintaining this honesty. Honesty is an integral requirement of each individual's basic responsibility to the community in academics, labor, and self-governance.

Academic dishonesty is an extremely serious offense. Such dishonesty, which includes plagiarism and cheating, is grounds for expulsion. A charge of academic dishonesty should be made to the Dean. Upon receipt of such a charge, the Academic Appeals Committee (AcApCom) will convene. The student charged and the professor who taught the course will both appear before the committee, which may ask others to appear as well. The committee has one week to conclude its fact-finding work and meet with the president of the college to report its conclusions regarding the alleged occurrence of academic dishonesty. An elected member of the AcApCom and the president will then meet with the student and the professor to inform them of the committee's conclusions, including the rationale for its judgment. The student and the professor will both have the right to appeal the committee's decision to the president for a period of one week following their notification about AcApCom's decision. Following the president's decision on an appeal, if any, or the expiration of the time to appeal, an elected member of the AcApCom will report the committee's judgment to the Student Body. If the committee judges that the student is culpable of academic dishonesty, the Student Body will bear responsibility for recommending an appropriate action to the president. Such action may include a range of sanctions that consider the long-term interests of the individual, the community, and the college (refer to Sense of the Body regarding regulation of members). The Student Body's recommendations will be reported to the concerned parties and to the president, to whom appeal may be made within one week.

## **Faculty Paperwork**

*-Class Roster.* By the end of the third week of a term or semester, each professor must turn in a roster with the official course title as it will appear on transcripts, and a list of students, noting next to each name the number of credits to be attempted and the grading option (letter, pass/fail, audit). To help students transfer credit to other institutions, the course titles should resemble those of similar courses taught elsewhere. Standard semester courses receive 4 credits, science and language courses with lab, 5 credits. One-term courses usually receive 2 credits, except for the summer seminar, which receives 4-6.

*-Course Description.* Course descriptions are written in three formats; please follow the example documents exactly. The first is a paragraph for the academic catalog describing the scope of inquiry, the required activities, and a brief booklist. It enables registrars and transfer officers to quickly evaluate classes for credit and content. The second is a more expansive description, *not* to exceed one page, in Times 12 point. On three lines at the top, list the official course title and a parenthetical specification of discipline, your first and last name, and term(s) and credits, upper or lower division. The rest of the page is devoted to five categories: Description, Objectives, Readings, Activities, and Evaluation. This description provides more detailed information for transfer registrars and academic accreditation. It also supplements our academic archives. The third is a document that lists specific goals based on the Goals of the Deep Springs Academic Program (GODSAP).

*-Grade Sheet.* Within ten days of the final class meeting, professors must submit a signed grade sheet with the course roster information plus a grade. Spell out plusses and minuses. Also include addresses and numbers where you can be reached in the next six months. If the unusual case that you have given a student an Incomplete grade (see academic policy), please note the specific date for completion and attach a copy of the incomplete form (page A-6). Incomplete forms must be submitted to and approved by the Dean prior to the end of the term.

*-Narrative Evaluations.* At the end of each grading period, you are expected to write a narrative evaluation of each student in your class. Turn it into the Dean, who will give a copy to the student once the student has turned in a final evaluation. The evaluation summarizes the student's course progress and suggests areas of improvement. It becomes part of the student's permanent record and may be used by CurCom and the Review Committee (Rcom). It may be excerpted or paraphrased in the Dean's letter for a transferring student, but otherwise it is an internal document and is not normally sent out verbatim.

*-Course Evaluation.* At the end of each course, you are asked to write an evaluation regarding the specific goals (GODSAP) outlined in your third course description. Besides enumerating ways in which the course did or did not meet these goals, you are also asked to make an overall evaluation and suggest (for future reference) changes you might implement in teaching the course (or a course like it) again.

All paperwork except for the final grade record and narrative evaluations should be completed and given to the Dean before the end of the term.

### **Goals of the Deep Springs Academic Program (GODSAP)**

**Critical thinking skills:** the ability to grasp ideas quickly to synthesize different pieces of information into a comprehensive view of a topic, to ask incisive questions, to see connections between different topics, to think through the premises and implications of different arguments, and to understand how ideas and arguments apply (or fail to apply) to the real world.

**The ability to read:** We want students to cultivate the art of thoughtful, patient, critical reading. Students should be able not only to grasp the manifest senses of a text, but also to see and explicate implicit levels of meaning, and to look for the basic assumptions of a text and the limitations of its vision.

**The ability to speak:** Deep Springs students should be able to discuss complex topics in clear, organized, and accessible language, and to translate theoretical discourse and technical terminology into plain English without being reductive or simplistic. Deep Springers should work towards becoming fluent in a number of different academic dialects so that they can speak to others in the others' language.

**The ability to listen:** the ability to understand where different people are coming from, to find a grain of truth in different or even clashing perspectives, and formulate opinion that both encompasses and transcends a number of incompatible points of view. Students should be willing and able to understand different academic languages in their own terms.

**The ability to write:** Deep Springs students should be able to articulate their thoughts in writing in a clear and simple way. They should be able to write papers laying out an argument in a coherent sequence of steps. Above all we want students to come to use writing not simply as an academic exercise but as a way for them to work out their own understanding of what is true and what really matters.

**Leadership skills:** Deep Springs strives to foster the qualities essential to leadership: to be organized; to be able to see things that need to be done and to initiate projects to do them; to be able to delegate tasks and make sure they got done.

Appreciate different modes of inquiry and different kinds of knowledge in the humanities, social sciences, and the natural sciences.

Appreciate and participate in different modes of creative endeavor: writing, painting, sculpting, music, cooking etc.

Appreciate and participate in different modes of vocational and recreational endeavor: horsemanship, mechanics etc.

### **Transferring to Another College After Deep Springs**

The Dean functions as the transfer advisor. During September, the Dean holds a “Transfer Night” meeting for second-year students to advise them about the transfer application process—choosing schools, scholarship applications, assembling materials. The Dean will provide a “Transfer Booklet” containing a discussion of the process and the advice accumulated from prior classes at Deep Springs.

### **Associate of Arts Degree Requirements**

**Note:** Virtually all students at Deep Springs transfer to another college to complete their B.A. degree, and hence have no need of an Associate’s degree; the Associate of Arts degree is awarded to students who fulfill the requirements only by special request. While many fulfill the requirements, historically only three or four students per decade have requested their Associate of Arts degree from Deep Springs.

Since most students receive B.A. degrees with institutionally-specific distribution requirements, Deep Springs does not require that all students govern their course selection in accordance with these degree requirements; only those who seek a terminal Associates degree are required to do so. The degree requirements do, however, in effect embody the faculty’s judgment about what constitutes a well-rounded first two years in college.

The faculty of Deep Springs College has established the following requirements for the Associate of Arts Degree. These requirements closely match the Intersegmental General Education Transfer Curriculum (IGETC) at California Community Colleges.

***Resolved, that the faculty of Deep Springs College adopt the following requirements for the Associate of Arts Degree, these requirements to take effect with the class of 2008.*** (Passed unanimously, December 1<sup>st</sup>, 2006)

**60 Carnegie units of instruction** at a grade of C+ or better, including the following course distribution of eleven courses:

**English:** 2 courses; one in Composition, one course-equivalent (four semesters) of Public Speaking

**Math/Quantitative Reasoning/Computer Science:** 1 course. Competence at the Calculus I level must be established by successfully completing a calculus course, testing, or AP credit.

**Arts & Humanities:** 3 courses in addition to Composition and Public Speaking. Course selection must include at least one of each.

**Social & Behavioral Sciences:** 3 courses from at least two different disciplines. Summer Seminar fulfills two of these requirements.

**Physical & Biological Sciences:** 2 courses, at least one of each, one with lab. AP credit accepted in lieu of one course.

**Language other than English:** Competence equivalent to 2 years of high school instruction.

Academic Policy last revised October 2008

## **COURSES**

Within a broad curricular plan ensuring that two courses are offered every semester in each of the Humanities, Social Sciences, and Natural Sciences, specific course offerings at Deep Springs are developed each year by the Curriculum Committee in response to student interest and available visiting faculty. As a result, except for Composition and Public Speaking (which are required), relatively few courses are ever repeated. The list below includes most of our courses over the last six years, so as to give the reader a sense of what kinds of course are offered at Deep Springs. There is no guarantee that individual courses will be repeated in the future.

## Summer Seminars

### **Modes of Political Life (Political Science, Political Philosophy, English)**

**Summer Seminar 2007**

**6 Credits**

**Profs. R. Jeffrey Lustig, Douglas Lummis, Jack Scharr, Sharon Schuman, David Schuman**

An inquiry into different modes of politics and political life, beginning with a historical and literary study of Ancient Greek political tradition and ideology. A close study of the Book of Samuel explores how political structures develop from nomadic cultures, and the relationship between the origin of the nation-state and theism. We continue with two examinations of politics and power, framed as a conversation between Machiavelli (*The Prince*) and Simone Weil (“Iliad, Poem of Force” and *Oppression and Liberty*). We move into a discussion of liberalism and freedom, covering Locke’s *Second Treatise* and Faulkner’s “The Bear.” We press the ideas of power and freedom further reading *Macbeth*, and Dostoevsky’s “The Grand Inquisitor.” We then move specifically into American Politics, discussing the Federalist Papers and the PATRIOT Act, as well as Melville’s “Billy Budd.” We then delve into the question of political community, exploring varied perspectives, from Marx to John Winthrop to the famed anarchist Petr Kropotkin. The discussion of community is linked to the discussion of American Politics through an exploration of deTocqueville’s *Democracy in America*. We conclude by discussing tyranny and protest, starting with Ancient Greek and Roman accounts of tyranny (Plato, Aristotle, Tacitus) and moving into contemporary discourse on fascism, followed by a reading of Thoreau’s “Civil Disobedience” and Doug Lummis’s *Radical Democracy*. We aim to build an historical, philosophical and literary foundation for student commencing their college careers, as well as to adapt them to the expectations of the college classroom, with emphasis on open-ended discussion fueled by rigorous thought.

### **Literature and Politics: Aspects of Modernity (Philosophy, Political Theory, English)**

**Summer Seminar 2008**

**6 Credits**

**Profs. Noah Dauber and Jeffrey Severs**

The nineteenth and twentieth centuries saw the emergence of increasingly complex traditions in literature and politics. What began in the nineteenth century as attempts to make sense of democracy and the industrial revolution in political writing and to reflect the end of religious narratives in literature would give way to works in the twentieth century which both refer self-consciously to these earlier attempts and suggest new forms of disillusionment, community, and agency. This course explores these themes through a study of the gothic, the romance, modernism, revolutionary politics, Marxism, communism, liberalism, the New Left and neoconservatism. **Major texts include** writings by Rousseau, Marx, Bentham, Mill, Hawthorne, Poe, Nietzsche, Weber, William Morris, Lenin, T.S. Eliot, Flannery O’Connor, and Pynchon.

### **Forms of Power (Philosophy, Political Theory, English)**

**Summer Seminar 2009**

**6 Credits**

**Profs. Douglas Lummis, Jeffrey Lustig, Richard Mahon, John Schaar**

Politics has been called the art of the possible. This can be taken to mean an art that limits its scope to the merely possible. It can mean an art that seeks to expand the realm of the possible. It can mean an art that seeks to bring into the realm of the possible things that had been thought impossible, or even things that had been unimaginable.

In any case, politics is an art that deals in the realm of posse, that which could be, and seeks to bring things from there into (or to keep things from there out of) the realm of esse, that which is. And the ability to bring about (or to prevent) this change is called power. But power has many faces. Sometimes it seems to be the greatest source of human misery, sometimes it seems to be our only hope. In this course we will try to come

by a richer understanding of politics, by looking at some (by no means all) of the many forms that power can take.

The course will be organized into two separate but interrelated sections. Mondays, Tuesdays and Wednesdays will be devoted to an introduction to some major works on various aspects of power. The Thursday section will concentrate on one particular form that power can take – empire – in its ancient and contemporary incarnations. To visualize this, think of the calendar for the months of July and August. Think of two vertical columns, one consisting of Mondays, Tuesdays, and Wednesdays, comprising a course called “Forms of Power”; and the second a column of Thursdays, comprising a related course called “Case Study: Why Not Have Empire?”

### **Nature/Politics (Philosophy, Political Theory, English)**

**Summer Seminar 2010**

**6 Credits**

**Profs. Keally McBride, James Martel, David Gutterman, John Zarobell, David Neidorf**

This course explores the relationship between nature and politics. This inquiry includes consideration of how modern political systems were developed based upon particular conceptions of nature or natural; and whether politics was intended to be a continuation of human nature, or an attempt to overcome or alter it. Modern economic and cultural systems are also characterized by a presumed relationship between nature and culture, as well as the transformation of nature into the foundation of economic and legal systems. However, there is also a significant cadre of thinkers who have insisted upon the primacy of nature over politics, and have suggested it is hubris to think otherwise. We will examine these questions through political, social, economic, cultural and legal theory.

### **Questions of Ethics, Genealogies of the Divine (Philosophy, Literature)**

**Summer Seminar 2011**

**6 Credits**

**Profs. David Arndt and Julie Park**

This seminar is equal to a year-long introduction to the liberal arts through readings, lectures, and discussions of some of the “Great Books” of the Western traditions. The course focuses on questions of ethics and more specifically on the question of the divine--the itinerary traces not just the appearance, transformation, death, and resurrection of specific divinities, but also traces the changes in the underlying meaning of divinity itself. Students will write three essays, for each of which they will submit and substantially revise a complete first draft. Students are also required to lead discussion several times during the course. **Texts include:** Homer, Aeschylus, Thucydides, Plato, Plutarch, Epictetus, Marcus Aurelius, Genesis (selections), The Gospel of Matthew, Athanasius, Augustine, Shakespeare, Kleist, Nietzsche, Scheler, Mann, and Buber.

### **Foundings and Refoundings: Tradition, Memory, and Political Identity (Political Science, Philosophy, History)**

**Summer Seminar 2012**

**6 Credits**

**Profs. Richard Mahon and Joel Alden Schlosser**

“Our inheritance was left to us by no testament,” writes Hannah Arendt, quoting René Char, in the beginning of *Between Past and Future*. This course begins with the questions Arendt raises in the essays that follow: what tradition (if any) does exist by which we might orient our political communities? What continuity has been preserved or ought to be preserved between the beginnings of politics and their continuance today? What meaning remains in words used and misused across these political communities, words such as freedom, authority, tradition, and politics? Put in the most basic terms: Who are ‘we’? How did ‘we’ come to be? And where are ‘we’ going? **Texts include:** Tony Judt, *Ill Fares the Land*; Adrienne Rich, *On Lies, Secrets, and Silence: Selected Prose*; Friedrich Nietzsche, *On the Advantage and Disadvantage of History for Life*; Aeschylus, *The*

*Oresteia*; Robert Strassler, ed. *The Landmark Thucydides*; Alexis de Tocqueville, *Democracy in America*; Benjamin Franklin, *The Autobiography*; W.E.B. DuBois, *The Souls of Black Folk*; Sophocles, *Oedipus the King*; Aristophanes, *Lysistrata*; John Neihardt, *Black Elk Speaks*; Malcolm X, *The Autobiography of Malcolm X*; Emma Goldman, *Essays*; Frederick Douglass, *Narrative of the Life of Frederick Douglass*; Wendell Berry, *The Unsettling of America: Culture and Agriculture*; Plato, *Apology and Crito*; James Baldwin, *The Fire Next Time*; Maxine Hong Kingston, *The Woman Warrior: Memoirs of a Girlhood Among Ghosts*.

## **Aesthetics, Ethics, and Community**

**Summer Seminar 2013**

**6 Credits**

**David Neidorf and Katie Peterson (course instructors)**

**Julian Petri, and Thomas Miller (writing instructors)**

How does the good relate to the beautiful? What does beauty have to do with morality? In what ways does communal and political life depend on shared notions of the beautiful? Students will examine these questions through a close study of literary and philosophical works, including Plato's *Phaedrus*, the Gospel of Matthew, Shakespeare's *A Midsummer Night's Dream*, Hobbes' *Leviathan*, Rousseau's *Discourse on Inequality*, Kazuo Ishiguro's *Never Let Me Go*, William Faulkner's *The Bear*, Freud's *Civilization and Its Discontents*, Nietzsche's *Genealogy of Morality*, and a selection of poetry. Besides learning to read and appreciate a variety of different literary genres, students will reflect on the creation of intellectual community through classroom discussions. This class will also have an intensive writing component: students will write and revise four papers, receiving feedback through one-on-one meetings with writing instructors and peer critique sessions with other students.



## **HUMANITIES**

### **First Year Composition (Writing)**

**Fall Semester 2007**

**4 Credits**

**Prof. Katie Peterson**

In first year Composition we will focus on writing well by looking at four different kinds of literary argument—the persuasive speech, the sonnet, the essay, and the novel – as four different means of conveying information through language. We will write every week, alternating between a long paper and short paper, and we will substantially revise at least half of our written work. In seminar discussions, we will focus on ideas of form, using significant texts to inspire conversations about elements of style. We will consider a number of perspectives on good writing, from those of creative artists to those of theorists of composition and composition studies, to those of classic essayists. Writing intensive and practical, First Year Composition will aim to give students an introduction to college writing.

### **Poetry Workshop (English, Creative Writing)**

**Spring Semester 2008**

**4 Credits**

**Prof. Katie Peterson**

This class is divided into two parts: a first term in which students will learn basics of prosody and occasions of form from which to write, and second term which will function as a workshop. In the first term, students will do weekly reading and exercises about a particular form of poetry (for example, the elegy or the sonnet), and the class will workshop those exercises; in the second term, students will write at will, distribute their poems in a weekly worksheet, and workshop in a set order. The goal of the first half of the course is to learn to talk about form and revision; the goal of the second half of the course is to improve our own and each other's work. A portfolio of ten poems and a short critical essay are both required for the completion of the course.

### **Elements of Composition (Writing)**

**Fall Semester 2009**

**4 Credits**

**Prof. Jennifer Rapp**

Written composition as a form of making is the idea around which this course is oriented. Several questions inform the course: How can discursive prose—i.e. the forms of language characterizing essays—both express and comprise the life of the mind? What do the forms of writing and thought characteristic of the academic essay make possible, and, what do they relinquish? This course engages these questions with a two-fold aim: to develop the capacity to craft analytic, interpretive, and conceptual essays but also to place that capacity within an understanding of how such writing bears upon a life. Put simply, the course will involve not just the cultivation of skills, but also will consider what is at stake with those skills. Written work and discussion will address both literary (short fiction, memoir, poetry) and philosophic texts, emphasizing interpretive analysis, critical engagement, and conceptual thought. **Authors:** Plato, N.O. Brown, O'Connor, Joyce, Borges, Dinesen, Baldwin, Dylan, C. K. Williams, Du Fu.

## **Feminism (Gender Studies, Women's Studies)**

Spring Semester 2008, 2009, 2011

4 Credits

**Prof. Katie Peterson ('08 & '09)**

**Prof. David Neidorf ('11)**

This class will introduce students to the feminist movement by tracing its political, theoretical, and literary lineages. We will begin and end the course with works of fiction that frame early feminist issues and current feminist issues, respectively; the bulk of the middle of the course will treat the development of historical feminism, psychoanalytic feminism, consciousness-raising, and post-modern gender theory. We will seek to close read feminist classics like *The Second Sex* and treat newer works of theory and criticism with a keen eye for their place in feminist history. We will spend a substantial portion of the course on the works of Sigmund Freud and his feminist inheritors and revisionists. Students will write five short papers and give one presentation over the course of the semester.

## **Nietzsche (Philosophy)**

Fall Semester 2008

4 Credits

**Profs. Katie Peterson and David Neidorf**

This course will undertake the close reading of selected works by Nietzsche, and supplementary texts as appropriate. The object of our inquiry will be threefold: to investigate Nietzsche's ideals concerning morals, aesthetics, and religion by looking closely at his work, to learn to read a book critically, and to create a conversation about ideas among the members of the class that is held with consideration, intensity, and rigor. This course will rely on students to read closely, and will give them ample time to do so by moving through a series of Nietzsche's works at a moderate pace.

## **Plato (Philosophy)**

Spring Semester 2006, 2008

4 Credits

**Prof. David Neidorf**

We concentrate on a close analytical study of the *Phaedo* and the *Symposium*. This selection combines texts that make possible a substantial introduction to the techniques and demands of reading Plato. In addition, we concentrate in particular on Plato's investigation of the relationship between human psychology, causal explanation, and the impact of embodiment and desire on cognition. The subjects of the two dialogues are, schematically speaking, (a) the nature of the self, particularly as it is exposed by analysis of the confrontation with death, and (b) the nature of erotic desire and its relation to the political community and to philosophy, in particular the relationship of political or social scripting to more private experience. We also study select secondary literature from each of the hermeneutic, Straussian, and analytic interpretive traditions.

## **American Transcendentalism & American Pragmatism (Literature, Philosophy)**

Fall Semester 2007

4 Credits

**Prof. Katie Peterson**

This course will focus on the works of the Transcendentalists (Emerson, Thoreau, Alcott, Brown) and those of the Pragmatists (Emerson, James, Pierce, Rorty). Transcendentalism and Pragmatism share a focus on the role of the individual in aesthetic, social, and political matters; we will investigate both philosophies by looking first at the essays of Ralph Waldo Emerson, and then at what his "heirs" did with the disparate strains of his philosophy and theology. Students enrolled in the course will complete a substantial reading list of diverse genres between 1815 – 1915 and beyond. They will also complete two papers of substantial length, give one in-class presentation, and engage twice a week in substantive conversation about the texts at hand. A class with a historical sweep but a philosophical orientation, *American Transcendentalism and American Pragmatism* aims to examine the philosophical beginnings of American literature using close reading and some historical context.

## **Heavy Lies the Head that Wears the Crown: Leadership, Power & Authority in Shakespeare's Plays (Literature, Theatre)**

**Interim Summer Term 2007**

**2 Credits**

**Prof. Louis Fantasia**

The course examines early modern and contemporary concepts of authority, leadership and centers of power in relationship to a variety of models found in Shakespeare's plays: *Henry V*, *Coriolanus*, *Measure for Measure*, *Hamlet*, and *Troilus & Cressida*. We examine the primary texts for insights into the character, thought and language of often contradictory images and modes of power, authority and leadership – as well as examining the distinction among the three. One can lead with an official power base; one may have power without authority; or authority without the ability to act, for example. We study the plays as case histories in modes/models of political discourse, action and thought, as well as keenly written studies in human character and, of course, exemplarily crafted pieces of drama. Assignments include memorization of monologues, performance of scenes, essays in text and character analysis and class discussion.

## **Emily Dickinson (English Literature)**

**Interim Summer Term 2006**

**2 Credits**

**Prof. Katie Peterson**

This course will trace the work of Emily Dickinson one poem at a time. Every class we will close read a single Dickinson poem; every week we will focus on a different characteristic Dickinson topic (for example, pain, nature, immortality). Students will come into class prepared to talk in detail about form and content. As a class we will seek to arrive at an account, or at competing accounts, of the poem in question. Our ultimate goal will be to find a language to talk about lyric poetry, and specifically, about Dickinson's lyrics. Additionally, we will read one work of "affective criticism" by a contemporary poet in order to explore different styles of writing literary criticism. Students will also write three short papers, each of which will treat an individual poem.

## **Romanticism (English)**

**Fall Semester 2006**

**4 Credits**

**Prof. Katie Peterson**

This class seeks to introduce students to literature written by British authors between 1789, the French Revolution, and 1837, the ascent of Queen Victoria to the throne of England. Participants will read selected major works of the first generation of British Romantics (Blake, Wordsworth, Coleridge) and the second generation (Shelley, Byron, Keats). These readings will be supplemented by novels, selected prose works, and a bit of contemporary criticism. Our goal will be to find a conversational language to talk about beauty and aesthetics, self-expression and creativity, and the claim of the passions on making experience meaningful. We will move through three units of the Romantic period - Inspiration, Consciousness, and Faith - considering how the evolving emphasis of Romanticism in England continues to be a vivid connection between the moment of artistic composition and the moment of reception by the reader. Students will write three papers of moderate length (5 pages).

## **The Anthropology of Oral Poetry and Performance (Literature, Anthropology)**

**Fall Semester 2006**

**4 Credits**

**Prof. Matthew Fox**

This course provides an in-depth survey of the field of oral poetry and performance from an anthropologically oriented literary critical perspective. We will read ancient and modern classics of oral poetry, from Greece (Pindar), China (*Book of Songs*), Africa (*Sunjata*) and Polynesia, and several theoretical essays that provide tools for understanding and reconstructing social context for oral texts, and critical essays that provide cultural/historical background for these texts and models of anthropological readings of them. In addition to the chance to read and enjoy some excellent world classics of poetry, students will acquire critical tools useful for advanced study in a wide variety of humanities and social sciences fields (including all national literary disciplines, classics, drama/performing arts, linguistics, sociology, anthropology and religion).

## **Intensive Introductory Latin (Classics)**

**Spring Semester 2007**

**5 Credits**

**Prof. Matthew Fox**

This course will provide an intensive introduction to classical Latin (at a speed twice that of most college-level first-year Latin courses), with an aim of competence and confidence in reading classical Latin texts by the end of the semester. The approach will be grammar-based, using Wheelock's Latin (6th edition), supplemented by selections from real classical texts (e.g. Virgil, Cicero, Caesar, Lucretius & others) that will occupy our attention throughout the term.

## **Old English/Introduction to Early Germanic Languages and Literatures (Literature, Linguistics)**

**Spring Semester 2007**

**4 Credits**

**Prof. Matthew Fox**

In this course we'll learn to read Old English, the language spoken and written by the Anglo-Saxons in Britain between 700-1100 AD. The approach will include grammar instruction plus quick immersion in original texts, with the heroic epic Beowulf becoming our prime focus by around midterm. Along with our focus on Old English language, we will also pursue an introductory survey of the other early Germanic languages and literatures (spoken and written between 400-1500 AD), including Gothic, Old Norse, Old Saxon, Old Frisian, Old Low Franconian, and Old High German. Finally, we will also give some study to the various Germanic "rune scripts" (the futharks and futhorks) along with the inscription texts and material and symbolic culture associated with them. The course as a whole will thus provide an excellent introduction to early English literature, other early Germanic literatures and linguistics, and an introduction to medieval Northern European history and cultures.

## **Bertolt Brecht & 20th Century Theatre (Literature, Theater)**

**Spring Semester 2007**

**4 Credits**

**Prof. Katie Peterson**

This course will survey the writings of influential 20th century German modernist Bertolt Brecht, Marxist, poet, playwright, and thinker. After contextualizing our discussion in traditional theatre (Aristotle), Brecht's early work in theatre and poetry, and philosophy and economics (Marx), we will consider Brecht's major plays. As Brecht has been equally influential as a playwright and a theorist of theatre, we will spend the last third of the course looking at modern and contemporary dramatists whose work reflects and/or contests Brecht's theories and priorities. Students enrolled in the course will complete two papers and a substantial (30 minute) in-class presentation; they will also participate in a field trip to the opera and a number of extra

classes devoted to film viewing and performance. We begin with Aristotle but we end with the present day: a class with a broad scope, Bertolt Brecht and 20th Century Theatre seeks not only to talk about Brecht as a writer but to consider his influence across the board in arts, literature, and theory.

### **Love, Death, and Fate in Modern Scandinavian Literature (Comparative Literature)**

**Fall Semester 2008**

**4 Credits**

**Prof. Victoria Haggblom**

This course will explore the moral, spiritual, and existential dilemmas inherent in the Scandinavian literary tradition by surveying a selection of modern fiction, poetry, and plays. The term "modern" is used loosely, to describe of innovative works from the past hundred years. We will discuss common themes and aesthetics of Scandinavian authors, analyze the presence of the natural world and folklore in their work, and investigate the struggle of being human from the perspective of living in the North. **Texts include:** novels, short stories, poetry, and plays by Ibsen, Blixen, Hamsun, Stindberg, Soderberg, Ekstrom, Laxness, Oijer, Paasilinna, Niemi, Benedictsson, Lindgren, Vesaas, Ullman, Transtromer, Rynell, Sodergran, and Sonnevi.

### **Creative Nonfiction (English, Creative Writing)**

**Fall Semester 2008**

**4 Credits**

**Prof. Katie Peterson**

This course is a creative writing course, intended to help students learn how to write personal essays, memoirs, and other short forms of writing based on life. Across the semester we will survey a range of nonfiction works from antiquity to the present, concentrating on writing in which a first-person feels some sense of accountability to the truth of what happened; we will focus our conversations on craft and style with an eye to isolating what aspects of form make exciting pieces of nonfiction come alive. We will devote the first half of the semester to reading and critically engaging with texts, and writing short essays. In the second half of the semester, we will workshop student writing, and engage with texts in more experimental nonfiction form. A long paper (10-15 pages), creative and autobiographical in nature, will be required at the end of the semester. **Texts include:** readings from Phillip Lopate's anthology of personal essays, contemporary memoir by Andrea Ashworth and Joseph Torra, prose poetry by Arthur Rimbaud, and lyric essay by Eleni Sikelianos, as well as excerpts from essays by De Quincey, Orwell, and McCarthy.

### **Art and Archetype (Aesthetics)**

**Spring Semester 2008**

**4 Credits**

**Prof. Justin Kim**

This course aims to take up both points of view: first by examining the timeless quality of art (what makes it endure) by looking not only at art, but also at human beings — what about human experience is enduring as well? We will also explore the temporal nature of art and how it reflects a particular moment, with particular emphasis on the late 19<sup>th</sup> and 20<sup>th</sup> centuries. What, if anything, is unique about the environment in which we live today, and what about human experience has remained constant or unchanging throughout the history of art? For the latter part of the course, we will examine a series of texts (novels, plays, films, painting) in the context of archetypal moments: coming of age, love, reality and dreams, man and God, man and machine.

### **Wittgenstein's *Philosophical Investigations* (Philosophy)**

**Interim Summer Term 2008**

**2 Credits**

**Profs. Mark Greenberg and Kinch Hoekstra**

The course will be a study of one of the best-known twentieth-century works of philosophy, the enigmatic *Philosophical Investigations* of Ludwig Wittgenstein. The course will provide students with an introduction to concepts in the philosophy of language and the philosophy of mind, but the main focus will be on an exploration of the arguments of the *Investigations*. These will be put in context by reading work that influenced

Wittgenstein and to which he was responding. Wittgenstein's text will also be considered in the light of recent interpretation. Topics to be addressed include: names, "family resemblance," rule following, the possibility of a private language, solipsism, the phenomenon of "seeing as," and the nature of philosophy.

### **Action and Contemplation in Eastern Classics (Comparative Literature)**

**Interim Summer Term 2008**

**2 Credits**

**Prof. Bruce Fleming**

The theme of this course is action vs. contemplation: Is life only blind charging forward? Is it nuanced motion? Is action its own end? What's the relationship between thought and action? Contemplation and the World. In Hindu terms, I call it "the yoga of Action." We start with the discussion about military duty vs. inclination in the middle of a battle we know as the *Bhagavad-Gita*. We then move out to the epic of battle of which this has become a part (i.e. apparently it wasn't written as part of this originally, but we're not sure)—the Indian *Iliad*, *The Mahabharata*. Then comes the "first novel ever," the Japanese *Tale of Genji*. This is amorous battle; Genji is a multi-talented pretty boy whose only job in the part we read is to bed various women. Unsurprisingly, he periodically wonders what life's all about. Does he become a monk? Or bed yet another woman? Hmmm. Then *The Ramayana*, about (according to some people) how emotions like love induce one to take action in the world. Finally, another meditation on how our actions are our own and how much they're fulfillment of divine plan, the youngest of these books: the Chinese *Dream of the Red Chamber* (sometimes called "The Story of the Stone").

### **God and Evil: Theodicies (Philosophy of Religion, Religious Studies)**

**Spring Semester 2009**

**4 Credits**

**Prof. Darren Frey**

How could an all-good, all-knowing, all-powerful god create evil or allow it to persist? This question has served as a locus for reflection for philosophers and theologians alike. Throughout this course we will consider some of the most influential and explicitly theological theodicies, especially the works of Calvin and Augustine, and a number of philosophical theodicies, including Kant's contribution to the discussion. Having gotten a good sense of the classical theodicies, we will turn to contemporary treatments of the subject, including the work of J. L. Mackie and Richard Swinburne, finally concluding with Paul Ricœur's *Symbolism of Evil*, a work of interest to both students of hermeneutics and those interested in thinking through the problem of evil.

### **Iconography of Renaissance and Baroque Art (Art History)**

**Spring Semester 2009**

**4 Credits**

**Prof. Justin Kim**

This course explores the evolution of painting, sculpture and architecture from roughly 1200 – 1650 AD – through the periods generally known as High Gothic, Proto-Renaissance, High Renaissance, Mannerism and Baroque. Using art historical texts, art criticism and reproductions of works of art, students will examine the dominant subjects, modes and manner of expression for each period. Reproductions will be examined for evidence of the evolving relationship between God and man as well as man's concept of free will. As students gain familiarity with these terms, they will be asked to relate periods to one-another – comparing different representations of the same subject or story. Students will be responsible for writing and submitting prompts before each class. There will be two 5 page papers and a final project involving the creation of an image in two distinct styles. There will also be a field trip to Los Angeles to visit the Getty collection and the Norton Simon Museum.

## **Black Mountain College: The New Romantic Vortex (History, Poetry)**

**Spring Semester 2009**

**4 Credits**

**Prof. Katie Peterson**

Black Mountain College, an arts-oriented liberal arts college that thrived in North Carolina for twenty-four years in the middle of the 20<sup>th</sup> century (1933 – 1957) was a temporary home to dozens of American artists and a refuge for the avant garde during a time of great social conservatism. This class will use the College as a vehicle for understanding the following figures: poets Robert Duncan, Denise Levertov, Charles Olson; musician and poet John Cage; potter and thinker M.C. Richards.

We'll start the course by spending two weeks reading about Black Mountain and its history and asking the question: what does an interest in an educational community have to do with being an artist, and what does it have to do with being a poet, particularly? Then, we'll move on to a treatment of these artists, keeping in mind that where they went *after* and where they were *before* are just as interesting as their participation in the college during the years of its operation. The "organization" of the course will depend partly on student initiative and interest, but, after the first weeks, will be directed towards a case-by-case consideration of the life of the artist before his or her affiliation with the College, during, and after. The assignments will include: four two page papers, a final ten page paper, and one presentation. I call the course "the New Romantic Vortex" in recognition of Black Mountain's twinned commitment to experimentalism in poetry and art *and* the continuation of Romanticism's commitment to trusting moral intuitions that the artists associated with the college seem to share.

## **Discourse and Deliberation in Public Ethics (Philosophy, Political Theory)**

**Spring Semester 2007, 2009**

**4 Credits**

**Prof. David Neidorf ('07), David Neidorf & Darcy Wudel ('09)**

Recent schools of thought revive the notion of collective deliberation as a basis of ethical decision-making in democracies. After acquiring the necessary background, we study some of the most influential theoretical works underlie that effort. At the same time, we tie the theoretical discussion to concrete practicality by studying examples of public controversy and public deliberation in land-use planning and in biotechnical engineering. Texts Include: works by Plato, Aristotle, Foucault, Habermas, Arendt, Walzer, Wolin, and Gutmann & Thompson, as well as the records of recent public policy deliberations.

## **Aristotle's *Rhetoric* and *Poetics* (Public Speaking, Political Science, Literature)**

**Spring Semester 2009**

**4 Credits**

**Prof. Darcy Wudel**

Even the briefest consideration of the matter would indicate that Aristotle's *Rhetoric* and *Poetics* should find a place in courses devoted to political science and political philosophy. This is not the case, and this course seeks to remedy that defect. In Term 4 we will engage in a close study of Books I-II of the *Rhetoric*. Term 5 will be devoted to the close study of Book III of the *Rhetoric* and the *Poetics*. As we read these texts, we will consider questions such as these. What exactly are rhetoric and poetry meant to accomplish? How do these arts work on the human soul? What place should rhetoric and poetry occupy in the political community? What are the limits of what rhetoric can do? What makes a great speech?

## **The American Historical Poem (Literature)**

**Fall Semester 2009**

**4 Credits**

**Prof. Zak Sitter**

This course will explore the engagement of four American poets (Susan Howe, Charles Olson, William Carlos Williams, and Henry Wadsworth Longfellow) with questions of historical representation in their writing, both creative and critical. We will juxtapose different forms of history-writing (narrative and lyrical, factual and conjectural, official and revisionist) as a way of highlighting both what is specific to poetry as a vessel of history and what it shares with other modes of history-making. The course will ask students to investigate the contributions made by these four writers to the history, poetry, and myth of the American past through class discussion, oral presentations, frequent short writing assignments, and two longer papers. **Texts include:** poetry and prose by Howe, Olson, Williams, and Longfellow; secondary readings by Frederick Jackson Turner, Cotton Mather, William Byrd, Mr. & Mrs. Henry Schoolcraft, Jane Johnston Schoolcraft, George W. S. Trow, and Elias Lonnröt.

## **Homer: The Iliad and The Odyssey (Classical Literature)**

**Fall Semester 2009; Spring Semester 2010**

**4 Credits**

**Prof. David Neidorf**

We will devote the first term to the Iliad, and the second term to the Odyssey. We will do our best to learn to read a book carefully. To this end we will work together on interpreting each poem as a unitary work of literature. This means attention (within the limits of translation) to how the poetry affects our experience and understanding of what the poem conveys, and an effort to pay close attention to plot and character (including Homer's unfamiliar conceptual vocabulary for the analysis of action and character). The point of this is to intensify our ability to experience, through the work of interpretation, the view of human life here presented. Antiquarianism—i.e. scholarship that enacts connoisseurship of the old for the sake of interest in the old—will be used sparingly when it can help us to see how the poems can better inform our understanding of the present. The ultimate goal is to use Homer's insight to become wiser—or, failing that, more broadly cultured—persons.

## **Plato & the Ideal of Becoming Divine (Philosophy)**

**Fall Semester 2009**

**4 Credits**

**Prof. Jennifer Rapp**

The ideal of becoming divine, or godlike, would have been readily associated with Plato in his time, but in the modern period the religious dimensions of his writing have been neglected. Renewed attention to this ideal—as well as focus upon his varied forms of writing—can be seen in contemporary scholarship on this classic figure. What is the relationship between Plato's ideas (and ideals) and his use of mixed forms of discourse? How does attention to this relationship bear upon our interpretation of the ethical, philosophical, religious, and literary aspects of his work? What intellectual trajectories from his work become opened when he is considered in these terms? Primary texts include: *Euthyphro*, *Apology*, *Protagoras*, *Phaedo*, *Symposium*, *Phaedrus*, *Republic*, *Timaeus*, and *Laws*. Commentary selections drawn from these secondary authors: Elaine Scarry, Julia Annas, Jonathan Lear, Pierre Hadot, Anne Carson, Iris Murdoch, Robert Adams.



## **Beckett and Pinter: Legacies of Modern and Postmodern Drama (Drama)**

**Spring Semester 2010**

**4 Credits**

**Prof. Charles Grimes**

This course will examine the creative achievements of Samuel Beckett and Harold Pinter with special attention to the interrelationship between their oeuvres. Students will examine all major plays of Pinter and Beckett plus selected fiction and poetry in terms of aesthetic methods, forms, themes, and theatrical interpretation, with analysis of their influence upon subsequent drama. The course will require students to synthesize knowledge of Beckett's and Pinter's dramaturgies through class discussions and presentations, theatre reviews, rehearsing and performing an evening of live theatre, and a final critical paper. Texts include: Beckett's full-length plays and selected shorter plays, *Molloy*, *Company*, and selected poems; Pinter's *One for the Road*, *The Dumb Waiter*, *The Room*, *The Caretaker*, *The Birthday Party*, *The Homecoming*, *Moonlight*, *Ashes to Ashes*, *Celebration*, *A Slight Ache*, Nobel Prize Lecture, and selected poems; Tom Stoppard's *Rosencrantz and Guildenstern Are Dead*, Caryl Churchill's *A Number*, David Mamet's *Oleanna*; selected critical articles.

## **Fragility, Vulnerability, and the Full Human Life (Philosophy)**

**Spring Semester 2010**

**4 Credits**

**Prof. Jennifer Rapp**

This seminar is an introduction to ethical theory and moral philosophy oriented around the issues of human fragility and vulnerability. By "fragility" and "vulnerability" I have in mind those features of human life that expose the ways in which self and agency are not fully within our control, and, are subject to variegated forms of incursion and irruption. Some of these fragilities may be read as forms of failure. Others manifest the non-culpable ways in which we are interdependent upon others and beholden to unexpected movements from external forces. In either case, forms of human fragility and vulnerability present distinct challenges to ethics—to what an ethic seeks to make possible, to any claims it may offer to make life more worth living. Forms of fragility may seem to elude ethical models, while often being the things most in need of response and attention in a life. We will consider recent and contemporary theorists whose work addresses forms of human fragility, often by way of a consideration of classic or central figures in ethics (e.g. Anne Carson on Euripides, Martha Nussbaum on Aristotle, Christine Korsgaard on Kant, Judith Butler on Levinas and others). In the process, one aim of the course is to introduce you to basic trajectories within the field of ethics and moral philosophy, while also building your own intellectual commitments with respect to the course's focal issues. Writing for the course will include weekly critical engagements, with a longer, original composition on ethics at the end of the semester. Primary texts include works by: Euripides, Aristotle, Kant, Freud, Levinas, Blanchot, Adrienne Rich, Maya Lin. Secondary texts include work by: Martha Nussbaum, Christine Korsgaard, Judith Butler, Elaine Scarry, Judith Shklar.

## **Sacred Texts of Wandering and Journeying: Zhuangzi & Dante (Religious Studies, Literature)**

**Spring Semester 2010**

**4 Credits**

**Prof. Jennifer Rapp**

This course's primary emphasis is to inhabit, comparatively, the texts of the Daoist figure Zhuangzi (~369-286BCE) and *The Divine Comedy* by Dante (1265-1321 CE). Why the juxtaposition of these figures? They present, on my view, the richest sources available for creating encounters with the self in terms of the most elemental aspects of being human. In particular, they raise the kinds of questions we often both seek to avoid and yet can't find our way around: What does it mean to be an embodied creature? How does one come to know oneself? What does it mean that other figures comprise who we are? How do humans become moved to change? What is the basis for punishment, banishment, and becoming lost? What is the source of truth and value in the world? What is the role of language and writing in a life? What is a spiritual exemplar? A

religious vision? And, perhaps most importantly: which questions are we fixated upon, that are, in fact, the wrong questions to be asking?

### **Catching Spies (Literature, Film Theory)**

**Interim Summer Term 2010**

**2 Credits**

**Prof. Tamar Abramov**

How do we account for 20th century literature's fascination with spies and spying? How do we explain the emergence of this new literary subject with the inauguration of the new century? This course will examine the place the figure of the spy holds for twentieth-century imagination as reflected in literature, theater and film. It will suggest that the spy becomes a locus of fascination for literature when overlooked by the disciplines charged with regulating his actions. In positing espionage literature and film as a response to the law's impossibility of address we will establish the potential the figure of the spy holds to respond to an array of questions relating to identity and subjectivity through such tropes as homelessness and border crossing, sexual difference, theatricality and masquerade, technology and voyeurism.

### **Ethics Seminar: The Task of Seeing (Philosophy)**

**Fall Semester 2010**

**4 Credits**

**Prof. Jennifer Rapp**

“It is a *task* to come to see the world as it is... We act rightly ‘when the time comes’ not out of strength of will but out of the quality of our usual attachments and with the kind of energy and discernment which we have available. And to this the whole activity of our consciousness is relevant.” — Iris Murdoch

How does one fulfill the task of seeing, as described here by Murdoch? What is the relationship between seeing the world and acting rightly within it? What is “the whole activity of consciousness” that she deems to be relevant? What forms can—and should—this activity take? How are seeing the self and coming to regard others related? What forms of obfuscation must be overcome in the aspiration toward better sight? Put simply and roughly, Murdoch is elaborating a “sight” or “discernment” oriented ethic in contrast with an “action” or “virtue” or “duty” oriented ethic. In this regard, she is one of the great 20th century elaborators of a Platonic view, alongside Simone Weil, Emmanuel Levinas, and, to some extent, Freud. In the seminar we’ll consider “the task of seeing” through a variety of figures, genres, and modes of approach: psychological (Freud), phenomenological (Levinas), and the arts (literature: Katherine Anne Porter, photography: Jeff Wall). The course concludes with a surprise that will take “the task of seeing” in different directions.

### **Fiction Masters of Harrowing: Tolstoy & Kafka (Literature, Composition)**

**Fall Semester 2010**

**4 Credits**

**Prof. Jennifer Rapp**

Consider David Foster Wallace on Kafka (from “Laughing with Kafka”):

“Kafka's humor—not only not neurotic but *anti*-neurotic, heroically sane—is, finally, a religious humor, but religious in the manner of Kierkegaard and Rilke and the Psalms, a harrowing spirituality....”

Tolstoy also presents a version/vision of “harrowing spirituality” in his work, if with very different means and toward different ends. In the seminar we will explore the philosophic, psychological, and religious worlds made (and unmade) within each figure’s work, focusing upon short fiction and one longer work by each author. General interpretive approaches to each figure will be noted, though emphasis will be placed upon developing our own interpretive frameworks and lines of inquiry. To this end, the culmination of the course will be the making of a “DS Critical Edition” on Tolstoy and Kafka—the final two weeks of the

semester will be committed to this endeavor, with additional reading of the authors as appropriate based upon individual projects and course interests.

### **Voice of the Desert (Rhetoric, Composition)**

**Fall Semester 2010**

**4 Credits**

**Prof. Brother Kenneth Cardwell**

The course will examine works in various media and genres, old and new, in which the desert figures as significant background or perhaps as agent. We will learn elementary rhetorical analysis as a way into these artful products. The course will be a seminar. Goals include sharpening our abilities to make sense of what we read, increased attention to the relation (or non-relation) between place, thought, and action. Course will include a fair amount of writing. Some of it done in the desert. Texts include novels, memoirs, essays, philosophy, the Bible, poems, proverbs, music, movies. Authors, auteurs and composer: Paul Bowles, Rebecca Solnit, Wilfrid Thesiger, Edmond Jabes, B. Bertolucci, L. Buñuel, W. Herzog, Steve Reich.

### **Introduction to New Testament Greek (Classical Languages)**

**Spring Semester 2011**

**5 Credits**

**Prof. Brother Kenneth Cardwell**

This introductory Greek course compresses two semesters' study into one. Students will achieve moderate competence at reading the *Gospel According to John* in its original language by the tenth week of classes. Students will then translate a chapter or two of the gospel, and write an essay comparing their translation to four or five others and justifying their own choices. Class preparation will include study of the grammatical lessons, memorization of vocabulary, and learning the most common noun and verb paradigms, as well as writing out translations of simple sentences selected from the Septuagint and the New Testament. Class work will include choral repetition of paradigms, sight reading, quizzes, "unseen" and prepared translation exercises. Approximate weighting of student work: preparation, 20% per term; mid-term exam, 30%; final translation project, 30%. Texts: *A Primer of Biblical Greek*, N. Clayton Croy, *The Gospel According to John*.

### **The Sonnet and its Aftermath (Literature, Creative Writing)**

**Spring Semester 2011**

**4 Credits**

**Prof. Jonathan Thirkield**

The goal of this course to use the sonnet as a means of unpacking and then deconstructing the formal aspects of poetry: meter, rhyme, rhetoric, and form. To this end, we will approach the sonnet as both critics and practitioners: balancing the study of literature with the practice of writing poetry. In the first half of the course we follow the development of the sonnet in English from its Sixteenth Century origins through the end of the Nineteenth Century with an eye towards its prosodic mutations and variations. In the second half we will move through the work of those who break, batter and even shatter the form. In both the critical and creative assignments, students will learn and practice the traditional elements of prosody while developing a critical and inventive eye regarding the making of a poem. **Texts include:** sonnets and sequences by Spenser, Shakespeare, Donne, Keats, Hopkins, Yeats, Berryman, Ashbery, Heaney, and Adrienne Rich.

## Sacred Sources & Religious Movement (Religious Studies)

Spring Semester 2011

4 Credits

Prof. Jennifer Rapp

“I have analyzed how dwelling practices situate the religious in time and space, positioning them in four chronotopes: the body, the home, and the homeland, and the cosmos. Yet religions, I suggest, are not only about being in place but also about moving across. They employ tropes, artifacts, rituals, codes, and institutions to mark boundaries, and they prescribe and proscribe different kinds of movements across those boundaries. I argue that religions enable and constrain *terrestrial crossings*, as devotees traverse natural terrain and social space beyond the home and across the homeland; *corporeal crossings*, as the religious fix their attention on the limits of embodied existence; and *cosmic crossings*, as the pious imagine and cross the ultimate horizon of human life.”

Thomas Tweed, *Crossing and Dwelling: A Theory of Religion* (123)

What makes “sacred sources” “sacred” and “religious movement” “religious”? Does the term “sacred” have any relevance or meaning in today’s world? Is it a viable way to connect the various “crossings” within a religious tradition? Within a religious life? Across different religions? This seminar seeks not to resolve these questions, as much as it aims to consider varieties of religious movement—or, in Tweed’s terms, religious “crossings”—in terms of their content, significance, and forms of manifestation within the world. We will consider several kinds of movement, as a way to porously structure our engagement with primary sacred texts of Islam and Hinduism, secondary theory, and ethnographic examples: the movement of theory, textual movement, embodied movement, and poetic movement. Above all, the seminar aims to introduce you to the study of religion and how it is particularly poised to move you into imaginatively considering modes of being in the world outside of your own. A potential challenge in this course: to allow it to not be about you, and, to see where this orientation may take you.

## The Senses, the Passions, & Being in the World (Philosophy)

Spring Semester 2011

4 Credits

Prof. Jennifer Rapp

You have already grasped that Sisyphus is the absurd hero.  
He *is*, as much through his passions as through his torture.  
Camus, “The Myth of Sisyphus”

This course arises from my belief that navigating sensory experience and emotions—emotions as responsiveness in the midst of such experience—are the most significant things we do as humans. And, for those of us inclined toward the intellectual capacities, this can pose special perplexities or impasses in a life because emotions are bodily realities that elude many long-standing fantasies about the powers of reason.

Through a variety of genres we will consider what it means to be minded-bodies, or, bodily-minded creatures, with a special emphasis upon the senses and the emotions. Classic philosophical approaches, recent brain science, and (with special emphasis) literature will be combined to engage these sorts of questions: What do I know through emotions? Or, in what ways are emotions cognitive, even as they strain with and against cerebral endeavors? Do emotions obscure reality from me, or, let me see it, or, are how I make it? If science can give us one kind of picture of the emotions, what does humanistic discourse (or texts in the humanities) make possible? **Texts include** readings drawn from the following authors: Plato, Seneca, Lucretius, Wordsworth, Keats, Mary Shelley, Emily Bronte, Walt Whitman, Marcel Proust, Virginia Woolf, James Baldwin, William James, Antonio Damasio, Mark Johnson, Joseph LeDoux, and Paul Ekman.

## Art and Politics in Twentieth-Century China (Art History, Asian Studies)

Fall Semester 2011

4 Credits

Prof. De-nin Lee

This course examines select Chinese art from the mid-19th century to the present as it intersects with changing political contexts. We explore how artists used traditional and reformed idioms of brush-and-ink painting, competing modes of oil painting, printing and vernacular arts, photography, and post-modern strategies to express new concepts of nationhood, mobilize against Japanese aggression, raise political consciousness among workers and peasants, and voice political protest. We will address issues of art education, art institutions, censorship, propaganda, cultural and national identity, commercialization and globalization. We examine Shanghai and Lingnan school artists, the debate over modernism, the woodcut movement, art under Mao, the Chinese avant-garde movement, and contemporary artists (e.g. Xu Bing, Cai Guo Qiang, Ai Weiwei) and recent controversies. **Texts include** writing by Lu Xun, Cai Yuanpei, Mao Zedong, Ai Weiwei, Julia Andrews, David Clarke, Britta Erickson, Maria Galikowski, Martina Köppel-Yang, Jerome Silbergeld, Eugene Wang, and Wu Hung.

## Literature Seminar: “Hey lady, you got the love I need...” (a.k.a. Imagined Women) (Literature, Composition)

Fall Semester 2011

4 Credits

Prof. Jennifer Rapp

*Hey lady, you got the love I need*

*Maybe more than enough*

*Oh, darlin', darlin', darlin', walk a while with me*

*Oh, you got so much, so much, so much*

“Over the Hills and Far Away” Led Zeppelin, *Houses of the Holy*

How do we look at women for the love we need? For what kinds of love, from which kinds of need? And, who are the women we seek, whether in reality or fantasy? What happens when what is sought is withheld, and, what is found is unanticipated? This course draws together classic, juicy works of literature that engage these questions, and in doing so, open up views onto ourselves that extend beyond the woman-specific character of those questions. Each of the course’s texts gets into the raw muck of relationships, family, maturation, sexuality, erotic hope, carnal loss, inchoate intimacy, beautiful and ugly behavior, the mundane and grand ordinary, and the play and necessities of human loving. Let’s get in the muck with them, with your questions and ideas, to see what Zeppelin’s lyric gets—and misses. **Texts:** “Sorrow Acre,” Isak Dinesen; *Anna Karenina*, Leo Tolstoy; *Dubliners*, James Joyce; *Mrs. Dalloway*, Virginia Woolf; *As I Lay Dying*, William Faulkner; *Lolita*, Vladimir Nabokov; *Burning Your Boats*, Angela Carter; *Disgrace*, James Coetzee + short fiction selections.

**Plato Seminar: The Art & Craft of Philosophical Writing, Reading, Living (Philosophy)**  
**Fall Semester 2011**  
**4 Credits**  
**Prof. Jennifer Rapp**

*And the helpless philosophers say still helpful things.  
Plato, the reddened flower, the erotic bird.*

Wallace Stevens

Reckoning with what it means to read and write and how these bear upon the state of the soul and a reality beyond the self are what Plato offers through his texts. The sole aim of this course is to offer you the experience of this reckoning. The sole expectation of the course is that you participate in the experience with the intensity, imagination, deliberativeness, and playful levity appropriate to the texts themselves. As Plato says to Phaedrus at the close of the *Phaedrus*: "Let's go." **Texts:** *Phaedrus, Meno, Ion, Apology, Crito, Phaedo, Symposium, Republic*, possible: *Timaeus* and/or *Zhuangzi* selections.

***Odyssey* and *Ulysses* (Literature, Comparative Literature)**  
**Spring Semester 2012, Spring Semester 2013**  
**4 Credits**

**Prof. Brother Kenneth Cardwell, FSC**

The course is an introduction to Comparative Literature or a seminar on two great reads. It requires serious engagement of the student with two major classics of the Western world, Homer's *Odyssey* and James Joyce's *Ulysses*. The classes will be seminars, with the instructor acting primarily as facilitator of the collective inquiry. The juxtaposition of these two works will permit concentration on the ways in which a later text can appropriate, emulate, reference or rebuke an earlier text. The instructor is particularly interested in allusion—the power of writers to make it, the resources readers need to detect it. Critical works and shorter writings allusive to the *Odyssey* will challenge readerly powers of detection. **Texts:** Homer, *Odyssey* tr. Edward McCrorie and Joyce, *Ulysses* (The 1922 text).

**Modes of Black Thought in America (Religion, Politics, Literature)**  
**Spring Semester 2012**  
**4 Credits**

**Prof. Jennifer Rapp**

"Know whence you came. If you know whence you came, there is really no limit to where you can go. The details and symbols of your life have been deliberately constructed to make you believe what white people say about you... They have had to believe for many years, and for innumerable reasons, that black men are inferior to white men. Many of them, indeed, know better, but, as you will discover, people find it very difficult to act on what they know. To act is to be committed, and to be committed is to be in danger."

James Baldwin, "My Dungeon Shook"

*"Signifying is worse than lying."*

--Afro-American colloquial expression

*"The bond between the signifier and the signified is arbitrary."*

--Ferdinand de Saussure

This course will study different attempts to "know whence you came" in Afro-American thought, considering in particular the intersections of religious, cultural, and political dimensions of the representation and construction of race. A special emphasis will be placed on figures whose attempts to examine and deconstruct the "bonds" of race are, for them, religious in nature, if re-making what "religious" means and requires. **Readings from these figures:** W.E. B. Dubois, James Baldwin, Martin Luther King Jr., Malcolm X, James Cone, Angela Davis, bell hooks, Charles Long, Cornel West, and Dwight Hopkins.

## **On Making (Philosophy, Literature, Art, Architecture, Ethics)**

**Spring Semester 2012**

**4 Credits**

**Prof. Jennifer Rapp**

After sex & metaphysics,—

...what?

What you have made.

Frank Bidart, “The Third Hour of the Night”

This fragment from Bidart’s poem plays on the connections between making and creation—artistic and otherwise—in the ancient Greek world. Specifically, he is riffing on the etymological connection between poetry and making in ancient Greek language and terminology. *Poiesis* (ποίησις) the art or faculty of poetry, and *poiema* (ποίημα), a poem or poetical work, are related to the verbal form, *poiew* (ποιέω), to make, produce, and create. This course aims to offer each student an encounter with the response Bidart offers to his query and the statement of purpose this response both conveys and implicates. What does it mean “to make” or to be “a maker”? What forms of making matter? What would it mean to orient a life around and through the acts or processes of making? Assignments will involve making in roughly four modes: material, theoretical, artistic/poetic, and relational. This class is offered for credit only. **Readings include texts** in the following disciplines: philosophy, art and design, architecture, literature, and poetry.

## **Shakespeare’s Problem Plays (Literature)**

**Spring Semester 2012**

**4 Credits**

**Prof. Patrick Gray**

This course focuses on the subset of Shakespeare’s plays known as the “problem plays,” as well as other plays from his corpus as a whole that are not typically included in a standard survey. In addition, the course aims to give some exposure to problems and debates in formalist criticism. The premise behind this combination of theory and text is that these plays are called “problem plays” not only because they tend to violate literary conventions, but also because they are unusually ambiguous, resisting critical questing for “organic unity.”

**Texts:** some representative examples of literary theory, ranging from Plato and Aristotle to the present day, as well as some of Shakespeare’s own sources, including in particular Chaucer’s *Knight’s Tale*, as well as his *Troilus and Criseyde*. Analysis of Shakespeare’s adaptations of his source material and response to literary precedents will help us to elucidate questions of intention, meaning, and literary form.

## **Aristotle’s *Ethics* (Philosophy)**

**Fall Semester 2012**

**4 Credits**

**Jennifer Rapp & David Neidorf**

By spending the entire semester with Aristotle’s *Nicomachean Ethics*, we hope to offer a first engagement with a bottomless classic source that contemporary ethics is still reckoning with some 2300+ years after its authorship. Specifically, the *Ethics* develops one of the three most prevalent approaches to ethics: that ethics is a matter of achieving happiness through the cultivation of virtue or excellence, as opposed to (b) a matter of discerning and doing one’s duty to god or an ideal, or (c) a matter of seeking rational principles that maximize utility or pleasure. Beyond its place in contemporary ethical discourse, the *Ethics* presents and discusses one of the major approaches to full human living, through special attention to these topics: the nature of happiness; the relation between education, luck, social construction/discipline, and rational inquiry in the development of an ethical character; virtue, its cultivation, and the nature of human agency; the character of justice and its basis; the relationship between theoretical and practical intelligence; the role of

friendship and pleasure in human happiness; the relationship between thinking and action; the highest manifestation of human activity and its divine aspects. **Texts include:** *Nicomachean Ethics*, translated Joe Sachs; *Nicomachean Ethics*, translated Rowe & Broadie

### **Cruelty: A Consideration (Literature)**

**Fall Semester 2012**

**4 Credits**

**Brighde Mullins**

The goal of this creative writing workshop is to give you a permission-slip to explore work that is dark and to identify the techniques that writers and artists have used to describe and depict these impulses and behaviors. Adrienne Rich said that when a subject is toxic you need asbestos gloves to handle it at all-- therefore we will also look at the forms and techniques that writers/artists have used to depict cruelty. The readings in this class will include essays, manifestos, plays, poems and fiction, possibly a screenplay. Students will have a chance to write in all of these forms, as interest is displayed. We will also look at the redemptive power of story, of the lyric, and of the concept and aspect of *compassion*, the antidote to all forms to cruelty.

### **Introduction to Rhetoric (Rhetoric, Communication, English)**

**Fall Semester 2012**

**Four Credits**

**Kenneth Cardwell, FSC**

No doubt this course will attempt to “cover” too much, but that is the lot of introductory courses. I propose by careful selection of texts to sketch the origin and development of rhetoric and to raise and address enduring questions about rhetoric and philosophy, rhetoric and science, rhetoric and politics. We will pay especial attention to the figures, using our reading of them to detach ourselves from digging up deeper “meanings” in order to look carefully at mere surfaces. The second part of the course will look at various expansions of the range of rhetoric (or, perhaps I should write “rhetorics”).

Classes will include short exercises in oral interpretation, brief lectures (in the style of “explication de texte” in which the instructor points out amusing features of a text that all have prepared and have sitting in front of them), and seminars in which instructor and students together follow a question wherever it leads. Students will present analyses of selected speeches and other rhetoric-related matter (“theorizations,” manifestoes), but the course is not designed primarily to improve your speech-making ability.

### **Remembrance, Forgetting, & the Places Between (Literature)**

**Fall Semester 2012**

**4 Credits**

**Jennifer Rapp**

This mixed genre, comparative literature course considers the phenomenological, social, ethical, and artistic dimensions of remembrance and forgetting. Beginning from ancient mythic and religious depictions and understandings of memory and forgetfulness (e.g. in Bacchic cultic tablets, Daoist sacred texts) we will examine the uneasy, dynamic relationship between the two across a broad range of texts. Term 2 builds a terrain through a focus upon Proust (*Swann's Way*), Euripides (*The Bacchae*), and Augustine (*Confessions*) and Nietzsche (*On the Uses and Disadvantages of History for Life*). Term 3 then moves to consider remembrance and forgetting across a set of literary texts in which the private realm of remembrance is set in relationship with social forms of oblivion: *Notes from Underground*, *To the Lighthouse*, *Waiting for the Barbarians*, and *Austerlitz*. The course concludes with several weeks on poetry, focusing on the work of Theodore Roethke, Du Fu, and Natasha Trethewey. With this last figure, we re-visit the course's opening waters of oblivion in the ancient Greek context with the waters of the Middle Passage and the historically laden aquatic terrain in contemporary Afro-American poetics.



**Being a Body**  
**Spring Semester 2013**  
**4 Credits**

**Jennifer Rapp**

What does it mean to be a body, not just theorize about being a body? This course aims to offer students a critical, exploratory engagement with embodiment—construed in a variety of ways—from the body outward, so to speak, rather than from the mind into the body. In Term 4 emphasis will be upon forms of bodily engagement as a basis for knowledge, with course readings serving a supplementary or complementary role. We will address the following modes of embodiment: the moving body, the anatomical body, the subtle body, the eating/seeing/hearing body, the body in space, the performing body, the violated body, the pained body, the beautiful body, etc. In Term 5 the emphasis in class shifts to close reading of and through the poetic body, as the more tactile and literal dimensions of bodily exploration shift into the major assignments for the course: a 30-day individual bodily praxis and a collective body performance (informed by our readings in theater in the prior term) offered to the community. Readings include: Ovid's *Metamorphoses*, Mark Johnson's *The Meaning of the Body*, *Orlando* by Virginia Woolf, Walt Whitman's *Leaves of Grass*, *Autobiography of a Face* by Lucy Grealy, *Beyond the Battlefield: The War Goes on for the Severely Wounded* by David Wood, Plato's *Symposium*, *Thrall* by Natasha Trethewey, *The Mind's Own Physician: A Scientific Dialogue with the Dalai Lama on the Healing Power of Meditation*, *The Moving Body* by Jacques Lecoq, *The Body Has a Mind of Its Own* by Sandra Blakeslee, as well as excerpts from writings on the neuroscience of embodiment & additional poetry selections. In addition to the two major assignments, activities include: meditation, Tai Chi, a workshop on sound, walking, tasting, and various other non-moralized bodily experiments.

**Varieties of Religious Experience**  
**Spring Semester 2013**  
**4 Credits**

**Jennifer Rapp**

Close reading of William James' classic, intellectually vivacious text *The Varieties of Religious Experience* constitutes the first half of this course. The engagement with James and his religious philosophy of the multiplicity of religious truth—and, his particular conception of “truth”—is the ground for the second half of the course, in which we engage a diverse range of studies of religious phenomena and sacred texts. The aim is to investigate whether and how James' ideas and their implications can speak to religious pluralism in cogent, generative, and significant ways. Writing in the course emphasizes exposition of James' text, critical comparative analysis of his text in relationship to other course materials, and then, finally, a statement from each student vis-à-vis a question of particular intellectual and personal import to him, to be shared publicly with the community at Deep Springs. In addition to James, readings include: *House of Prayer NO. 2* by Mark Richard, *Mama Lola: A Vodou Priestess in Brooklyn* by Karen McCarthy Brown, the *Zhuangzi*, *The Sabbath* by Abraham Joshua Heschel, *Darsan* by Dianne Eck, *Journey Through the Twelve Forests* by David Haberman, and *Sacred Ground: Pluralism, Prejudice, and the Promise of America* by Eboo Patel.

**This Essay Could Change Your Life: Advanced creative nonfiction (English, Writing)**  
**Fall Semester 2013**  
**4 Credits**

**Nathan Deuel**

This is an advanced course in writing creative nonfiction, offering a wide-ranging survey of the personal essay. Students will become familiar with a variety of ways to approach writing creative nonfiction; write critically about what they've read; and write original personal essays, which the class will workshop as a group. A final project will collect the best essay from each student, to be bound in a chapbook and distributed to the community. Texts include: Selected essays and books by Thomas Beller, Joan Didion, William T. Vollmann, Phillip Lopate, David Foster Wallace, Elif Batuman, Michel de Montaigne, Josip Novakovich, and John Jeremiah Sullivan.

## **Hermeneutics of Esoteric Texts (Literary Criticism)**

**Fall Semester 2013**

**4 credits**

**Kenneth Cardwell, FSC**

Reading works, modern and sophisticated or ancient and exotic, we self-aware readers can find ourselves wondering: Is there something here other than what meets the eye? This course will test the proposition that becoming conscious of reading strategies improves our reading ability. The course will start with attention to modern, secular texts and gradually narrow the focus to ancient religious texts from the Western tradition. Of primary interest will be the ways in which interpreters deal with the riddle and the aenigma, riddling texts and aenigmatical texts. Focus on the riddle will allow us to critique fashionable accounts of texts that emphasize their openness to illimitable interpretations. Our guide in these discussions will be Frank Kermode and his *Genesis of Secrecy*.

## **Love & Destruction**

**Fall Semester 2013**

**4 credits**

**Jennifer Rapp**

This literature-based seminar considers the often enmeshed dynamics of love and destruction within intimate relationships. Why do we often take apart (wittingly or unwittingly) the very thing we thought we most hungered for and valued? What are the limits of cerebral analysis and reason in trying to understand--much less change--these behaviors? Readings include: "What We Talk about When We Talk About Love" by Raymond Carver, *This Is How You Lose Her* by Junot Diaz, Plato's *Symposium*, *Anna Karenina* by Leo Tolstoy, *Giovanni's Room* by James Baldwin, *A Fairly Honourable Defeat* by Iris Murdoch, and *The Flamethrowers* by Rachel Kushner. In addition to these literary texts, readings about the psychophysiology of love and poetry selections will address different methods for embodying and transforming whether/how we love and destroy.

## **The Poetics of Presence & the Fugitive Sacred**

**Fall Semester 2013**

**4 credits**

**Jennifer Rapp**

Based primarily in poetry or highly poetic prose texts, this seminar examines the phenomenon of experiencing presence in/with/through the empirical world and the world(s) of written form. A thematic emphasis upon nature or landscape--in both "pristine" outdoor and "non-natural" urban locales--connects the readings from Chinese poetry (T'ao Ch'ien, Hsieh Ling-yun, Li Bai, Du Fu), David Hinton (*Hunger Mountain*), the European Romantics (Wordsworth, Shelley), Emily Dickinson, Robinson Jeffers, Ed Roberson (*City Eclogue*), Woolf's *Mrs. Dalloway*, Louise Gluck (*Village Life*), Robert Hass (*Time and Materials*) and Harryette Mullen (*Muse and Drudge*). While close reading of poetry is the focus of the course, excerpts from theoretical works about the sacred complement and frame discussion of the potential religious (and, anti- or counter-religious) dimensions of the poems.

## **SOCIAL AND BEHAVIORAL SCIENCE**

### **Thucydides' History and International Relations (Political Science)**

**Fall Semester, 2007; Fall Semester, 2008**

**4 Credits**

**Prof. Darcy Wudel**

Near the beginning of his History, Thucydides writes the following words: "The absence of romance in my history will, I fear, detract somewhat from its interest; but if it be judged useful by those inquirers who desire an exact knowledge of the past as an aid to the understanding of the future, which in the course of human things must resemble if it does not reflect it, I shall be content. In fine, I have written my work, not as an essay which is to win the applause of the moment, but as a possession for all time." In brief, Thucydides alerts his readers to the possibility that the serious study of his work about a particular historical event—the Peloponnesian War—will reveal much about political affairs in future times. In this course, we will proceed assuming that Thucydides' claim is true. We will read his work paying particular attention to the most obvious topics connected with international relations—for instance, the causes of war, the conduct of war, neutrality, the fate of empires and the fate of weak states. But no less, we will read the text with an eye to discovering further topics, problems, concerns, and questions having to do with international relations. In conjunction with our reading of Thucydides, we will read scholarly articles on Thucydides and international relations. Additionally, we will consider recent news articles—our access to the real world of international relations—in order to understand how Thucydides can help us understand contemporary events.

### **Hybridity (Anthropology, Social Science)**

**Fall Semester 2006**

**4 Credits**

**Prof. S. Eben Kirksey**

Popular rhetoric paints globalization as the death knell for indigenous cultures. Recent scholarship in anthropology has documented the birth of new cultural phenomena as a result of globalization. A film depicting the radical reinterpretation of British cricket by Trobriand Islanders will serve as our jumping-off point for considering the political dimensions of hybrid culture. In the realms of human culture we will engage with debates about articulation theory, transculturation, race, intertextuality, borderlands, mimesis, and syncretism/anti-syncretism. Links between human and non-human worlds are intensifying at the beginning of the third millennium. New horizons of possibility are developing—new threatening specters emerge, new hopeful prospects come to light. We will venture beyond strictly human domains to discuss actor network theory, chimeras, cyborgs, and rhizomes. Theoretical texts will be supplemented with a variety of primary source material: novels, creative non-fiction, and films. Students will be expected to engage in serious intellectual play.

### **The Dream Deferred: A History of the Civil Rights Revolution (History)**

**Fall Semester 2006**

**4 Credits**

**Prof. F. Ross Peterson**

This course examines in detail the period from World War II through the early 1970's. There is a special emphasis on the direct actions of individuals and groups as well as the three branches of government. Using biography, primary sources, audio, and video, the students will become familiar with the necessity for a revolutionary change in Modern America. The reading material also explains why there was so much violent opposition to those who desired to break the barriers of segregation. The martyrs are many—Emmitt Till, Lemuel Penn, Medger Evers, Schwerner, Chaney, and Goodman, Malcolm X, and Martin Luther King, Jr.—but the cause rallied to it many of the brightest young minds in the nation.

**Charity, Poor Relief, and the Welfare State (or The Pre-History of Social Policy), 1250-2006  
(Political Science)**

**Interim Summer Term 2006**

**2 Credits**

**Prof. Noah Dauber**

What should our attitude be towards poverty and what should we do about it? Are the causes and nature of poverty always the same? This course will survey the various responses to these questions from the late middle ages to the present. The course has several objectives. It hopes to outline the history of political economy in relating this story, and to examine the approach of social policy (or systematic action in the earlier period) to large structural questions. The history of poor relief perhaps more than any other social policy still in effect is a history of bad things done for good purposes. In reading about these activities, we will think about the limits of the social policy and the best (in a moral and technical sense) way of approaching the problems of poverty.

**Perspectives on Leadership (Political Science)**

**Fall Semester 2007**

**4 Credits**

**Prof. Darcy Wudel**

Consider the following observations regarding leadership and its study in the early twenty-first century. 1) A video dealing with great leaders of the twentieth century centers on three men: Churchill, Roosevelt, and Stalin. 2) We have a tendency to speak about leadership and have discarded a more traditional vocabulary regarding a hierarchal notion of leadership (for instance, demagogue, tyrant, statesman). 3) The leadership books in chain bookstores are often found on shelves of the business section. 4) There now exist innumerable courses, programs, institutes, and foundations that purport to teach leadership. 5) As they do so, public perception of a "leadership crisis" or "leadership deficit" in the democracies of the world is growing. 6) Finally, we should note that the hallmark of democracy is citizen activity and action; yet, at the same time, the citizens of democracies express an ever-greater desire to be led. Clearly, then, what is required is a thoughtful survey of the terrain associated with the concept of leadership. In this course, we will accomplish that survey by attending to various texts concerning leadership

**Constitutional Law (Political Science)**

**Spring Semester 2007**

**4 Credits**

**Prof. William H. Allen**

This is a course in constitutional law for undergraduates. After studying the unglossed text of the Constitution and its amendments and a modern constitutional decision whose majority and dissenting opinions are illustrative of the sources for and methods of constitutional interpretation, the class plunges into a common text, Brest et al., *Processes of Constitutional Decision making: Cases and Materials*, a law-school casebook. It and the class follow a historical approach from the beginning of judicial review in *Madison v. Marbury* through the New Deal revolution of 1937-42 and then take up some modern constitutional issues and doctrines. As the title of the casebook suggests, there is an emphasis on process as well as substance. Students are expected to take part in the seminar-type class and to write a substantial paper on a topic of their choice.

**Tocqueville's *Democracy* and Modern Democracy (Political Science)**

**Spring Semester 2008**

**4 Credits**

**Prof. Darcy Wudel**

Today, it is safe to say that there is a general agreement about the worth of democracy. Yet, at the same time, there is more than a little concern about the health of modern democracy. It would seem we are in need of

help in thinking about democracy. Alexis de Tocqueville's *Democracy in America* has come down to us as a text written by a friendly critic of democracy—democracy as it had come to sight in nineteenth-century America and as it would evolve in the world in the coming century. Thus, as Tocqueville meditates on democracy in general and the American experience in particular, he provides his readers a means to think seriously about what is good and what is problematic about democracy. More importantly, he offers substantial counsel to those—both his contemporaries and others in the future—who would make democracy as good as it can be. In short, Tocqueville is a teacher of statesmen and politicians. We will approach his work in that spirit. Through a close reading of *Democracy in America*, we will try to discern clearly his understanding of democracy and the lessons he wishes to teach about it. As we do so, we will attend to Tocqueville scholarship, but more importantly, we will look carefully at materials that deal with contemporary issues and problems that Tocqueville's text can shed light on.

### **Civil Society and Social Capital in Comparative Context (Political Science)**

**Fall Semester 2008**

**4 Credits**

**Prof. Darcy Wudel**

Following the thinking of Alexis de Tocqueville and other theorists of democracy, sensible political scientists today are in agreement that the healthy functioning of democratic communities relies to a great degree on political institutions resting on a vibrant civil society (voluntary civic, social and political organizations, in particular), along with a healthy stock of social capital (embodied in things like trust, goodwill, willingness and ability to work with others). In this course we will 1) seek to clarify the meaning of these two concepts; 2) study the American experience with respect to civil society and social capital; 3) study how civil society and social capital manifest themselves in other countries; and 4) evaluate the current condition of America's civil society and stock of social capital.

### **The Future of Food: Understanding Agriculture in the Age of Globalization (Political Economy, Economics)**

**Spring Semester 2009**

**4 Credits**

**Prof. Emelie Peine**

Everyone eats, and therefore everyone has a relationship to global agriculture. But because less than one percent of the US population earns a living from farming, most Americans rarely think about where our food comes from. Deep Springs students, however, have a unique perspective on the relationship between what appears on the dinner table and how it gets there. This course aims to take advantage of that unique practical knowledge to expand our understanding of the political, economic, and environmental relations of agriculture. But this course isn't just about farming. We use current issues in the world food system as an entry point to an introduction of some of the foundational concepts and theories of sociology and political economy. Thinkers from Karl Marx to Thomas Friedman have a hard time fitting agriculture into understandings of industrial capitalism because agricultural markets just don't behave the way markets for textiles or computers do. We will examine the exceptionalism of agriculture and look at ways that different theorists have sought to understand the economics and politics of agricultural production, rural communities, land ownership, credit markets, international trade, and other issues that are confounded by the peculiarities of rural production. We will also explore alternatives to the current industrial agri-food system by examining social movements mobilizing around issues of food sovereignty and land reform.

## **Science, Culture, and Power A Seminar on the Anthropology of Science and Technology (Anthropology, History of Science)**

**Spring Semester 2009**

**4 Credits**

**Prof. Stefan Sperling**

Science is at the center of social, cultural, and political changes that reorder our world. This course offers an introduction to how anthropologists think about science in culture, and about science as a particular kind of culture. Science has established itself as a form of reasoning that claims to be superior to other forms. These claims of superiority are rooted in, and reinforced by, elements of material culture, and they are embedded in and intertwined with other cultural formations. In this course we will investigate how science has established itself as the supreme kind of rationality. We will look anthropologically at aspects of science that make it distinctive: as a social practice, as a mode of reasoning, and as a set of claims about the world. Our inquiry will highlight aspects of science that have been of enduring interest to anthropologists: questions of authority and authorization; of ritual, exchange and property; of insider / outsider positions; and of distinctions between subjectivity and objectivity. Juxtaposing readings from anthropology, history of science, and science and technology studies (STS), the course will explore how the very concept of science has been conceptualized and analytically employed by scholars from varying disciplines. The course will also evaluate the methods used to investigate the work of scientists and the uptake and use of scientific knowledge in varied cultural settings. We will end by asking where one can stand and what voice one can use in critiquing science's position of superior rationality.

## **Discourse and Deliberation in Public Ethics (Philosophy, Political Theory)**

**Spring Semester 2007, 2009**

**4 Credits**

**Prof. David Neidorf ('07), David Neidorf & Darcy Wudel ('09)**

Recent schools of thought revive the notion of collective deliberation as a basis of ethical decision-making in democracies. After acquiring the necessary background, we study some of the most influential theoretical works underlie that effort. At the same time, we tie the theoretical discussion to concrete practicality by studying examples of public controversy and public deliberation in land-use planning and in biotechnical engineering. **Texts include:** works by Plato, Aristotle, Foucault, Habermas, Arendt, Walzer, Wolin, and Gutmann & Thompson, as well as the records of recent public policy deliberations.

## **Applying Psychology to Modern Life (Psychology)**

**Fall Semester 2009**

**4 Credits**

**Prof. Frances Chen**

In this course, we will scientifically examine several domains of modern life, including academic achievement, close relationships, consumer choices, and interpersonal conflict. We will show how empirical research in psychology, both classic and contemporary, can be applied to these domains to promote optimal performance and well-being—and, reciprocally, how everyday experiences in these domains can lead to new psychological hypotheses to test empirically. Students will leave this course equipped with a set of tools and knowledge allowing them to better understand their own minds and the minds of others in a way that promotes well-being in everyday life.

## **Aristotle's *Rhetoric* and *Poetics* (Public Speaking, Political Science, Literature)**

**Spring Semester 2009**

**4 Credits**

**Prof. Darcy Wudel**

Even the briefest consideration of the matter would indicate that Aristotle's *Rhetoric* and *Poetics* should find a place in courses devoted to political science and political philosophy. This is not the case, and this course seeks to remedy that defect. In Term 4 we will engage in a close study of Books I-II of the *Rhetoric*. Term 5

will be devoted to the close study of Book III of the *Rhetoric* and the *Poetics*. As we read these texts, we will consider questions such as these. What exactly are rhetoric and poetry meant to accomplish? How do these arts work on the human soul? What place should rhetoric and poetry occupy in the political community? What are the limits of what rhetoric can do? What makes a great speech?

### **Divided Cities & The Dynamics of Ethnic Partition (Urban Studies, Sociology, Cultural Studies)**

**Interim Summer Term 2009**

**2 Credits**

**Prof. Jon Calame**

A comparative examination of the world's most prominent cities physically partitioned in the throes of ethnic conflict. A multidisciplinary seminar derived from five years of on-site research and interviews undertaken by the applicant in five ethnically partitioned cities: Belfast, Beirut, Jerusalem, Mostar, and Nicosia. Close reading of the instructor's corresponding book published by the University of Pennsylvania Press in March 2009, co-authored by Dr. Esther Charlesworth. Reliance on eyewitness accounts, partition maps and photos not previously published. The course explores patterns and pivotal issues that reveal the logic of urban splitting. Students will be encouraged to formulate a critical interpretation of violent segregation between ethnic communities, why it occurs, and how cities succumb to division. They will be asked to explore alternate dichotomies that explain the partitioning process. Students will conduct original research related to the application of patterns distilled from overseas cases to cities currently in the process of partition: Baghdad, Lagos, and especially Detroit.

### **French Social Thought (Composition, Political Theory)**

**Fall Semester 2009**

**4 Credits**

**Prof. Stefan Sperling**

France is home to many well-known theoretical and philosophical currents (such as Rationalism, Romanticism, Positivism, Spiritualism, Existentialism, Structuralism, Poststructuralism and Deconstruction) that have swept across the world. In this course we will look at each in turn, through the lenses of their best-known representatives. We will proceed chronologically, and draw out some of the themes that have occupied French social thought throughout the past centuries. This seminar is also designed as a composition class for second-year students. Students will complete one writing assignment each week, to be discussed collectively during a portion of class time set aside for this purpose. Readings have been chosen for their relevance to a seminar with a heavy writing component. Each reading invites reflection on, and discussion of, different writing strategies.

### **History of Anthropology (Social Science)**

**Fall Semester 2009**

**4 Credits**

**Prof. Stefan Sperling**

We will read various texts discussing the origins and developments of cultural anthropology as a scientific discipline, and pay attention to the themes and questions that emerge from these texts. The Renaissance was also the age of European exploration. New continents meant encounters with new peoples. How did Europeans fit them into their existing classificatory schemas? How did reality and imagination about 'savages' constitute one another? How did Europeans use images of savagery to reflect back upon their own histories and presents? Other questions will include: How does language express and mediate culture? What is the relationship between language, the way we think, and the way we perceive reality? Do the elements of social structure (i.e., the norms, traditions, and institutions) have a function?

## **Anthropology, Bioethics, and the Law (Political Science)**

**Spring Semester 2010**

**4 Credits**

**Prof. Stefan Sperling**

The seminar aims to arrive at a richer and more complex understanding of one of the most fascinating developments in industrial societies in recent decades: the emergence of collective reasoning about the origins, meaning, and value of human nature and human life, and of permissible intrusions into those domains through medical practice and biomedical research. The seminar will investigate how bioethics is culturally and historically contingent, and how moral and ethical judgments are arrived at communally. Bioethics claims to speak for universal ethical norms and values, though it operates with socially and culturally specific images of human nature, rational action, legal personhood, and the “good life.” The seminar will analyze historical and ethnographic texts, as well as legal cases and fictional works and films, and it will draw on anthropology, history, and law to investigate bioethics as a social and cultural formation. We will explore how Western ideas of bioethics differ among themselves, and how they relate to other cultural traditions of assigning moral value to decisions and practices involving human life and the human body. Throughout the seminar students will be expected to reflect on the sources and validity of their own and others’ moral ideas and convictions. The seminar assumes no prior knowledge of social science concerns or concepts.

## **The History of Economic Thought (Political Theory, Economics)**

**Spring Semester 2010**

**4 Credits**

**Prof. Stefan Sperling**

This seminar traces the development of political economy through a close reading of the field’s major representatives: Adam Smith, David Ricardo, John Stuart Mill, Karl Marx, and E.F. Schumacher. Each student is responsible for facilitating 3 discussions over the course of the semester. Two papers, 8-10 pages each, are due at 6 PM on the last Sunday of each term, respectively.

## **United States Foreign Policy through the Lens of Humanitarian Assistance (Political Science, International Relations)**

**Interim Summer Term 2010**

**2 Credits**

**Prof. Ronald Mortenson**

This course looks at the American foreign policy process through the lens of humanitarian assistance and has students learn about foreign policy by actually negotiating and implementing foreign policies. Students taking this course will gain an understanding of the historical evolution of American foreign policy, the major actors in the foreign policy process at both the Washington and embassy levels. They will then analyze today’s United States foreign policy. Next they will assume the roles of key foreign policy actors and negotiate a United States foreign policy for the 21<sup>st</sup> century. Once they have their overall policy in place, they will become members of an embassy staff in West Africa and implement the policy with a focus on country specific goals and humanitarian assistance programs. Since America’s foreign assistance programs are in the world’s poorest countries and agriculture is a major component of these programs, Deep Springs students will use their personal experience to evaluate the appropriateness and effectiveness of the agricultural components of United States assistance programs.



## **War and Peace in the Congo (Political Science)**

**Fall Semester 2010**

**4 Credits**

**Prof. Dan Fahey**

This class examines the history, politics, economics, and social dynamics of war and peace in the Democratic Republic of the Congo (DRC). The Congo provides an excellent case study for exploring larger debates about colonialism, conflict, and development in Africa. The class has three purposes:

- To assess the impacts of pre-colonial, colonial, and post-independence political economies on contemporary Congo
- To question theoretical explanations about the causes of war and evaluate their relevance for understanding conflict in Congo
- To critically evaluate various social, political, and economic approaches to creating peace and development in Congo

The course begins with a short review of pre-colonial Africa, followed by a more in-depth examination of colonialism in Congo. We next review the circumstances and aftermath of Congo's independence, and assess the rise and fall of President Mobutu, who ruled Zaire/Congo from 1965-1997. We start the second half of the course with a critical assessment of various theories of war, which provides a framework for our review of conflicts in Congo since 1996. We end the course with a look at several contemporary processes and debates related to war and peace in Congo.

## **Tragedy and Politics: Greek Tragedy and the Hollywood Western (Political Science, Philosophy, Classics)**

**Fall Semester 2010**

**4 Credits**

**Prof. Joel Schlosser**

How must an awareness of tragedy affect public life? What role should tragedy play in political culture? Does tragedy spell the end of politics or its beginning? This course seeks to consider these questions through a study of Greek tragic plays and the films of the Hollywood Western in order to consider tragedy both as a political institution and as an art form. Through a close study of these two aspects of tragedy where it first arose in the democratic polis of classical Athens you will begin to develop a theory of tragedy and of political drama more generally with which to analyze and criticize films in the Hollywood Western genre that might function as tragedy today. During the course, you will also write response papers that explore the questions of the course by giving readings of plays as well as films while you also develop your own account. By the end of the course, you will then use these readings and the insights of our discussions to consider the status of tragedy today in a reflective essay.

## **Political Theory After Marx: Critical Theory and Postmodernism (Political Science, Philosophy)**

**Spring Semester 2011**

**4 Credits**

**Prof. Joel Schlosser**

In the wake of World War II, the Kantian paean to enlightenment in "What is Enlightenment?" sounded hollow to a generation of thinkers trying to make sense of death camps and the gulag. Critical of both market capitalism and Soviet socialism, a group of thinkers arose around the Institute for Social Research at the University of Frankfurt am Main in Western Germany who sought to rethink commitments to human development and social critique in the realms of political science, sociology, philosophy, and aesthetics. During the course of the semester, we will examine their "critical theory" as well as a few postmodern critics that emerged contemporaneously with this movement by investigating the questions they raised, beginning from Kant's paean to enlightenment: Has the Enlightenment project of rational autonomy and human dignity realized itself in contemporary societies and global capitalism or has this project produced and legitimated its opposites? Why has modernity (especially beginning with the enlightenment and its hopeful declaration of the

rights of man, democracy, and individual liberty as well as rationality, progress, and open scientific inquiry) seen the rise and recurrence of nationalism, racism, genocide, totalitarianism, religious fanaticism, terrorism, wars of mass destruction, and the potential manipulation of industrial and media-driven consumerist mass societies? What prospects are there for socialism or other alternatives to capitalism today? In other words, what can we hope for today? **Texts include:** Max Horkheimer, Theodor Adorno, Walter Benjamin, Martin Heidegger, Michel Foucault, Herbert Marcuse, Juergen Habermas.

### **Justice Among Nations in Thucydides and Herodotus (Political Science, Philosophy, Classics)**

**Spring Semester 2011**

**4 Credits**

**Prof. Joel Schlosser**

What is justice among nations? How do different peoples, cultures, and ethnicities relate to one another at the international level? What, if anything, justifies violence or war? Are there international codes of morality or is it a “war of all against all?” This course will bring classic works of political philosophy into conversation with such central questions of international relations, especially those concerning the moral basis of power and the character of international politics. Using the thought of Thucydides and Herodotus as our starting point, we will think through problems of contemporary international relations theory in light of these earlier thinkers, attempting to use the lucid thinking of the past to illuminate the present. **Texts include:** Thucydides’ *History* and Herodotus’s *The Histories*; secondary material by W.R. Connor, Clifford Orwin, James Romm, Rosalind Thomas, and others.

### **Body, Text, and Landscape (Anthropology)**

**Interim Summer Term 2011**

**2 Credits**

**Prof. Erik Mueggler**

This course introduces students to a tradition of scholarship in anthropology that focuses on intersections among bodies, texts, and landscapes. In this tradition, spaces, texts, and bodies are seen as active elements of cultural processes, shaping actions and informing social relations. Landscapes are seen to come into social life through bodily action and perception and to gain historical substance through textual and archival processes. How have anthropologists, social theorists, and philosophers understood the processes of bodily investment in space? How have they understood the ways landscape are inscribed with text and rendered into text? To think about these questions, we engage broadly with theoretical works on social space and embodiment, as well as working through recent ethnographic and historical case studies. The goal is to forge new possibilities for ethnographic, historical, or philosophical engagement with the social lives of material space.

### **Islam and Social Science: the World and Thought of Ibn Khaldun (Middle Eastern History, Religion Studies, Islamic Studies, Historical Sociology)**

**Interim Summer Term 2011**

**2 Credits**

**Prof. Adnan Husain**

During his career as a judge, administrator and advisor to sovereigns in North Africa and Egypt, Ibn Khaldun (d. 1406 C.E.) composed an important universal history. As a prolegomena to the study of history, he composed an introduction, the celebrated *Muqaddimah*, which attempted a comprehensive and synthetic account of relevant forms of knowledge. In doing so, he accomplished a philosophy of history that sought to discern the patterns and development of human social and political organization. This class studies the *Muqaddimah*, Ibn Khaldun’s life, the medieval history of Muslim societies and Islamic intellectual culture, and the methodological relationship the work poses between history and the social sciences. Students will read most of the *Muqaddimah* and write a paper developing an aspect of Ibn Khaldun’s thought. **Texts include:** the *Muqaddimah*; A.J. Fromherz, *Ibn Khaldun: Life and Times*; A. Hourani, *A History of the Arab Peoples*.

## **Freedom and the State in Modern Political Theory (Political Science, Philosophy)**

Fall Semester 2010, Spring Semester 2013

4 Credits

**Prof. Joel Schlosser**

Can we live in a state and be free? Would we possess more or less freedom with or without the state? The Continental tradition of modern political theory from Kant to Hegel to Marx initiated many of the ways of thinking about political life and, in particular, the state and freedom, that remain salient today: balancing individuality and community; negotiating liberty and equality; and questioning the relationship of politics and morality. Over the course of the semester, you will develop a new vocabulary with which to analyze these concepts and others; you will learn to think with and against these theorists and their arguments through writing, peer critiques, and revision; and you will create your own critical review that takes the theoretical insights you have developed in the course to a contemporary conversation about freedom, the state, and politics today.

## **Hegel and the Politics of Recognition (Political Science, Philosophy)**

Fall Semester 2011

4 Credits

**Prof. Joel Schlosser**

This course will seek to understand the nature and function of human claims for and of recognition and how these claims affect norms of equality, justice, dignity, and community in the political world today. We will examine the foundations of recognition in Hegel's Phenomenology and its master-slave dialectic, spending the first half of the course with Hegel's monumental text, before undertaking a survey of responses to Hegel and the questions raised by recognition. In the process, three general questions will orient our inquiry: is recognition a good or an object of human pursuit? How is the concept of recognition related, if at all, to the idea of justice? What is the object of recognition; that is, what does an act of recognition recognize? **Texts include:** G.W.F. Hegel, *The Phenomenology of Spirit*; Alexander Kojève, *Introduction to the Reading of Hegel*; Jean-Paul Sartre, *No Exit*; Jessica Benjamin, *The Bonds of Love*; Nancy Fraser and Axel Honneth, *Redistribution or Recognition?*; James Tully, *Strange Multiplicity*.

## **Liberalism and its Discontents (Political Science, Philosophy)**

Fall Semester 2011

4 Credits

**Prof. Joel Schlosser**

In this course we will examine the basic elements of liberalism, with special attention to the topics such as sovereignty, nature, community, equality, tradition, and reason. Our inquiries will survey the genesis of liberalism in the work of Thomas Hobbes and John Locke as well as some of liberalism's discontented critics, ranging from the friendly chastening of Montesquieu to the criticisms from left and right by Jean-Jacques Rousseau and Edmund Burke, to the later appraisal of liberal democracy in the United States by Alexis de Tocqueville. In addition to understanding and analyzing these theories in their historical contexts, we will also consider the enduring life of these arguments as they appear in contemporary discussions of the state, the social contract, diversity, inequality, and democratic movements. **Texts include:** Thomas Hobbes, *Leviathan*; John Locke, *Two Treatises on Government*; Montesquieu, *The Spirit of the Laws*; Jean-Jacques Rousseau, *Basic Political Writings*; Edmund Burke, *Reflections on the Revolution in France*; Alexis de Tocqueville, *Democracy in America*.

## **The Future of Democracy (Political Science, Sociology)**

Spring Semester 2012

4 Credits

**Prof. Joel Schlosser**

In this course we will examine the future of democracy by investigating its present conditions. We often invoke "democracy" as the very ground of political legitimacy, but there is very little agreement on what

democracy means, why we might desire it, or how state institutions, law, and political culture might embody it. In this seminar we will grapple with some recent and influential accounts of democratic governance and democratic movements today. Our objective will be to develop a critical vocabulary for understanding what democracy might mean, what conditions it requires, and what “best practices” citizens committed to democracy might enlist to confront political challenges such as the structural divisions that persist among class, gender, and race; persistent inequality and influence of money and corporations; and the potential for democratic, grass-roots power as a vital ingredient to democratic flourishing. **Texts include:** Charles Tilly, *Democracy*; Robert Dahl, *On Democracy*; Mark Warren, *Dry Bones Rattling*; Iris Marion Young, *Inclusion and Democracy*; Larry Bartels, *Unequal Democracy*; and other works on democratic theory and practice.

**On *The Human Condition*: Hannah Arendt and her Interlocutors (Political Science, Philosophy)**

**Spring Semester 2012**

**4 Credits**

**Prof. Joel Alden Schlosser**

Pursuing a close study of Hannah Arendt’s *The Human Condition* (1958), one of the most influential works of political theory written in the twentieth century, this course will investigate Arendt’s magnum opus in its contexts: situated in the history of political thought, in the political debates of the 1950s, and as political thought of urgent relevance today. Topics will include the meaning and function of Arendt’s distinctions among “public,” “private” and “social” and among “labor,” “work,” and “action”; the significance of human activity, especially political activity; the relation between philosophy and politics; the importance of the scientific revolution for modernity; the meanings of work, leisure, and consumption in twentieth-century capitalism; the nature and basis of political power and freedom; and the relations between art and politics. In addition to *The Human Condition*, we’ll read a significant amount of supplementary material, including work by some of the thinkers with whom Arendt was explicitly in conversation, as well as work by historians, artists, theorists, and critics from the 1950s and beyond, which will help us to place Arendt in twentieth-century intellectual life, and which will also give us different angles on some of the key issues in Arendt’s book and her thought in general. **Texts:** Hannah Arendt, *The Human Condition*; Arendt, *The Promise of Politics*; Arendt, *Between Past and Future*; and Plato, *The Statesman*; as well as many other works of political thought and historical context.

**Social Structure and Personality (Sociology)**

**Interim Summer Term 2012**

**2 Credits**

**Prof. Melvin L. Kohn.**

An intensive examination of the research literature, much of it based on survey research carried out by the instructor and his international collaborators, on the relationships of social class and social stratification with personality. The course will examine the links between people’s positions in the class structure and the stratification hierarchy of their society and their more proximate conditions of life, particularly their job conditions, and how these conditions, in turn, affect (and are affected by) such fundamental dimensions of personality as intellectual flexibility, self-directedness of orientation, and feelings of well-being or distress. The research has been conducted principally in the United States, Japan, Poland when it was socialist, Poland and Ukraine during their transitions from socialism to nascent capitalism, and (in the instructor’s current research) China during its very different transformation.

### **Public Policy in the Uncertain World (Political Science)**

**Fall Semester 2012**

**4 Credits**

**Ronald Mortensen**

This seminar course looks at the important role that political and economic theories play in developing public policy (domestic and foreign) in the broadest sense of the term and what happens when existing paradigms no longer provide a framework for a consensual for public policy. Students prepare consensual policy recommendations on economic, education, social, foreign and civic policies. This course does not strive for learning only for the sake of learning or discussion and debate simply for the sake of talking about issues. Rather it is designed to (1) give participants the knowledge necessary to help them effectively participate in the development of consensual national, state and local public policies and (2) to help prepare course participants to lead lives of service. By the end of this course, students will have (1) an in-depth knowledge of the theories and institutions that have guided public policy over the years including the United States Constitution which establishes the rules of the game, (2) an understanding of the challenges that the current generation faces, (3) an understanding of new approaches that can be used to develop consensual policies, (4) the skills necessary to develop policies and to be active players in the domestic and foreign policy processes at the federal, state, local and international levels, and (5) the knowledge and skills necessary to help them lead lives of service. **Texts include:** Classics of Political and Moral Philosophy, Steven M. Cahn, 2<sup>nd</sup> Edition; The Making of America: The Substance and Meaning of the Constitution, W. Cleon Skousen; Juggernaut, Eric Robert Morse; Keynes-Hayek: The clash that defined modern economics, Nicholas Wapshot; Economics in One Lesson, Henry Hazlitt and Selections from other readings.

### **Antigone: Feminism, Tragedy, Politics (Political Science, Literature, Philosophy)**

**Spring Semester 2013**

**4 semester hours**

**Joel Alden Schlosser**

With recent interpretations by feminist and postmodern thinkers such as Luce Irigaray, Judith Butler, Slavoj Žižek, and Jacques Derrida, *Antigone* has become a centerpiece of today's thinking about feminism, tragedy, and politics. This course seeks to unfurl and understand the questions raised by Antigone both in its original context and in its modern reception, beginning with Aristotle's *Poetics* and going through the present. As we read and reread *Antigone* in different translations and through different interpretations (both literal and filmic), we will seek to understand Antigone along three axes: (1) how translations and theories affect our interpretations of literature/philosophy and what constitutes an "appropriate" or "compelling" reading of a text; (2) how this text in particular has come to function as a critique of the patriarchal state, the place of the body in political regimes, and the peculiar relationship between tragedy and feminism; and (3) how contemporary films by notable women directors might transpose or translate these questions about feminism, tragedy, and politics to contemporary discourse. Translations of Antigone include work by Seamus Heaney and Anne Carson as well as theories of translation by Walter Benjamin, Jorge Luis Borges, and George Steiner. Interpretations begin from Aristotle and include Hegel, Goethe, Nietzsche, Lacan, Irigaray, Butler, Žižek, and Honig. Films by Debra Granik (*Winter's Bone*), Sofia Coppola, (*Lost in Translation*), Marjane Satrapi, (*Persepolis*), Lone Scherfig (*An Education*), Kelly Reichardt (*Meeek's Cutoff*), and Lena Dunham (*Tiny Furniture*).

### **Healthy Skepticism; Evaluating the Risks We Face and the Medical Interventions Intended to Mitigate Them (Public Policy, Health Policy)**

**Spring Semester 2013**

**2 semester hours**

**Gilbert Welch, MD**

Why does the United States spend so much on medical – yet get so little? Part of the reason is that too few people (physicians, reporters, policymakers, and the general public) are able to critically appraise health information. This course attempts to address the problem by giving students an introduction to the common health problems facing Americans and as well as the problems of the complex (and haphazard) system that has evolved to address them. But we focus on the question of how we know whether something is harmful

to health and whether medical care improves health. After being provided some basic knowledge on study design and simple descriptive statistics (as well as some facility with spreadsheet software), students will develop their quantitative reasoning skills through the critical assessment of clinical data. Doing so will help prepare students to become both informed citizens -- and discerning consumers -- for the largest sector of the nation's economy. In addition to articles from the medical literature, **texts include:** Welch HG.

Overdiagnosed: Making People Sick in the Pursuit of Health. Beacon 2011; Relman A. A Second Opinion: Rescuing America's Health Care. Public Affairs 2007.

### **Political Theory After Marx: Critical Theory Past and Present (Political Science, Philosophy, History)**

**Interim Summer Term 2013**

**4 credits**

**Joel Alden Schlosser**

“Let the ruling classes tremble at a Communistic revolution. The proletarians have nothing to lose but their chains. They have the world to win.” In the wake of World War II, Marx’s prophetic words sounded hollow to a generation of thinkers trying to make sense of death camps and the gulag. While trying to carrying forward the “ruthless criticism of everything” that Marx had begun, a group of thinkers arose around the Institute for Social Research at the University of Frankfurt am Main in Western Germany who sought to reformulate the Marxist project for the changed realities of the twentieth century. In this course, we will examine their “critical theory” both as a historical movement and as a mode of thinking about political life today by investigating the questions they raised, beginning from the mixed promise of Marx’s call to revolution. Has the Enlightenment project of rational autonomy and human dignity realized itself in contemporary societies and global capitalism or has this project produced and legitimated its opposites? Why has modernity (especially beginning with the enlightenment and its hopeful declaration of the rights of man, democracy, and individual liberty as well as rationality, progress, and open scientific inquiry) seen the rise and recurrence of nationalism, racism, genocide, totalitarianism, religious fanaticism, terrorism, wars of mass destruction, and the potential manipulation of industrial and media-driven consumerist mass societies? What prospects are there for socialism or other alternatives to capitalism today? In other words, what can we hope for today?

### **Herodotus, Storytelling, and the Politics of History (History, Political Science)**

**Fall Semester 2013**

**4 Credits**

**Joel Alden Schlosser**

This course investigates the interrelationships between storytelling, history, and politics by examining the so-called “father of history,” Herodotus, and his magnum opus known as the *Histories*. We will take a three-pronged approach in the course: first, trying to make sense of the *Histories* as a text with special attention to its language, narrative construction, and form of argument; second, placing this text in its context, namely, as a successor to Homer, a contemporary of early Greek science, and a forerunner of Greek tragedy and Thucydides; and, third, examining the influence and importance of Herodotus for how the discipline of history has developed and been justified in the recent Western academic tradition. The course will culminate in an archival project that takes up one potential meaning of history and deploys this meaning through independent research and the crafting of a historical narrative for the Deep Springs community. **Texts include:** Herodotus’s *History*, Aeschylus’s *Persians*, selections from Thucydides’s *History*, and articles on the context and reception of Herodotus.

### **Domination, Oppression, and the Arts of Resistance**

**Fall Semester 2013**

**4 Credits**

**Joel Alden Schlosser**

This course seeks to address questions of power and politics in the context of domination, oppression, and the arts of resistance. Our general topics will include authority, the moralization of politics, the dimensions of

power, the politics of violence (and the violence of politics), language, sovereignty, emancipation, revolution, domination, normalization, governmentality, genealogy, and democratic power. Writing projects will seek to integrate analytical and reflective analyses as we pursue these questions in common. **Texts include:** Iris Marion Young, *Justice and the Politics of Difference*; Machiavelli, *The Prince*; Hannah Arendt, *On Violence*; selections from Karl Marx; Kathi Weeks, *The Problem with Work*; Michel Foucault, *Discipline and Punish*; John Gaventa, *Power and Powerlessness*; J.C. Scott, *Domination and the Arts of Resistance*; Sarah Evans, *Personal Politics*; Toni Morrison, *The Bluest Eye*; and selected contemporary short fiction on the experience of domination and oppression.

## **MATH & SCIENCE**

### **Introduction to Cell and Molecular Biology, with laboratory (Biology)**

Fall Semester 2006

5 Credits

**Prof. Robley Williams**

This two-term sequence introduces the ideas necessary to grasp the current understanding of the way cells work: i.e. how their particular molecules operate together to produce motion, cell division, and the innumerable responses to external stimuli that allow them, and the organisms of which they are a part, to function and survive. This part of biology has profound social implications, firstly through biotechnology and secondly through the stark clarity with which it has revealed the commonality of all organisms. The course concentrates on providing a grasp of the concrete science required to think clearly about such issues. Considerable emphasis will be placed on the implications of our growing capacity to decode whole genomes. The laboratory part of the course is a sharply focused but relatively deep experience of the central areas of molecular biology. Exercises include growth of E. Coli, induction of mutations, transformation of bacteria, isolation of plasmids, and other techniques.

### **The Mind and the Brain (Cognitive Neuroscience)**

Fall Semester 2006

4 Credits

**Prof. Robley Williams**

Each person is both subject and object. Each of us has a conscious mental life (a mind) and a physical brain whose activity is that life. To some extent, the mind can understand the brain. Until recently, though, introspection and speculation (coupled with study of unfortunate medical cases) were the only tools we had to increase our understanding. The advent of harmless brain-scanning methods (fMRI, PET scanning, and magnetoencephalography) now make it possible to begin to watch the brain in action and to pose fascinating particular questions with some hope of learning the answers. If we hear music, for instance, particular parts of the brain are active; if we imagine hearing the same music, do the same parts of the brain participate? Is a complex memory (for instance, the sounds and smells of the boarding house on a particular evening) stored in a small region, or is it diffusely stored? If diffusely, are the smells stored in one place and the sounds in another? What can detailed study of the functioning of the brain tell us about what babies may perceive and think? What can it tell us about the mental lives of animals? About consciousness? The course will introduce some fundamental knowledge about the structure of the brain, its chemistry, and how it develops. Then it will cover the ways in which activity in the brain can be seen, localized, and interpreted. Finally it will lead to the reading and discussion of articles in which the physical understanding of the function of the brain seems to illuminate questions about the mind, in its perceptual, rational and emotional activities.

## **Thermodynamics and Statistical Mechanics (Physics)**

**Spring Semester 2008**

**4 Credits**

**Prof. Robley Williams**

The course is intended to emphasize the way in which some broad and universal conclusions about energy, information, and the flow of these quantities have been abstracted from experience and experiment and to look at some of the constraints these conclusions place on imaginable social policies related to energy and the recycling of materials. The course differs from characteristic engineering-school courses on the subject. It is not intended as practical instruction leading (for instance) to a capacity to design or operate machinery. Rather, it is intended as a way to gain a deep insight into a particular scientific discipline: to see how science works and what its limits are. The subject matter is austere, robust, rigorous and coherent. It is best learned in a problem-solving mode and in the context of discussion rather than lecture. Hence, a large number of quantitative and qualitative problems are part of the design. The course covers classical thermodynamics and introductory statistical mechanics: first law, heat capacities, elementary kinetic theory of gases, second law from both statistical and classical viewpoint, heat engines, chemical equilibria, biological thermodynamics.

## **Introduction to Quantum Mechanics (Physics)**

**Spring Semester 2007**

**4 Credits**

**Prof. Sabrina Feldman**

This course provides an introduction to key concepts in quantum mechanics, including the core idea that matter behaves like waves. Topics covered will include standing waves, the wave nature of light, the particle nature of light, the wave nature of matter, the quantum facts of life, the wavefunction, bound systems, spectra, understanding atoms, the Schrodinger equation, energy eigenfunctions, introduction to nuclei, stable and unstable nuclei, radioactivity, and nuclear technology. We will conclude with an overview of the two basic philosophical approaches to the “meaning” of quantum mechanics, as first developed by Bohr and Heisenberg. **The text** we will use is *Six Ideas That shaped Physics, Unit Q*, Moore (2<sup>nd</sup> Edition).

## **Introductory Calculus-Based Physics – Mechanics and Special Relativity (Physics)**

**Spring Semester 2007**

**4 Credits**

**Prof. Sabrina Feldman**

This course will provide a calculus-based introduction to Newtonian mechanics and special relativity. Course topics include measurement, motion along a straight line, vectors, motion in two and three dimensions, force and motion, kinetic energy and work, potential energy and conservation of energy, center of mass and linear momentum, rotation, rolling, torque, and angular momentum. The text we will use is *Fundamentals of Physics*, Halliday, Resnick, and Walker (7<sup>th</sup> Edition).

## **Introductory Calculus-Based Physics- Electricity and Magnetism (Physics)**

**Spring Semester 2007**

**Sabrina Feldman**

**4 Credits**

This course will provide a calculus-based introduction to the fundamental concepts in electricity and magnetism. Course topics include electric charge, electric fields, Gauss’ Law, electric potential, capacitance, current and resistance, circuits, magnetic fields, magnetic fields due to currents, induction and inductance, electromagnetic oscillations, alternating current, Maxwell’s equations, and electromagnetic waves. The text we will use is *Fundamentals of Physics*, Halliday, Resnick, and Walker (7<sup>th</sup> Edition).



### **Language and the Mind (Psychology, Linguistics)**

Fall Semester 2007

4 Credits

**Prof. Ashlynn d'Harcourt**

This course is a study of how language works in the mind. We will cover the basics of what makes human language unique, how it is organized in the brain, how it affects what we think (and vice versa), and how language has been used as a tool in politics to persuade groups of people. Linguistic phenomena will be discussed with an emphasis on the conceptual and historical underpinnings of the field, and to this end, course content includes a balance of classic and recent readings on the study of psycholinguistics. The goals of this course are to understand the major theoretical perspectives in psycholinguistics, and develop the ability to confidently evaluate ideas and theories on these topics independently of this course.

### **Origins of Life (Biology)**

Fall Semester 2008

4 credits

**Prof. Steve Jessup**

In this course we seek a scientific understanding of the origins and the early diversification of life. A challenging set of reading assignments is supported with lectures and discussion. The course integrates scientific knowledge across disciplines to address the central enduring mysteries in the origin of life. A core reading assignment is from Stuart Kauffman's book, *The Origins of Order, Part 2, The Crystallization of Life*, which frames a theoretical understanding of life's complexity and origin. The course includes additional background reading in journal literature, and in recent textbooks.

### **Mathematical Thought: An Integrative Study of Mathematical Cognition with Experiential Learning (Mathematics)**

Fall Semester 2008

4 credits

**Prof. Steve Jessup**

Mathematical thought can be viewed from both the inside and from the outside. It is at once, a subjective experience, an experience of mutual understanding, and a social and cultural phenomenon with an historical development bearing myriad texts. This course is designed as a think-tank in mathematics where we investigate mathematical thought through several perspectives. Participants read three texts that address central ideas in mathematics from three different angles. The purpose of the course is to shed light on the emergence of mathematical thought, as both a subjective cognitive experience, and as a social-cultural phenomenon. In the process participants encounter the larger structure of mathematics through a menu of options provided for independent and group study and mathematical exploration. Student effort and activity culminates in a symposium and compiled volume demonstrating student work in mathematics.

### **Euclidean & Non-Euclidean Geometry (Mathematics)**

Fall Semester 2007, Spring Semester 2012

4 Credits

**Prof. David Neidorf**

The *Dictionary of Scientific Biography* claims that the *Elements* "has exercised an influence upon the human mind greater than that of any other work except the Bible." The course will ask students to internalize the habits of mind that Euclid can form by daily memorization and blackboard demonstration of proofs. By studying the Euclidean basis for modern plane geometry and the theory of ratio and proportion, we emphasize experience and subsequent analysis of deductive systems. An excursus into Aristotle's *Metaphysics* grounds a mid-course investigation of the nature of the different logical and intellectual claims made by definitional reference to

sensation, deduction, positive and negative proof, and fundamental axioms. Finally, blackboard demonstration and class discussion of Lobachevsky's theorems of non-Euclidean parallelism complete our investigation into the relation between sensation, spatial intuition, and reason.

### **Translating the Landscape: Research on Ecological Patterns and Processes (Ecology)**

**Interim Summer Term 2008**

**2 Credits**

**Prof. Bianca Perla**

A field ecology course combining the study of fundamental concepts in ecology with original research to investigate factors that create, maintain and change ecosystems. Course participants will develop skills in ecological field research including: observation and interpretation of natural patterns, development of hypotheses about driving forces behind these patterns, and the ability to test hypotheses, analyze data and interpret and present results. Students will learn basic ecological concepts while acquiring familiarity with ecosystems surrounding Deep Springs College. We will address both natural and human forces influencing ecosystems. Field based study will be complimented with the study of scientific literature relevant to the processes and patterns participants may see in the field (such as biodiversity, issues of scale, resistance and resilience to disturbance, island biogeography, succession, intermediate disturbance hypothesis, trophic and competitive interactions, and plant facilitation).

### **An Ecosystem Approach to Land Management: The Biology of Conservation (Biology)**

**Interim Summer Term 2009**

**2-4 Credits**

**Prof. Martin Quigley**

This seminar course will explore the ecological and biological underpinnings of land and resource management, both biotic and abiotic. With a basic understanding of Landscape Ecology as interdisciplinary science, we examine the physical, social political and economic issues that challenge both developing and developed nations. Readings will give structure and content to class discussions. Active participation in class is expected of all students. Topical writing assignments will be given, and a final paper will synthesize an environmentally ground opinion on a type of resource management, based on at least three journal articles, found in the journals available in the Museum (Restoration Ecology, Resource Management, Landscape Journal, Conservation, and others.)

### **Physics of Electricity and Magnetism (Physics)**

**Fall Semester 2009**

**4 Credits**

**Prof. Christopher Haydock**

Our existence and human destiny are inextricably immersed in science and technology today as in those days that L. L. Nunn electrified his world with the help of youthful leaders that he educated for a life of service. Now our legacy and the world we make for our children and grandchildren builds upon Nunn's in this same world of science and technology, perhaps in his domain of energy generation, storage, and transmission, but in whatever worldly domain our practice will ultimately reduce in some way to the fundamental physical theory of electricity and magnetism. In this course we will develop the basic theory of electricity and magnetism with special attention to correcting false conceptions that students bring to their study of physics. Course topics include electric charge, electric fields, Gauss' Law, electric potential, capacitance, current and resistance, circuits, magnetic fields, magnetic fields due to currents, induction and inductance, electromagnetic oscillations, alternating current, Maxwell's equations, and electromagnetic waves. **Text:** *Fundamentals of Physics*, Halliday, Resnick, and Walker (9<sup>th</sup> Edition).

## **Calculus I (Mathematics)**

**Fall Semester 2009**

**4 Credits**

**Prof. Christopher Haydock**

Calculus forms the natural vantage point from which most college level students will first begin to discern both mathematics' logical foundations and its vast array of practical technologies. The foundations include the completion of the rational numbers to form the real numbers, the existence of nowhere continuous functions and continuous but nowhere differentiable functions, the definition of Lebesgue measurable sets, and the invention of various generalizations of the Newton-Leibniz fundamental theorem of calculus. The ultimate applications include such diverse areas as solving the atomic structure and explaining the mechanics of biological molecule function, estimating the lethality of radioactive decays within living cells, understanding the physics of the nuclear magnetic and electric interactions behind the ubiquitous medical images now used by physicians. In this course we will take at least a little time to glimpse these foundations and applications. Our main effort is to cover calculus at an introductory level, including limits and continuity, derivatives of products and compositions of polynomials, trigonometric, exponential, and implicit functions, and the application of derivatives to characterizing extrema and to optimization. We also cover the theory of indefinite and definite integrals and their solution by direct or substitution methods, and finally, integration is used to find areas and volumes.

## **Introduction to Structural Geology (Geology)**

**Spring 2010**

**5 Credits**

**Prof. Kenneth Cardwell**

The course is an introduction to structural geology with emphasis on the history of the discipline. It includes 15 hours of laboratory work and 4 field trips focused on the recognition and understanding of faults. At the same time, it introduces the history and philosophy of science of T. S. Kuhn. Students will read and discuss original papers on the local fault, some written before the advent of plate tectonics, some after; we will read as well two original papers illustrating progress towards developing the theory of plate tectonics. The goal is to be well-prepared to ask ourselves whether the new geology of plate tectonics constitutes an example of a Kuhnian scientific revolution. Lab reports and two essays required. **Texts include:** George H. Davis, *Structural Geology of Rocks and Regions*; Thomas S. Kuhn, *The Structure of Scientific Revolutions*; and journal articles from 1928 to 2001 on the Deep Springs fault.

## **The Human Genome (Genetics)**

**Interim Summer Term 2010**

**2 Credits**

**Prof. Rob Drewell**

The human genome will be used as a reference point from which to explore the connected topics of human genetics, evolution and biological complexity. The first part of the class will focus on classical Mendelian genetics, with a special emphasis on the early evolution of life on the planet. In the middle third of the class we will investigate the structure and function of DNA and also examine modern molecular genetics. In the final third we will study population genetics and human evolution, focusing on evolutionary processes such as selection and the experimental tools of comparative genomics. The class will combine lectures and recitations (often working through problem sets) to cover the material. There will be a mid-term and final exam. **The required textbook** for the class will be used extensively for reading assignments: *Life—The Science of Biology*. Sadava et al. 8<sup>th</sup> edition. Additional reading from other literature will be assigned in class.

## **People and Plants (Natural Science, Life Science, Plant Biology, Ecology, Environmental Science)**

**Fall Semester 2010, Fall Semester 2012**

**4 Credits**

**Prof. Amity Wilczek**

Plants provide the vast majority of our nutritional calories (either directly or indirectly as animal feed), and more than a third of all medications are based on plant products. In this course, we will cover the basics of plant form, structure and function in the context of their use in human society. We will learn about the strategies and "behaviors" that these stationary organisms employ in their struggle for survival, and their import for current, historical and future human populations. For instance, many staple foods are made up of plant seeds (wheat, corn, rice), but others are starchy storage organs (potatoes, cassava, yams). Understanding the roles these organs play in plant life cycles can give new insight into their nutritional content, seasonal availability, storage, and response to artificial selection through breeding. As we endeavor to reveal the factors influencing the plants and plant products we find in our natural and human-constructed environments, we will explore aspects of plant anatomy, physiology, chemistry, ecology and genetics.

## **Quantitative Reasoning in Science: Basics of Designing and Evaluating Research (Natural Science, Mathematics, Statistics)**

**Fall Semester 2010**

**5 Credits**

**Prof. Amity Wilczek**

New scientific evidence appears every day in scholarly journals and the popular press, but how do scientists decide whether reported results are valid? How do journalists? Through this course, students will learn how to use quantitative reasoning to evaluate – and question – scientific results. We will cover the following topics:

1. Constructing testable hypotheses
2. Important aspects of experimental design including replication, randomization and proper experimental controls.
3. Situations in which observational (non-manipulative) studies can or should be used to test hypotheses.
4. Basics principles of probability including calculation and interpretation of odds and risks.
5. Implementation and interpretation of statistical techniques commonly used in the life sciences, including regression and analysis of variance.
6. Complications in analysis and interpretation that arise from missing data, selective data reporting and confounding of variables.

## **Ecology (Natural Science, Biology, Ecology, Quantitative Reasoning)**

**Spring Semester 2011**

**4 Credits**

**Prof. Amity Wilczek**

Every landscape is rich with information about the lifestyles and experiences of the organisms it contains. Knowledge of ecology, the scientific discipline that studies interactions between organisms and the environment, can help us interpret our surroundings and provide a novel perspective on what we encounter. This course will introduce basic ecological principles through lectures and readings, with a focus on the challenges posed by desert and alpine environments. Lab time will be spent applying the principles discussed in class to two major investigations in our desert environment, in which we will employ a combination of observational, experimental and analytical approaches to ecological fieldwork. In the first, we will examine how elevation and grazing history affect plant communities. We will take two full day excursions that will introduce us to natural communities not present in the valley. This course will fulfill the following objectives:

- a. To introduce ecological principles that enrich student understanding and appreciation of the local environment
- b. To introduce and develop critical scientific reading skills
- c. To learn and implement techniques for ecological population monitoring in the field
- d. To contribute to the design, data collection and analysis of ecological data that are being prepared for submission to a peer-reviewed journal and a presentation at the national meeting of the Ecological Society of America

**Texts include:** *The California Deserts* by Pavlik, and *Ecological World View* by Krebs.

### **Natural History of Islands, or Why Do Islands Contain Such Extraordinary Creatures? (Natural Science, Biology, Evolution, Ecology)**

**Spring Semester 2011**

**4 Credits**

**Prof. Amity Wilczek**

Islands can be seen as natural laboratories, which exemplify the ecological and evolutionary processes that drive the assembly of communities and adaptation to novel circumstances. In the first half of the course, we will learn how the extraordinary organisms that are found on islands have led to the development of island biology and biogeography as fields of evolutionary study. What drives patterns of species presence on islands as well as the evolution of island species themselves? We will discuss the role of contingency in island evolutionary processes, and the ways in which scientists construct and interpret ancient evolutionary events. Additionally, we will discuss how evolutionary theories first developed for islands can and have been applied more widely to other areas such as mountaintops, lakes and conservation areas. In the second term, we will study in depth the natural history of several different islands that between them cover tropic and temperate zones, Atlantic and Pacific and Indian oceans, as well as oceanic and continental island forms. **Texts include:** Alfred Russel Wallace's *Island Biology*, *The Song of the Dodo* by David Quammen, and *Island Life* by Sherwin Calquist.

### **Differential Calculus (Mathematics)**

**Fall Semester 2011**

**2 Credits**

**Prof. Sam Laney**

Students will follow a comprehensive syllabus in differential calculus equivalent to the first half of a typical semester-long course in single variable calculus. Students will meet twice a week to work cooperatively and interactively in solving problem sets, reviewing progress and understanding. These sessions will also include short periods of student and instructor interaction to resolve specific conceptual problems and to probe student understanding and aptitude. This course is designed to help students develop solid skills in self-education in collegiate calculus by combining theory and skills with real-world applications. The goals of the course are to a) provide a framework for students to develop skills with methods and operations in calculus, b) encourage students to develop a deeper intellectual appreciation of the mathematics of calculus, beyond their pre-calculus backgrounds developed in secondary school, and c) force students to approach mathematics in a way that requires them to learn from and to instruct each other. **Texts include:** Stewart, J.: *Calculus*, 4e.; MIT OpenCourseWare 18.01 video material; ancillary material developed by the Instructor.

### **History of Geometrical Optics: Plato to Descartes; Newton to Einstein (History of Science, Philosophy of Science, Rhetoric of Science, Composition)**

**Fall Semester 2011**

**4 Credits**

**Prof. Brother Kenneth Cardwell**

The course will focus on the optical researches and methodological remarks of Descartes and Newton. Class meets regularly two times a week for 1½ hours in the classroom plus Wednesdays, as needed, in the Museum, for approximately two hours. **Texts include:** Descartes' *Discourse on Method* (1603) and his *Optics*, Christiaan

Huygens' *Treatise on Light* (1690), Newton's *Opticks* (1704) and Goethe's *Theory of Colours*. The course reader includes selections from Plato, Aristotle, Euclid's *Elements* and his *Optics*, Ptolemy, Kepler, Thomas Young, and Albert Einstein. Demonstrations in the lab and proofs done at the board complement the reading, analysis, and discussion of the texts. Four essays (total 20 pp.) will be required.

## **The History and Future of Infectious Disease (Biology, Evolution, Medicine, Public Health, Ecology)**

**Fall Semester 2011**

**4 Credits**

**Prof. Amity Wilczek**

Disease has played a major role in shaping the course of human history. Despite major advances in disease prevention and treatment in the last century, the Global Health Council estimates that 15 million deaths each year are caused by infectious disease. In this course, we will explore how the biology of infectious diseases affects disease transmission and treatment. We will also discuss how knowledge of disease biology influences public health decisions. What has driven the success—and failure—of public health efforts to contain or eradicate infectious agents? To what degree are successful strategies influenced by ecological processes of the disease organisms, and how much by human behavior? How do animal reservoirs and vectors influence disease epidemics? While focusing on eight human diseases caused by viruses, bacteria, prions and protozoa, we will cover basic principles of epidemiology, biology of micro-organisms, immune system function, vaccination strategies, and treatment approaches. Our **readings** will be drawn from contemporary and historical sources, including many selections from the primary scientific literature. We will also read contemporary accounts that document the challenges faced by public health workers. For their final projects, students will invent a newly emerging disease and describe its method of action and mode of transmission, and characterize the risks that it poses.

## **Mathematical Modeling of Populations: Malthus Meets Matrices (Mathematics, Applied Mathematics, Ecology)**

**Fall Semester 2011**

**5 Credits**

**Prof. Amity Wilczek**

Mathematical models based on hypothetical relationships can free scientists from the constraints of existing data, which can be valuable in many systems where data are difficult to come by. How does one build a mathematical model that provides new scientific insight, and how does one distill and communicate the results of a mathematical model? In this course, we will explore how to transform logical arguments into a mathematical form and vice versa. We will focus on two standard approaches to modeling populations – differential equation models of continuous population growth, and matrix models of discrete stages of population growth. Weekly problem sets provide an opportunity to implement the techniques discussed in class, including Taylor series, stability and perturbation analyses, as well as the determination of stable age distributions and reproductive value from a Leslie matrix. We will discuss scientific articles that contain mathematical models of population growth, and some of our problem-solving efforts will be put towards recreating and then building on published models. Some models will be constructed and implemented using pen and paper, and for others we will turn to the programming language, R (<http://www.r-project.org/>). Students will develop a dynamic model of a population process as a final independent project. **Texts** will include: *A Biologist's Guide to Mathematical Modeling in Ecology and Evolution* by Otto and Day, and *A Primer of Ecology* by Gotelli.

## **The Evolution of Conflict and Cooperation (Biology, Evolution, Ecology, Genetics, Behavior)**

**Spring Semester 2012**

**4 Credits**

**Prof. Amity Wilczek**

In this course, we will establish a foundation of basic evolutionary principles as we focus on one broad topic – the evolution of conflict and cooperation. How, in evolutionary terms, do societies form? How can culture itself evolve? Under what circumstances can the selfless eschewing of reproduction evolve? Are we mere slaves to our genes? Do our genes always agree? What happens when genes themselves come into conflict? We will study a broad range of topics in sociobiology and evaluate the recent debate over the extent to which kin selection and group selection can explain the evolution of animal societies. As the course progresses we will draw on our growing understanding of the active research questions in the field to formulate and provide peer critique of novel courses of inquiry. Specifically, each student will prepare a Proposed Plan of Research according to the guidelines for an NSF graduate research fellowship application. Students will gain perspective on the scientific peer review process as they serve in both “reviewing” and “reviewed” roles during several rounds of essay revision. **Texts:** selections from *On the Origin of Species*, *The Tangled Bank*, *Sociobiology*, and *The Selfish Gene* as well extensive forays into the primary literature.

## **Foundations in Biochemistry (Biology, Chemistry)**

**Spring Semester 2012**

**4 Credits**

**Max Greenfeld**

Overview of the biochemistry and molecular biology principles governing all living systems. General course topics will include an introduction to metabolism, energetics, structure–function relationships, cellular organization and regulation. The chemistry of amino acids, nucleic acids, lipids and carbohydrates will be covered as they relate to the biological processes being studied. This course will help build a strong understanding of topics necessary for further in depth study in the modern biological sciences. The course will include weekly reading assignments and biweekly problems sets. Evaluations will also include a midterm and final exam. Participants will explore a topic of their choosing in a term paper. **Texts include:** *Biochemistry*, 5th Edition by Jeremy Berg, John Tymoczko, and Lubert Stryer.

## **Life on the Edge: Field Biology of Joshua Trees (Biology, Ecology, Science Research Experience, Conservation, Geography)**

**Spring Semester 2012**

**5 Credits**

**Prof. Amity Wilczek**

The charismatic, long-lived succulent plant known as the Joshua tree is undergoing a pronounced range contraction; a recent study estimates that within 100 years Joshua trees will no longer be able to reproduce themselves in Joshua Tree National Park. As the climate continues to warm, populations at the northern range may become even more important in the maintenance and movement of this species. Deep Springs Valley is located just at or beyond the northern range limit of the Joshua tree, and we are thus uniquely well situated to study its population dynamics at the edge of its currently suitable habitat. In this field-based course, we will collaborate on a research project to elucidate the population dynamics of native Joshua tree populations at the northern edge of the species’ range. To place our own research in context, we will read deeply into the Joshua-tree-relevant primary scientific literature, covering a broad range of ecological topics including growth and survival, herbivory, fire, climate (past, present and future), nurse plants, seed dispersal, pollination and management. As a class, we will construct a research report from our data that evaluates whether the studied populations are replacing themselves, and we will compare population trends we observe at our sites to data from ongoing studies in more central populations. Each student will also complete an independent research project that adds to our ecological understanding of the local high desert environment.

**Texts include:** *The California Deserts* by Pavlik and other desert reference texts (i.e. *The Jepson Desert Manual*, *Flora of the White Mountains*).

## **Introduction to Geology (Natural Sciences)**

**Interim Summer Term 2012**

**2 Credits**

**Prof. Jack Holt**

This class covers the essentials of introductory geology, while using Deep Springs Valley and the Eastern Sierra Nevada region as a laboratory. The class will conduct weekly field trips alternating with classroom sessions. Topics to be addressed will include Earth composition, minerals and rocks, plate tectonics, volcanism, plutonism, metamorphism, sedimentary environments, mountain building, alpine glaciation, neotectonics, geodesy, and the geologic time scale. Students will be responsible for presenting information on specific topics during each field trip. Peer-reviewed papers from the scientific literature will be read and discussed. **Texts:** Grotzinger and Jordon, *Understanding Earth*, 6<sup>th</sup> Edition, W.H. Freeman, 2010; Harden, *California Geology*, 2<sup>nd</sup> Edition, Prentice Hall, 2003.

## **Proofs from the Book (Mathematics)**

**Fall Semester 2012**

**4 Credits**

**Richard Dore**

This course used the text, *Proofs from the Book*, as a framework for learning and appreciating a wide range of mathematics. The course covered 11 chapters from this book, as well as relevant background material. Topics spanned many areas of mathematics, including number theory, linear algebra, combinatorics, graph theory, analysis, set theory, and probability. In addition to extensive weekly problem sets, each student studied and presented a chapter, and there was a midterm and a final exam. **Text:** *Proofs from THE BOOK* by Martin Aigner and G•unter Zeigler

## **The Divided Self: Genes in Conflict (Biology, Genetics)**

**Fall Semester 2012**

**4 Credits**

**Prof. Amity Wilczek**

Genes are the basic unit of inheritance, and the ability of organisms to adapt to the environment depends on the more or less faithful transmission of heritable material between generations. When genetic transmission occurs, is it always fair? Why or why not? In this course, we will cover a set of fundamental topics in genetics including molecular and cellular bases of inheritance, transmission dynamics, gene regulation, natural variation and modern experimental approaches in genetics and genomics. We will then explore how these genetic principles come into play across a wide variety of selfish genetic elements. We will discuss how different genes and genetic elements might have interests that differ from that of a whole organism, how bits of heritable material might attempt to express their own individual interests and how processes at the whole-organism level can suppress the maneuvers of selfish genes. Each student will be responsible for leading and moderating one discussion section centering around 1-2 original papers of his choice. Each student will also prepare a final paper in the style of a commentary or perspective piece that summarizes the importance of one or two focal scientific studies (i.e., giving context, highlighting new discoveries and impact, raising unanswered issues).



## **Sustainability in Ranching Operations in the High Desert (Environmental Science, Ecology, Science Research Experience)**

**Spring Semester 2013**

**4 credits**

**Prof. Amity Wilczek (with Janice Hunter, co-instructor, and Rob Pearce of USDA-NRCS, additional contributor)**

How might Deep Springs College construct a plan for the long-term management of its beef ranch that contributes to goals of sustainability, pedagogy and profitability? In this course, we will work towards crafting a conservation plan for the Deep Springs Ranch while learning about the scientific basis of range management planning decisions. We will divide our time between discussing contextual information drawn from applicable readings (in, for example, environmental science, ecology, hydrology, animal welfare, grazing systems) and discussing progress on compiling, analyzing and synthesizing existing long-term monitoring data from our own ranching operation. Practically speaking, we will assess any existing impact trends and identify areas in which additional information or monitoring would be beneficial. We will develop and test standardized monitoring protocols tailored to the areas in which we graze cattle, and we will make suggestions for their deployment within our grazing allotments. Through these activities, we will contribute to a management plan specifically designed to increase both sustainability and production of the Deep Springs Ranch program.

## **Current Debates in Psychology (Psychology)**

**Interim Summer Term 2013**

**2 Credits**

**Frances Chen**

Psychological theories and research are broadly influential in modern society. Advances in the field of psychology have changed—among other things—how illness is defined and how health care is provided, how legal decisions are made, and how children are educated. This course will highlight several controversies in modern society in which psychological theories and research are influential. We will examine the original research that serves as the basis of arguments in these debates and critique how this research has been appropriated (or misappropriated) for larger purposes. Students can expect to leave the course with a deeper understanding about how research in social science is conducted, disseminated, and applied to societal questions. Students will also gain extensive practice expressing and debating their opinions about these issues.

## **Genetic Perspectives on the History of Humanity (Biology, History, Evolution)**

**Fall Semester 2013**

**4 credits**

**Prof. Amity Wilczek**

What are the characteristics that differentiate humans from our closest relatives? When did humans populate the different areas of the earth, and have these populations remained isolated? Who moves farther – men or women? These are all questions that can be addressed with genetic data and can be used to supplement archaeological and anthropological forms of evidence. Human genetics is also deeply shaped by ecology, which in the case of our species is intimately linked with cultural practices. We will discuss how cultural and environmental influences have shaped the divergence of human populations and what genetic data can tell us about how humans have adapted to the broad range of environments in which we live today. We will also discuss what genetic anomalies can tell us about human development and how this information can be used in the diagnosis, prevention and treatment of disease. In the second term, each student will be given the opportunity to explore and interpret his own genome through the use of SNP (single nucleotide polymorphism) chips, which provide a snapshot of personal genetic variation. What does it mean to be told that you are 4% Neanderthal, or that you have a 50% elevated risk of developing Parkinson's disease? How does one become an educated consumer/interpreter of such information? We will study and critique methods of genome-wide association and ancestry reconstruction as currently practiced in order to cultivate informed opinions regarding the interpretation and reporting of human genetic information.

## **History and Future of Infectious Disease (Biology, History, Health Policy)**

**Fall Semester 2013**

**4 Credits**

**Prof. Amity Wilczek**

Disease has played a major role in shaping the course of human history. Despite major advances in disease prevention and treatment in the last century, the Global Health Council estimates that 15 million deaths each year are caused by infectious disease. In this course, we will explore how the biology of infectious diseases affects disease transmission and treatment. We will also discuss how knowledge of disease biology influences public health decisions. What has driven the success – and failure – of public health efforts to contain or eradicate infectious agents? To what degree are successful disease control strategies influenced by ecological processes of the disease organisms, and how much by human behavior? How do treatment and prevention strategies for individuals differ from those concerned with populations as a whole, and why? How do animal reservoirs and vectors influence disease epidemics? While focusing on a suite of human diseases caused by viruses, bacteria and protozoa, we will cover basic principles of epidemiology, biology of micro-organisms, immune system function, vaccination strategies, and treatment approaches. Our readings will be drawn from contemporary and historical sources, including many selections from the primary scientific literature. We will also read contemporary accounts that document the challenges faced by public health workers.

## **ARTS**

### **Painting and Drawing - A Seminar in Vision (Fine Arts)**

**Fall Semester 2006**

**4 Credits**

**Prof. David Brewster**

Emphasis is placed on coherent expression based largely on the quality of seeing. Individual vision is cultivated and refined by rigorous contact with nature and a deepening personal connection with the sense of place, people, animals, objects, landscape, manual labor, and learning, which are unique to campus life. Though an intimate knowledge of nature is critical to the development of artistic clarity it should not be misunderstood as merely a model for static and exacting renderings. More importantly, it is a fundamental reminder that we, too, are nature. When we are challenged to wrestle with her reactive beauty it is also within ourselves that we must delve to obtain a sense of order, or in the case of unifying works of art, a visual authority. Students begin to create their vision through rigorous drawing direct from life, both figurative and landscape. Materials used to include vine charcoal, graphite, pastel and sepia ink. Painting will emerge naturally as it is experienced as drawing with a brush (materials: oil-based paint in three primary colors). A command of tone and value is established over a gradual experience of mixing color and through the use of the rich and varied color tonalities of distinctive, limited palettes. As the semester progresses, students unleash a complete vision with understanding and respect for the potential of a full palette of color.

### **Culinary Arts**

**Fall Semester 2006**

**2 Credits**

**Prof. Tom Hudgens**

The course aims to develop the skill of close attention in all kitchen endeavors, especially in the following areas: knife work, temperatures, stovetop cookery, salting/seasoning, roasting, and baking. Through demonstrations, recipes, talks, and hands-on meal preparation, the coursework will emphasize balance and variety in menu planning and knowledge of ingredients and their properties. Tom will emphasize balance of speed and thoroughness in performing kitchen tasks, overall kitchen safety and hygiene, and maintenance of cleanliness and organization during meal preparation. In addition to 2 meetings during the week for discussion, menu planning, cooking demonstrations and presentations, students will be responsible for

cooking the weekend meals, and individual cooking assignments to be completed after-hours in the boarding house.

### **Observational Drawing (Studio Arts)**

**Interim Summer Term 2009**

**2 Credits**

**Prof. Anna Hepler**

This is a basic drawing course that investigates the primary process of translating retinal impressions to a 2D surface. We explore different qualities of mark-making using blind contour, negative space, gesture, value and texture, and explore a range of materials such as charcoal, ink, and acrylic. Also integrated into this course is the construction of models, both from wire and cardboard, from which we begin to understand the physical structure of things, and also draw. By drawing movement, changing the scale of our drawings, and inviting random interventions into the drawing process, we short-circuit the rote ways in which we are programmed to make things. The world is truly abstract once we remove our learned responses to things. Observational Drawing is based on this premise.

### **Painting (Studio Arts)**

**Fall Semester 2007, 2008, 2009**

**4 Credits**

**Prof. Justin Kim**

An introductory painting course – students are given a thorough background in fundamental technical skills and formal issues, then build on these skills while exploring a range of subjects including the figure, still life, landscape, portrait, narrative, memory and abstraction. Class assignments emphasize an awareness of “process”—how you go about solving problems/making a picture – and what it says about you: your strengths and weaknesses, what you like and dislike, what interests you, etc. Individual and group critiques of students’ work will be held regularly. Students will use this information to inform other assignments, culminating in individual bodies of work to be designed and executed at the end of the semester.

### **Acting Workshop (Theater Arts, Drama)**

**Interim Summer Term 2011**

**2 Credits**

**Prof. Charles Grimes**

An introduction to acting, quickly defined for this occasion as “behaving truthfully in imagined circumstances,” this course will emphasize developing the actor’s instrument and instilling fundamental skills and techniques of acting as rooted in the Method. The course will make the student a more informed and perhaps empathetic observer of the acting experience. The course will also introduce the student to the rehearsal process culminating in a final performed scene. The class will ask the student to do physical, vocal, and theatre exercises and to work helpfully as a member of an ensemble. There will be at least a brief excursus into questions of acting theory and the ongoing debate over the Method and its successors and their roles in American acting and actor training. Topics and activities will include: character analysis; scene and play analysis; basic vocabulary of Method acting; principles of relaxation, bodily alignment, breathing and speaking for actors; theatre games and ensemble exercises; stage movements; and rehearsal techniques. **Texts include:** *Acting One* by Robert Cohen and *Audition* by Michael Shurtleff (in any edition). *An Actor Rehearses* is available for the Reserve Shelf.

### **Beginning Drawing (Art)**

**Interim Summer Term 2012**

**2 Credits**

**Prof. Anna Hepler**

This is a basic drawing course that investigates the primary process of translating retinal impressions to a 2D surface. We explore different qualities of mark-making using blind contour, contour, negative space, gesture, value and texture,

and explore a range of materials such as charcoal, ink, and acrylic. Also integrated into this course is the construction of models, both from wire and cardboard, from which we begin to understand the physical structure of things in order to draw more clearly. By drawing movement (such as human models), changing the scale of our drawings, and inviting random interventions into the drawing process, we short-circuit the rote ways in which we are programmed to make things. The world is truly abstract once we remove our learned responses to things – Beginning Drawing is based on this premise. **Texts include:** Lawrence Wechsler, *Seeing is Forgetting the Name of the Thing One Sees*; Lawrence Wechsler, *True to Life*; David Hockney, *Secret Knowledge*.

**Photography: an introduction through analog (“non-digital”) practice (Fine Art)  
Spring Semester 2013**

**4 credits**

**Bob Tyson**

In this course the student will give his attention to the visual through the process of making photographs using the 35mm and other camera formats and the concrete materials of film, darkroom chemistry, and photographic printing papers. The central purposes of the course may be characterized as:

- Mastery of the physical craft of analog camerawork and darkroom processes.
- Becoming acquainted with at least some historic or “canonical” photographs, and with artistically influential works in other media.
- Appreciation for one’s artistic influences and sources.
- Achievement of greater personal expressive power.

Throughout all phases of this course the instructor will return students’ attention to the visual, and to the concrete, tangible presence of the photograph. Despite or in addition to a deep respect for critical and philosophical discourse around artistic practice, the strong emphasis and prejudice in the arena of this course will remain as focus on what is seen, both as one moves in the world *with the camera*, and, more importantly still, as one arrives, prints in hand, to the moment of critical discussion and exhibition of one’s realized expressive work.

**Music People Places (Music)  
Interim Summer Semester 2013**

**4 Credits**

**James Falzone**

Description: This course will attempt to examine the essence, practice, and cultural repercussions of music. We will start by asking essential questions, building up from pure sound (and silence) to theoretical concepts of rhythm, pitch, and form. We will employ a non-sequential, genre-bending, multi-disciplinary, and global perspective in our study and use specific case studies from Western and non-Western traditions to help us understand how people and place affect music and our perceptions of it. Students will be asked to question assumptions they have about music and deconstruct what they believe they already know and enjoy. Equal emphasis will be put on the musicological and the performative and students will be asked to participate in both research and applied music making culminating in original compositions and research.

**Painting  
Fall Semester 2013  
4 Credits**

**Justin Kim**

An introductory painting course – students are given a thorough background in fundamental technical skills and formal issues, then build on these skills while exploring a range of subjects including the figure, still life, landscape, portrait, narrative, memory and abstraction. Class assignments emphasize an awareness of “process” – how you go about solving problems / making a picture – and what it says about you: your strengths and weaknesses, what you like and dislike, what interests you, etc. Individual and group critiques of students’ work will be held regularly. Students will use this information to inform other assignments, culminating in individual bodies of work to be designed and executed at the end of the semester. Subjects to

be explored: the figure, portrait, self-portrait, interior, landscape, still-life, narrative, memory, imagination, non-representational abstraction. There may be a brief field trip to Los Angeles to view collections at the Norton Simon and LA County Museums. Weekly homework assignments will average 6-8 hours per week.

## **PUBLIC SPEAKING**

### **Public Speaking**

**Fall & Spring Semesters 2006-2012**

**1 Credit**

**Profs. Justin Kim, David Neidorf, Leslie Smith, Katie Peterson, Padraic MacLeish, Kenneth Cardwell, Jennifer Rapp**

Public Speaking is one of two courses required for students at Deep Springs College and a vital part of an education dedicated to service. Across each semester, each student will give three speeches of a length not to exceed eight minutes at a weekly gathering of students and community members. Speeches will be graded on form, content, and delivery. Speech assignments vary by semester. As an example, from Fall 2008: "While speeches can take different forms, each student is asked to give at least one speech on some issue related to life at Deep Springs, and one speech that falls into the category of a "defense" speech, requiring the speaker to defend something under attack." Content can range from political discourse to personal contemplation but should be original and specific. Delivery and speaking style should at all times recognize that public speaking is directed towards an audience, and therefore an inherently generous activity that necessitates clarity, lucidity, and appropriate dynamism.

## **INDEPENDENT/DIRECTED STUDY**

### **Intermediate Greek: The Odyssey (Greek, Classics)**

**Spring Semester 2007**

**2 Credits**

**Advisor: Matthew Fox**

This course will continue intermediate Greek, introducing Homeric poetry via *The Odyssey*. In addition to learning the archaic and idiosyncratic forms of Homeric Greek that distinguish it from Attic, we will also focus on meter and scansion, orality and formulaic style, and discuss features of the heroic world as they arise in the text. We will meet once a week (1.5 hrs.).

### **The American West: Exploration and the Environment (History, Environmental Studies)**

**Fall Semester 2006**

**2 Credits**

**Advisor: F. Ross Peterson**

This course is a brief overview of the west from the perspective of either exploration or an understanding of the environment. It is based on intensive reading, discussion, short papers, book reviews, and a concluding paper. There is considerable discussion of individuals and how they changed the west. The impact of water, war, and the federal government is an important part of the course. How the west became a working laboratory for the environmental movement of the 1960's is an essential part of the reading and research. The relationship between the urban west and the mythic west is also an essential part of the course. Deep Springs College is located within a few hours of a national forest, four national parks, a national monument, two wilderness areas, BLM lands, and the Hoover Dam. It is very important to understand the role of the western history in this environment.

**Kafka (Literature)****Interim Summer Term 2006****2 credits****Advisor: Katie Peterson**

This course is a Directed Study designed to acquaint the student with the novels of Franz Kafka. Discussions and writing will focus on the first two novels, *Amerika* and *The Trial*, but the student will read *The Castle* as well as certain of Kafka's shorter writings, excerpts from the diaries, and a few "critical" works (one among them a novel by J.M. Coetzee). The main focus of discussion will be on determining the appropriate purpose and mode of (Kafka) criticism. To that end, we will ask, among others, the following questions: To what extent, and why or why not, are Kafka's characters psychologically realistic? What are the roles and limits of symbolism in Kafka's work? What is the role of allegory? To what extent does Kafka subvert the traditional categories of criticism? Readings in German; discussions and writing in English. Two papers required.

**Electricity and Magnetism (Physics)****Spring Semester 2007****4 Credits****Advisor: Sabrina Feldman****ADHD: An Examination (Psychology)****Fall Semester 2009****3 Credits****Advisor: Frances Chen**

This course will be structured around a series of seven research projects (each running from one to three weeks in length) and will culminate in a self-reflective, analytical paper (approximately ten pages). The papers will be accompanied by a short essay discussing the student's personal experiences with the subject. The topics to be covered: Historical Understandings, Symptoms and Diagnoses, Causes, The Neurology of ADHD, Treatments, "Is it a Disorder?", and Controversies. The class will meet once a week.

**Adam Smith: Ethics of Liberalism (Political Science)****Fall Semester 2009****4 Credits****Advisor: David Neidorf**

The directed study course consists of one meeting per week lasting at least one hour. Because class time is limited to one hour a week, most working hours for the course will take place in preparation for the sessions with the professor. The reading load will be comparable to other 4 Credit courses. The course is intended to offer the student an in-depth, close reading of Adam Smith's *The Theory of Moral Sentiments*. This primary text will be supplemented with secondary readings, and the advisor will assign two 5-7 page papers over the course of the semester.

**Ferdinand de Saussure's *Course in General Linguistics* (Linguistics)****Fall Semester 2009****2 Credits****Advisor: Stefan Sperling**

In this directed study, we will read, discuss, and reflect on Ferdinand de Saussure's *Course in General Linguistics*, a book that stands as a foundational text of the movement known as "structuralism." We will meet twice a week during Term 2. Each student will be responsible for bringing a set of questions to class and leading discussion once a week. In addition to weekly response papers, the final project for the course will involve a written digestion and examination of the thoughts and experiences initiated within the course.

### **Forms of Narrative (Creative Writing)**

**Fall Semester 2009**

**4 Credits**

**Advisor: Zack Sitter**

We envision this course as an exploration of the craft of fiction writing through both analyzing and writing fiction. By closely studying the techniques of several great fiction writers, and by applying these techniques to our own writing, sometimes in direct imitation of these authors, we will gain a deeper understanding of *how* fictions works and refine our ability to engage readers imaginatively. Weekly writing assignments, which may consist of both critical essays and imaginative fiction, will require students to describe, analyze, and deploy specific narrative techniques to achieve predetermined effects. Our weekly meetings will consist in part of work-shopping the imaginative writing students produce, one goal of which will be to gauge the effect of these stories on this specific audience. We will focus on short stories during Term 2 and novels during Term 3. The class will meet once a week for three hours. In addition, each student will write a 4-6 page paper on a topic to be determined in consultation with the advisor, due at the end of term.

### **Readings in the Philosophy of Language (Linguistics, Philosophy)**

**Fall Semester 2009**

**2 Credits**

**Advisor: Stefan Sperling**

In this independent study we will read, discuss, and reflect on readings in linguistics and the philosophy of language. We will begin by looking at the relationship between thought, language, and culture in the thought of Edward Sapir and Benjamin Whorf. We will then discuss criticism of what is known as the “Sapir-Whorf Hypothesis.” Next we will read articles by structuralist anthropologist Claude Lévi-Strauss, and by philosopher Ludwig Wittgenstein on the relationship between language and culture. We will meet twice a week during Term 3. Each student will be responsible for bringing a set of questions to class and for leading discussion once a week. In addition, each student will write a 4-6 page paper on a topic to be determined in consultation with the advisor, due at the end of term.

### **Contemporary American Poetry: Roethke, Winters, and the West Coast (Literature)**

**Spring Semester 2010**

**2 Credits**

**Advisor: Jennifer Rapp**

This directed study will explore following works *On Poetry and Craft*, and *Collected Poems* (Roethke); *In Defense of Reason* and *Collected Poems* (Winters); *In the Western Night* and *Star Dust* (Bidart); the collected poems of Edgar Bowers; James McMichael’s *The World at Large*; and W.S. Difiero’s *Chinese Apples*. Each class meeting will focus on one poet at a time in order to develop a depth of understanding of each poet. The class will reach a point where the poets have established a platform knowledge for the student and thus allow him to engage the larger picture of poetry, as a whole, through the above sequence. The student will write a 1-2 page paper as a means to provoke discussion in class. At the completion of the course, the student will write a 5-12 page paper on a topic covered in one or more of the books read for class. Class will meet once a week for approximately two hours.

### **Classical Chinese Poetry: Poem, Translation, and Criticism (Literature)**

**Spring Semester 2010**

**2 Credits**

**Advisor: Jennifer Rapp**

This course aims to provide the student with a richer understanding of Chinese poetry (mostly from the T’ang dynasty), including its criticism and history. There will be approximately 5+ hours of reading per week. From the readings, the student will select a poem to “translate,” and then write a 1-2 page paper detailing the process of translation in conjunction with the elements of translation from the readings presented. The student and advisor will meet for ~2 hours per week to discuss the readings, translation, and/or the short

paper. The final project will be a 10-15 page paper that focuses on a translational/literary topic of the student's choice.

### **James Joyce and the Intimate (Literature)**

**Spring Semester 2010**

**4 Credits**

**Advisor: Jennifer Rapp**

This independent study is designed around three works of James Joyce. Through a study of *Dubliners*, *A Portrait of the Artist as a Young Man*, and *Ulysses* the student hopes to craft a lens through which to view and understand the intimate in relations to the self, others and our environment. It is expected that as the course continues, new conceptual terrain will arise that will open up new areas of inquiry. The course will culminate in a 12-15 page paper, the content of which will be defined in conference with the advisor. The student will write a response paper for each class meeting that will set out concerns and questions which will form the parameters of the discussion for that week's class. The student and advisor will meet once a week from 6:30 to 8:00 every Tuesday.

### **Creative Writing and Wallace Stevens' Poetic Lineage (Literature, Creative Writing)**

**Spring Semester 2011**

**4 Credits**

**Advisor: Jonathan Thirkield**

This is a creative writing course that focuses on Wallace Stevens' poetics, particularly its formulation in his earlier work. The student will explore three major influences on his development—Keats, Shelley and Yeats—as well as the ripple effects of Stevens' work in the poetry of John Ashbery. We will track the aesthetic and stylistic dynamics in these works, both with a historical eye towards Wallace Stevens' poetry and an eye towards the student's own poetics. In addition to critical assignments, the student will maintain an ongoing creative writing project that builds its poetics in response to these readings. **Texts include:** Wallace Stevens' first three books and selections from his later work, John Ashbery's *Some Trees* and *Self-Portrait in a Convex Mirror*, poetry and prose selections from Keats, Shelley, and Yeats.

### **Advanced Island Biogeography (Biology)**

**Spring Semester 2011**

**4 Credits**

**Advisor: Amity Wilczek**

This class delves deeper into the theoretical aspects of island evolutionary biology and addresses the quantitative aspects of said theory in greater detail. This study revolves around a single **text:** *The Theory of Island Biogeography* by Robert H. MacArthur and Edward O. Wilson. A seminal work, this text outlines the importance of islands in evolutionary biology and develops much of the quantitative theory that remains relevant in the field today. Readings will also include articles responding to this text. Work for this course will consist of auditing Island Biology for the remainder of Term 4, reading the main text over the mid-semester break, and discussing with the instructor in Term 5 through weekly meetings. The project will be evaluated based on weekly assignments created at the instructor's discretion as well as a lecture on island biogeography that the student will deliver to the community at the end of the semester.

### **Introduction to Automotive Technology**

**Fall Semester 2010, Spring Semester 2011, Fall Semester 2011, Fall Semester 2012, Fall Semester 2013**

**1-4 Credits**

**Advisor: Padraic MacLeish**

This course will introduce students to the basic concepts needed to perform basic repairs and maintenance on a wide range of automobiles. The course will begin with proper safety precautions, use of hand and powered tools, and use of fasteners and materials. Systems that will be discussed include suspension and brakes, transmission, drivetrain, four wheel and all-wheel drive, engine and fuel delivery, and electrical systems. With



each system, we will study both old and new technology and use diagnostic and repair methods that are practical for a home mechanic. Basic concepts in physics will be explained as they apply to each system including mechanics, fluid flow, and electricity. The class will meet once each week for a 1.5 hour lecture/discussion. Each week a reading will be assigned covering material for the next class. After each classroom session, students will be assigned a graded lab to be completed independently during the week. Labs will be set up and available at the shop all week, should take approximately 1 to 1.5 hours, and assistance completing the work will be available as my time permits. Students will have an opportunity to perform lab work on ranch equipment or on their own vehicles as they prefer. In addition to labs, students will be graded on a practical midterm and written and practical final exams. Standards for performance on labs and exams will be clearly articulated beforehand. Students will be responsible for a relatively short reading and for taking the time to thoroughly understand the ideas presented in the labs. It is my hope that students completing this class will feel comfortable performing all basic maintenance on an automobile and will understand the concepts behind and basic forms of the systems that make a vehicle start, go, and stop.

### **Introductory Arabic (Arabic)**

**Spring Semester 2011 & Interim Summer Term 2011**

**5 Credits**

**Advisor: Adnan Husain**

This class introduces students to the Arabic language. It begins with a study of the Arabic alphabet, writing system, and sound system, using *Alif Baa*. It continues with simple grammar and basic vocabulary using *Al-Kitaab*. Skills of writing, listening, speaking, and reading are developed through lessons, oral and written exercises, and work with the course DVD. Periodic oral and written exams are used in assessment. **Texts include:** *Alif Baa, Al-Kitaab*.

### **Plato (Philosophy)**

**Spring Semester 2011**

**4 Credits**

**Advisor(s): Jennifer Rapp, Joel Schlosser**

This course is centered on Plato's *Republic* with the hope that this text might have significant impact on how the student thinks about the most fundamental issues he has come across while at Deep Springs. In Term Four, questions that have arisen in the past two Summer Seminars and the Freedom and the State course (e.g. how can a human being be free? what is justice? how can a society be constructed to best suit its citizens?) will be applied to the framework presented by *The Republic*. Through this application, a fuller understanding of possible responses to the questions of justice, freedom and statehood is hoped to be gained. This text will also carry over and continue the dialogue begun in Prof. Schlosser's class and present a challenging look onto the variety of ideas that arose from Rousseau, Kant, Hegel, Marx, de Tocqueville, and Arendt. With a shift of professor in term five will also come a shift in perspective. Approaching *The Republic* through ethical and figurative lenses that have been developed through past courses with Prof. Jennifer Rapp will seek to open up the richness of this foundational text and demand flexibility in reading. As Term Five will be entered with some level of comfort with the text, supplemental dialogues could be assigned by the instructor if they illuminate a specific node of inquiry that we come across. At the completion of this course the student will gain a diverse perspective on this text and an idea of how it provides commentary, compliment and challenge to two spheres of life: public, political existence; and private, intimate being. **Texts:** *The Republic*, various translations.

### **Introductory French (French)**

**Interim Summer Term 2011, Fall Semester 2011**

**2-4 Credits**

**Advisor: Kenneth Cardwell**

This course aims to introduce students to the French language using *course materials* from Yale University's *French In Action*. Students will watch twenty-six episodes of the program which will introduce basic concepts of French grammar and vocabulary. For each episode, students will complete the corresponding audio,

workbook, and textbook exercises (chapters one through twenty-six). In addition to reviewing concepts from the episodes, each chapter encourages the development of skills in both listening to and producing French. Students will be evaluated "Pass/Fail" on the basis of their completion of each chapter's exercises. **Text:** *French in Action*.

### **Modeling of Plant Development (Biology, Computer Science)**

**Interim Summer Term 2011**

**2 Credits**

**Advisor: Amity Wilczek**

Wilczek et al.'s 2010 paper, "Genetic and Physiological Bases for Phenological Responses to Current and Predicted Climates," described an approach for modeling how plants---in particular, *Arabidopsis thaliana*---respond to seasonal cues across different climates and from year to year. This model, derived from the modified photothermal unit (MPTU) calculations outlined in Wilczek et al. 2009, has been implemented in a computer model, *mptu*, written by Alex Cobb of the Singapore-MIT Alliance for Research and Technology. The project will involve the development of a new module for the *mptu* package that visualizes the sensitivity of this model to parameter perturbation. Proper visualizations may reveal *Arabidopsis*'s sensitivity to variations in its environmental conditions far more intuitively than a strictly numerical approach. **Texts** will include Wilczek et al. 2009 and 2010; "Numerical Recipes," Second Edition (Press et al.); and other biology, computer-science, and mathematics texts as appropriate.

### **Homeric Vocabulary (Classical Languages)**

**Term V, 2011**

**1 Credit**

**Advisor: Kenneth Cardwell**

The goal is to begin Homer with a study of his vocabulary by committing to memory all words appearing more than 50 times in the two epics. There will be three quizzes. Vocabulary will be put to use in translating 200 lines from the *Odyssey*.

### **Metal Sculpture (Studio Arts)**

**Fall Semester 2010**

**4 Credits**

**Advisor: Mark Dunn**

### **German Critique of Modernity (Philosophy)**

**Fall Semester 2009**

**4 Credits**

**Advisor: Stefan Sperling**

### **Kant's Critique of Pure Reason (Philosophy)**

**Spring Semester 2010**

**2 Credits**

**Advisor: David Neidorf**

### **Multivariable Calculus (Mathematics)**

**Fall Semester 2011**

**2 Credits**

**Advisor: Sam Laney**

Students will follow a comprehensive, accelerated, instructor-directed syllabus in multivariable calculus comparable to the first two-thirds of a semester-long course in this material. Students will meet twice a week outside of any assigned class period, to work cooperatively and interactively in solving problem sets, reviewing progress and understanding. Students and instructor will meet twice a week in a more formal class

setting, to view ancillary instructional material (video lectures), to resolve specific conceptual problems, and to probe understanding and aptitude. This directed study is designed to help students develop solid skills in self-education in advanced mathematics by combining theory and skills of multivariable calculus with some practical applications. The goal of the directed study is to a) provide a framework for students to develop skills with methods and operations in multivariable calculus, b) encourage students to develop a deeper intellectual appreciation of mathematical advances found in multivariable calculus, beyond their single-variable backgrounds, and c) force students to approach advanced mathematics in a way that requires them to learn from and to instruct each other. **Texts include:** Stewart, J.: Multivariable Calculus, 6e. MIT OpenCourseWare 18.02 video and ancillary material.

### **Marx (Philosophy, Economics)**

**Term 3, 2011**

**2 Credits**

**Advisor: Joel Schlosser**

This independent study will be a textual overview of the early and late writings of Karl Marx. Each week, 3-5 hours of material will be read in preparation for a weekly student meeting. These meetings will be ninety minutes long. In each meeting, students will discuss the text(s) at hand and work to assemble a collaborative analytic piece of writing no longer than four pages. Questions will also be formulated for a second weekly meeting students will have with the professor. **Texts include:** *The Marx-Engels Reader* (Tucker, ed.); *A Very Short Introduction to Marx* (Singer); *The Grundrisse* (Marx); *Capital* (Marx).

### **Heidegger: Politics and Philosophy (Political Science, Philosophy)**

**Fall Semester 2011**

**4 Credits**

**Prof. Joel Schlosser**

This course will focus on the philosophical thought of Martin Heidegger and its importance for our understanding of identity, history, nihilism, technology, and politics. Readings drawn from his entire corpus will include: the "Introduction" to *Being and Time*, "What is Metaphysics?", "The Self-Assertion of the German University," *An Introduction to Metaphysics*, "The Time of the World Picture," "European Nihilism," "The Overcoming of Metaphysics," "Letter on Humanism," "Building Dwelling Thinking," "Poetically Man Dwells," "The Question Concerning Technology," and his Spiegel interview, "Only a God Can Save Us." The course will consider but will not focus on Heidegger's own political involvements. It will be principally directed to an encounter with the profound meaning of his thinking for contemporary ethics and politics. **Texts include:** Martin Heidegger, *Basic Writings*; Martin Heidegger, *Introduction to Metaphysics*; Martin Heidegger, *Nietzsche*, vols. III and IV; Richard Wolin, ed. *The Heidegger Controversy: A Critical Reader*.

### **Directed Study in Attic Greek**

**Spring Semester 2012**

**5 Credits**

**Advisor: Brother Kenneth Cardwell**

The course proposes to introduce Plato's Greek to students with no previous acquaintance with Greek. The material covered will amount to about a year's worth of grammar, forms, and vocabulary in a typical lower division introductory course. The **text** chosen, Beetham's *Learning Greek with Plato*, takes students through the opening of Plato's *Meno* in small chunks leading up to the passages of "real" Greek by means of graduated exercises in textbook Greek. Class will meet once a week for review of exercises and translation of the *Meno*. A final project will require translating a section and comparing it to translations by others.

## **Independent Study in Geography**

**Spring Semester 2012**

**2 Credits**

**Advisor: Paul Starrs**

This course looks at the philosophical, historical, political and cultural origins of both professional and academic Geography. The goal is to gain familiarity with key concepts and ideas within the discipline, so as to eventually feel some confidence in reading/ evaluating the work of geographers and thinkers working in the social science and humanities realm. Because, however, Geography as a 21st century discipline still assumes a degree of familiarity with the physical landscape, this course will also briefly aim at understanding how the physical earth has itself evolved over the last two centuries, and how this relates to the cultural/historical evolution of humans. **Texts include:** David Harvey, Gunnar Olssen, DW Meinig, and Yi-Fu Tuan.

## **Reading *The Second Sex* (Feminism, Gender Studies)**

**Spring Semester 2012**

**4 Credits**

**Advisor: David Neidorf.**

Simone de Beauvoir's *The Second Sex* is a milestone work for the global feminist movement, as well as a brilliant work of phenomenology and ethics in its own right. Exposing the underlying structures that condition woman's existence, the book continues to offer up insights more than sixty years after its publication. The aim of the independent study is to continue the trajectory of the Feminism course offered Winter Semester 2011 through a close reading of this text, alongside selections from de Beauvoir's other philosophical work, *The Ethics of Ambiguity*, as well as other texts selected at the instructor and students' discretion. **Texts include:** *The Second Sex* and *The Ethics of Ambiguity* by Simone de Beauvoir, and other texts as appropriate.

## **Independent Study in Revolutionary Agrarian Thought (Environmental Studies, Political Philosophy, Economics)**

**Spring Semester 2012**

**4 Credits**

**Advisor: Brother Kenneth Cardwell**

Proceeding from the tradition of Jeffersonian agrarianism, Wendell Berry, Wes Jackson, and their followers call for a radical reassessment of the way we inhabit our respective places. These thinkers deal with the industrialization of agriculture as a crisis of culture, and turn to natural ecosystems as models of sustainable food systems. From the perspectives of deep ecology and bioregionalism can be extrapolated political philosophies that emphasize smallness of community and economy as the fulcrum points for a paradigmatic shift toward a sustainable culture. Ultimately at stake in these agrarian critiques of industrial civilization is the question of how we might become native to our places. Readings will range from the works of pioneer American ecologists to contemporary activists of the Slow Food movement and the Deep Green Resistance; the cumulative writing project will be an evaluation of these texts and their sociopolitical and ecological implications. **Texts include:** Wendell Berry, *The Unsettling of America*; Wes Jackson, *Becoming Native to This Place*; E.F. Schumacher, *Small is Beautiful*; Aldo Leopold, *A Sand County Almanac*; Liberty Hyde Bailey, *Holy Earth*.

## **Independent Study in Ranch Horsemanship (Activity Course)**

**Interim Summer Term 2012**

**2 Credits**

**Advisor: Janice Hunter**

This class is designed as an intensive practical introduction to skills associated with ranch work. This course is intended to give students a grounding for work environments outside of Deep Springs as well as to offer an opportunity for serious study of a physical subject. The learning structure of this class is flexible but is based on application--one to four hours of practice each day as well as inclusion on whatever projects come up at the lower ranch. Instruction is a combination of subject-specific manuals and oversight by the Ranch Manager. The course overview names general areas of study with the expectation that some will receive more attention and others less, depending on the work that goes on at the Lower Ranch and on the availability of the Ranch Manager. These areas include packing, shoeing, roping, reining. Work has also included sorting and general cow driving and management. Assessment is ongoing, by the Ranch Manager.

## **Independent Study in Spanish (Spanish)**

**Summer Interim Term 2012**

**2 Credits**

**Advisor: Jonathan DeWeese**

The **texts** for this beginning level Spanish class will be *Conbrio!* a basic beginning Spanish textbook, the Pimsleur *Spanish I* audio tapes, and *Barron's 501 Spanish Verbs* and *The Ultimate Spanish Review and Practice: Mastering Grammar for Confident Communication* by Ronni L. Gordon and David M. Stillman. The student will spend nine hours a week working through the first seven chapters of *Conbrio!* and the Gordon and Stillman text and listening to the Pimsleur audio tapes. In addition, the student will read *Harry Potter y la piedra filosofal* and interact with peers who are fluent in Spanish. Once a week, the student will meet with the instructor to converse in Spanish, review work, and adjust the workload to the needs of the student. The evaluative component of the course is fulfilled by a phone interview with a professor of Modern Languages in Spanish

## **Craftsmanship**

**Spring Semester 2013**

**2 Credits**

**Advisor: Adam Nyborg**

Craftsmanship is a reading survey and seminar discussions on the value of manual labor and the life of work in the trades. How do the trades fit into our culture? Do we esteem them appropriately? The practical component of this course is an introduction to basic carpentry and metal working skills and their application to basic maintenance and construction. **Texts include:** *Working* by Studs Terkel, *A Craft Reader*, and theory by Richard Sennet.

## ***Music Independent Studies:***

### **Music Theory (Music, Fine Arts)**

**Spring Semester 2010**

**4 Credits**

**Advisors: Dick Dawson & Bill Schuck**

For this particular student, this course revolves around four components: music theory, ear training, sight singing, and piano proficiency. The student will meet with one of the advisors for at least an hour and a half each week during which time they will review exercises (both performed and written) the student will master over the course of the preceding week. The student will work from *Harmony* by Walter Piston and *Music for Sight Singing* by Robert W. Ottman. There will be two tests to assess the student's progress: one half-way through the course and one at its completion.

**Dick Dawson** offered 1 and 2 credit independent studies in introductory, intermediate, and advanced piano, as well as jazz vocals, cello, violin, harp, harmonica, composition, and jazz drums.

**Byron Fry** offered 1, 2, and 4 credit independent studies in introductory, intermediate, and advanced guitar, as well as intermediate electric bass and music theory and composition.

### **Music Theory and Composition (Music, Fine Arts)**

**Spring Semester 2011**

**4 Credits**

**Advisor: Dick Dawson**

This class provides a multifaceted introduction to the related musical disciplines of theory, ear-training, and composition, suitable for experienced musicians with minimal to intermediate theoretical training. In addition to exercises and composition assignments, basic piano instruction throughout the course will ground theory in practice and improvisation. **Texts:** Theory and composition texts will include Jamini's *Harmony and Composition*, Piston's *Harmony*, and Gorow's *Hearing and Writing Music*. Ear-training exercises will include Bona's "Complete Method for Rhythmical Articulation," Danhauser's "Solfège des Solfèges," and Starer's "Rhythmic Training." Piano repertoire will include Bartók's "Mikrokosmos," J. S. Bach's "Clavier-Büchlein für Wilhelm Friedemann Bach," and the Bach chorales.

## **COURSES IN CHRONOLOGICAL ORDER, 2010 - 2013**

### **Courses Offered, 2010-2011 Academic year**

(Independent Studies/Directed Studies are listed after Term 6 courses)

#### **Term 1**

Nature & Politics Seminar (Interdisciplinary: Philosophy/Political Theory/English, 101) - Keally McBride, David Gutterman, James Martel, David Neidorf, John Zarobell

#### **Terms 2 & 3**

**Note: This year Composition instruction was carried out in association with courses in the disciplines.**

Voice of the Desert (Rhetoric/Composition, 101) – Kenneth Cardwell

Tolstoy & Kafka (Literature/Composition, 201) – Jennifer Rapp

Tragedy & Politics (Political Science/Philosophy/Classics/Social Science; and Composition, 101) – Joel Schlosser

Ethics Seminar: The Task of Seeing (Philosophy, 201) – Jennifer Rapp

Freedom & the State (Political Science/Philosophy, 201) – Joel Schlosser

People & Plants (Natural/Life Science/Plant Biology/Ecology/Environmental Science, 101) – Amity Wilczek

Introduction to Automotive Technology (Activity Course) –Padraic Macleish

War & Peace in the Congo (Political Science, 201) – Dan Fahey

Quantitative Reasoning (Natural Science/Mathematics/Statistics, 201) – Amity Wilczek

Painting (Fine Arts, 101) – Justin Kim

Piano (Music) – Dick Dawson

Public Speaking (Rhetoric, 101) – David Neidorf, Padraic MacLeish

#### **Terms 4 & 5**

Introduction to New Testament Greek (Classical Languages, 101) – Kenneth Cardwell

The Sonnet (Literature/Creative Writing, 201) – Jonathan Thirkield

The Natural History of Islands (Natural Science/Biology/Evolution/Ecology, 101) – Amity Wilczek

Ecology (Natural Science/Biology/Evolution/Ecology, 101) – Amity Wilczek

Political Theory After Marx (Political Science/Philosophy, 201) – Joel Schlosser

Justice Among Nations in Thucydides and Herodotus (Political Science/ Philosophy/ Classics, 201) – Joel Schlosser

Feminism (Sociology, 101) – David Neidorf

Sacred Sources & Religious Movement (Religious Studies, 201) – Jennifer Rapp

The Senses, The Passions, & Being in the World (Philosophy, 101) – Jennifer Rapp

Public Speaking (Rhetoric, 101) – Padraic MacLeish, Kenneth Cardwell

#### **Term 6**

Acting Workshop (Theater Arts, 101) – Charles Grimes

Anthropology (Anthropology, 101) – Erik Mueggler

Islam & Social Science: The World & Thought of Ibn Khaldun (Middle Eastern History/Religion Studies/Islamic Studies/Historical Sociology, 201) – Adnan Husain

### **Directed and Independent Study classes:**

Directed Study in Creative Writing and Wallace Stevens' Poetic Lineage (Literature/Creative Writing, 201)  
Independent Study in Advanced Island Biogeography (Biology, 297)  
Independent Study in Auto Mechanics (Activity Course)  
Independent Study in Homeric Vocabulary (Classical Languages, 197)  
Independent Study in Introductory Arabic (Arabic, 197)  
Independent Study in Introductory French (French, 197)  
Independent Study in Metal Sculpture (Studio Arts, 197)  
Independent Study in Music Theory & Composition (Music, 297)  
Independent Study in Plato's Republic (Philosophy, 297)  
Independent Study in Modeling of Plant Development (Biology/Computer Science, 197)

### **Courses Offered, 2011-2012 Academic Year**

(Independent Studies/Directed Studies are listed after Term 6 courses)

#### **Term 1**

Questions of Ethics: Genealogy of the Divine (Humanities, 101) – David Arndt, Julie Park

#### **Terms 2 & 3**

Art and Politics in Twentieth-Century China (Art History, Asian Studies, 201) – De-nin Lee  
Differential Calculus (Mathematics, 101) – Sam Laney  
Hegel and the Politics of Recognition (Political Science, Philosophy, 201) – Joel Schlosser  
History and Future of Infectious Disease (Biology, Evolution, Medicine, Public Health, Ecology, 101) – Amity Wilczek  
History of Geometrical Optics (History of Science, Philosophy of Science, Rhetoric of Science, 101) – Brother Kenneth Cardwell  
Introduction to Automotive Technology (Activity Course) – Padraic MacLeish  
Liberalism and its Discontents (Political Science, Philosophy, 201) – Joel Schlosser  
Literature Seminar: Imagined Women (Literature, 201) – Jennifer Rapp  
Mathematical Modeling of Populations (Mathematics, Applied Mathematics, Ecology, 201) – Amity Wilczek  
Plato Seminar (Philosophy, 201) – Jennifer Rapp  
Public Speaking (Rhetoric, 101) – David Neidorf, Jennifer Rapp)

#### **Terms 4 & 5**

Comparative Literature: Odyssey and Ulysses (Literature, Comparative Literature, 101) – Kenneth Cardwell  
Euclidean and Non-Euclidean Geometry (Mathematics, Deductive Reasoning, 201) – David Neidorf  
Evolution of Conflict and Cooperation (Biology, Evolution, Ecology, Genetics, Behavior, 101) – Amity Wilczek  
Foundations in Biochemistry (Chemistry, Biology, 101) – Max Greenfield  
Future of Democracy (Political Science, Sociology, 201) – Joel Schlosser  
Life on the Edge: Field Biology of Joshua Trees (Biology, Ecology, Science Research Experience, Conservation, Geography, 201) – Amity Wilczek  
Modes of Black Thought (Religion, Politics, Literature, 201) – Jennifer Rapp  
On Making (Philosophy, Literature, Art, Architecture, Ethics, 201) – Jennifer Rapp



On The Human Condition: Arendt and Her Interlocutors (Philosophy, Political Science, 201) – Joel Schlosser  
Shakespeare's Problem Plays (Literature, 201) – Patrick Gray  
Public Speaking (Rhetoric, 101) – David Neidorf, Jennifer Rapp)

## **Term 6**

Beginning Drawing (Art, 101) – Anna Hepler  
Introduction to Geology (Natural Sciences, 101) – Jack Holt  
Social Structure and Personality (Sociology, 201) – Melvin Kohn

### **Directed and Independent Study classes:**

Directed Study in Attic Greek (Language, Philosophy, 197/297) – Kenneth Cardwell  
Directed Study in Multivariable Calculus (Mathematics, 197) – Sam Laney  
Independent Study in Agrarian Thought (Political Ecology, Environmental Studies, 197) – Kenneth Cardwell  
Independent Study in Arc Welding (Welding, Activity) – Mark Dunn  
Independent Study in Basic French (French, 197) – Kenneth Cardwell  
Independent Study in Creative Exploration of Ancient Greek Cosmology, Cosmogony, and Metaphysics (Philosophy, Creative Writing, 197) – David Neidorf  
Independent Study in Geography (Geography, Political Theory, 197) – Paul Starrs  
Independent Study in Heidegger (Political Science, Philosophy, 297) – Joel Schlosser  
Independent Study in Martin Buber (Philosophy, Theology, 297) – David Neidorf  
Independent Study in Marx (Philosophy, Economics, 197) – Joel Schlosser  
Independent Study in Ranch Horsemanship (Activity Course) – Janice Hunter  
Independent Study in Reading *The Second Sex* (Feminist Studies, Gender Studies, 197) – David Neidorf  
Independent Study in Revolutionary Agrarian Thought (Political Ecology, Environmental Studies, 197) – Kenneth Cardwell  
Independent Study in Spanish (Spanish, 197) – Jonathan DeWeese

### **Courses Offered, 2012-2013 Academic Year**

(Independent Studies/Directed Studies are listed after Term 6 courses)

## **Term 1**

Foundings and Refoundings: Tradition, Memory, and Political Identity (Political Science, Philosophy, History, 201) – Richard Mahon, Joel Schlosser

## **Terms 2 & 3**

Proofs from the Book – Richard Dore  
Introduction to Auto Mechanics - Padraic MacLeish  
Public Policy in an Uncertain World - Ron Mortensen  
Cruelty—A Consideration - Brighde Mullins  
Aristotle's Ethics - Jennifer Rapp & David Neidorf  
Remembrance, Forgetting & the Places Between – Jennifer Rapp  
People and Plants - Amity Wilczek  
The Divided Self: Genes in Conflict – Amity Wilczek  
Rhetoric Then and Now - Brother Kenneth Cardwell

### **Terms 4 & 5**

Healthy Skepticism – Gil Welch

Introduction to Analog Photography – Bob

Homer's *Odyssey* and Joyce's *Ulysses* – Brother Kenneth Cardwell

Freedom and the State in Modern Political Theory – Joel Alden Schlosser

Antigone: Feminism, Tragedy, Politics – Joel Alden Schlosser

Being a Body – Jennifer Rapp

The Varieties of Religious Experience – Jennifer Rapp

Quantitative Reasoning in Science – Amity Wilczek

Sustainability in Ranching Operations in the High Desert – Amity Wilczek, Janice  
Hunter, Rob Pearce

### **Term 6**

Music, People, and Places – James Falzone

Political Theory After Marx: Critical Theory Past and Present - Joel Alden Schlosser

Current Debates in Psychology – Frances S. Chen

### **Directed and Independent Study classes:**

Calculus and its Application (DS) – Amity Wilczek

Craftsmanship (IS)

Attic Greek

Kant

Music (DS) – Dick Dawson

### **Courses Offered, 2013-2014 Academic Year**

#### **Term 1**

Aesthetics, Ethics, and Community – Katie Peterson and David Neidorf (course instructors);  
Thomas Miller and Julian Petri (writing instructors)

#### **Terms 2 & 3**

Introduction to Auto Mechanics - Padraic MacLeish

This Essay Could Change Your Life: Advanced Creative Writing – Nathan Deuel

Domination, Oppression, and the Arts of Resistance - Joel Alden Schlosser

Herodotus, Storytelling, and the Politics of History- Joel Alden Schlosser

Hermeneutics of Esoteric Texts - Kenneth Cardwell, FSC

Painting – Justin Kim

Love and Destruction –Jennifer Rapp

The Poetics of Presence & the Fugitive Sacred – Jennifer Rapp

### **Independent and Directed Studies:**

Writing Our World: A directed study in the creative nonfiction essay (English, Writing)

The Absurd, The Insane, and the All-Too-Real: A directed study in writing short fiction  
(English, Writing)

## **TRUSTEES AND ACADEMIC STAFF**

### **TRUSTEES OF DEEP SPRINGS**

*Dave Hitz* DS80, Chairman

Founder and Executive Vice President, Network Appliance (Sunnyvale, CA)

*James Bartolome*

Professor, UC Berkeley (Berkeley, CA)

*Sally Carlson*

Managing Partner, Terra Search Partners (Marin, CA)

*Kinck Hoekstra* DS82

Professor, UC Berkeley (Berkeley, CA)

*Tom Hudnut*

Director, Harvard-Westlake School (Los Angeles, CA)

*Alan Kaufmann* DS67

Veterinarian (Kula, HI)

*Michael Kearney* DS69

Software Consultant (Littleton, MA)

*Erik A. Mueggler* DS80

Professor, University of Michigan (Ann Arbor, MI)

*Ross Peterson*

Former Deep Springs President, Professor, Utah State University (Logan, UT)

*Christian Vleck* DS13

Student Trustee

*Frank H. Wu*

Chancellor, UC Hastings College of the Law (San Francisco, CA)

## **ADMINISTRATION**

### **Kenneth William Cardwell, Philosophy, Theology, Geology**

B.A. St. Mary's College of California, B.A. University of Oxford, Ph.D. University of California, Berkeley  
Teacher, Cathedral High School, 1971-1975  
Lecturer, Saint Mary's College of California, 1977-1983  
Assistant Professor, Saint Mary's College of California, 1983-1990  
Associate Professor, Saint Mary's College of California, 1990-1999  
Professor, Saint Mary's College of California, 1999-Present  
Visiting Professor, Bethlehem University, 1999-2002  
Director, St. Mary's College of California, 2002-2007  
Short Term Geology Professor, Deep Springs College, 2010  
Professor, Deep Springs College, 2010 - present  
Dean, Deep Springs College, 2011- present

### **Justin Kim, Fine Arts, Art History**

B.A. Yale University, M.F.A. The American University  
Lecturer, Dartmouth College, 2003  
Visiting Lecturer, Yale University, 1998, 2004  
Founder, Oxbow Gallery, 2004  
Short Term Fine Arts Professor, Deep Spring College, 1997, 1999, 2001, 2006, 2013  
Visiting Fine Arts Professor, Deep Springs College 2007-2008  
Dean, Deep Springs College, 2008-2010

### **David Neidorf, Philosophy**

B.A. The New School for Social Research, M.A. Saint John's College, M.A. Committee on Social Thought, the University of Chicago  
Junior Faculty Member, Shimer College, 1989-1990  
Tutor, The Integral Program, St. Mary's College of California, 1991-2001  
Senior Research Fellow, Center of Liberal Arts, 2002  
Director, Integrated Studies Program, Middlebury College, 2003-2005  
Dean, Deep Springs College, 2005-2008  
President, Deep Springs College, 2008-Present

## **FACULTY (2007 – PRESENT)**

### **Tamar Abramov, Comparative Literature**

B.A. Hebrew University, Visiting Scholar Freie Universität Berlin, A.M., Ph.D. Harvard University  
Professor, University of Minnesota 2008-2009  
Visiting Professor, Deep Springs College, Summer 2010

### **William H. Allen, Constitutional Law**

Deep Springs College, A.B. Stanford University, LL.B. Stanford University Law School  
Chief Law Clerk, Chief Justice Earl Warren, 1956-57  
Associate, Covington & Burling, 1957-1964  
Partner, Covington & Burling, 1964-1992  
Acting Professor of Law, Stanford Law School, 1979  
Adjunct Professor of Law, Howard Law School, 1981-1983  
Lecturer in Law, George Mason Law School, 1983-1986  
Practitioner in Residence, Cornell Law School, 1992  
Short Term Professor, Deep Springs College, 1973, 1996, 2007, 2008

### **David de Kanter Arndt, Comparative Literature**

B.A. Yale University, M.A., Ph.D. University of California, Irvine  
Assistant Professor, Deep Springs College, 1999-2005  
Visiting Assistant Professor, Bilkent University, 2005-2010  
Assistant Professor, Kutztown University, 2010-Present  
Visiting Professor, Deep Springs College, Summer 2011

### **David Brewster, Fine Arts**

B.F.A. Maryland Institute College of Art, M.F.A. University of Pennsylvania  
Adjunct Professor, University of Maryland, 1989  
Art Instructor, Kimberton Waldorf School, 1989-1993  
Adjunct Professor, Community College of Philadelphia, 1991-1994  
Art Instructor, Pomfret School, 1995-2000  
Adjunct Professor, Community College of Vermont, 2002-ongoing  
Artist-in-Residence, Short Term Drawing and Painting Professor, Deep Springs College, 2003  
Art Instructor, Deerfield Academy, 2003-2005  
Short Term Professor, Deep Springs College, 2006

### **Jon Calame, Political Science**

B.A. Yale University, M.S. Columbia University School of Architecture, Planning, and Preservation  
“Mostar 2004” Summer Workshops for Postwar Planning and Reconstruction, 1994-2004  
Adjunct Professor, Roger Williams College & Maine College of Art, 2003-2006  
Visiting Professor, Deep Springs College, Summer 2009

### **Frances S. Chen, Psychology**

B.A. Harvard University, M.A. Stanford University, Ph.D. Stanford University  
Teaching Assistant, Stanford University, 2005-2007  
Co-Instructor, Stanford University, 2008  
Guest Lecturer, Stanford University, 2008  
Short Term Professor, Deep Springs College, 2009  
Instructor and Guest Lecturer, University of Freiburg, Germany, 2010-2013  
Short Term Professor, Deep Springs College, 2013

**Ashlynn d'Harcourt, Cognitive Neuroscience**

B.A., M.A., Ph.D. University of Texas at Austin

Lecturer, Texas State University, 2003-2005

Lecturer, University of California, Santa Cruz and Berkeley, 2005-2006

Short Term Professor, Deep Springs College, 2007

**Noah Dauber, Social Science**

B.A., M.A., Ph.D., Harvard University

Lecturer in Social Studies, Harvard University, 2006-Present

Short Term Professor, Deep Springs College, 2006, 2008

**Dick Dawson, Piano, Violin, Cello, Bass, Harp, Jazz Vocals, Music Theory/Composition**

Music Teacher, Deep Springs College, Present

**Richard Dore, Mathematics**

B.S., M.S. Carnegie Mellon University, Ph.D. University of California, Berkeley

Visiting Instructor, Deep Springs College, Fall 2012

**Robert Drewell, Biology**

B.Sc. King's College, University of London, Ph.D. King's College, University of Cambridge

Assistant Professor, University of Nevada, Reno, 2004

Assistant Professor, Harvey Mudd College, 2006

Visiting Professor, Deep Springs College, Summer 2010

**Dan Fahey, Political Ecology**

B.A. University of Notre Dame, Graduate of Surface Warfare Officer's School (U.S. Navy), M.A. Tufts

University, Ph.D. University of California, Berkeley

Lecturer, San Francisco State University, 2002-2003

Graduate Student Instructor, University of California, Berkeley, 2009

Short Term Professor, Deep Springs College, Fall 2010

**James Falzone, Music**

B.A. Northern Illinois University, M.A. New England Conservatory of Music

Instructor, North Central College, 2002-2008

Lecturer, Columbia College Chicago, 2008-Present

Short Term Instructor, Deep Springs College, 2013

**Bruce Fleming, Comparative Literature**

B.A. Haverford College, M.A. University of Chicago, Ph.D. Vanderbilt University

Lecturer, University of Freiburg, 1983-1985

Fulbright Lecturer/Professor, National University of Rwanda, 1985-1987

Professor, United States Naval Academy, 1987-present

Short Term Professor, Deep Springs College, 2008

**Darren Frey, Religious Studies, Philosophy of Religion**

B.A. Evangel University, M. Phil. University of Edinburgh, M.T.S. Harvard Divinity School

Adjunct Instructor, Emerson College, 2004-2005

Visiting Graduate Student, Harvard University 2006

Short Term Professor, Deep Springs College, 2009

**Byron Fry, Guitar, Music Theory and Composition**

Professional Musician, Guitarist, Composer/Arranger based in Bishop, CA  
Professor/Instructor, Deep Springs College 2004-2008

**Gary H. Gossen, Anthropology**

B.A. University of Kansas, M.A., Ph.D. Harvard University  
Assistant Professor, University of California Santa Cruz, 1970-1974  
Associate Professor, University of California Santa Cruz, 1974-79  
Associate Professor, University at Albany, SUNY, 1979-1983  
Professor, University at Albany, SUNY, 1983-1996  
Distinguished Teaching Professor, University at Albany, SUNY, 1996-1999, Retired September, 1999  
Dean and Julian H. Steward Chair in Social Sciences, Deep Springs College 2001-2005  
Short Term Professor, Deep Springs College, 2007

**Patrick Gray, English Literature**

B.A., University of North Carolina at Chapel Hill  
M.St., M. Litt, University of Oxford  
M.A., M. Phil., Ph. D. Yale University  
Lecturer, Providence College, 2009-2011  
Short Term Professor, Deep Springs College, 2012

**Mark Greenberg, Philosophy**

B.A., The Johns Hopkins University, J.D. University of California Berkeley, B.Phil. Oxford University, D. Phil Oxford University  
Assistant Professor, Princeton University, 2000-2004  
Assistant Professor (Philosophy), University of California Los Angeles, 2004-Present  
Acting Professor (Law), University of California Los Angeles, 2004-2008  
Professor (Law), University of California Los Angeles, 2008-Present  
Short Term Professor, Deep Springs College, 2008

**Max Greenfeld, Chemical Engineering**

B.S. University of Washington, Ph.D. Stanford University  
Short Term Professor, Deep Springs College, 2012

**Charles Grimes, Theater, Literature**

B.A. Massachusetts Institute of Technology, M.A. Villanova University, Ph.D. New York University  
Teaching Assistant, New York University, 1989, 1992  
Instructor, National Theater Institute, 1989  
Instructor, Brooklyn College, 1992-1996  
Instructor, Tisch School of the Arts, 1996  
Instructor, Pace University, 1995-1998  
Lecturer, University of Missouri-Rolla, 1991-2001  
Assistant Professor, Saint Leo University, 2001-2007  
Lecturer, University of North Carolina Wilmington, 2007-Present  
Short Term Professor, Deep Springs College, 2010, 2011

**David Gutterman, Political Theory**

B.A., M.A. Duke University, Ph.D. Rutgers University  
Instructor, Rutgers University 1994-2000  
Visiting Assistant Professor, Willamette University, 2000-2003  
Assistant Professor, Linfield College, 2003-2007

Assistant Professor, Willamette University, 2007-2010  
Associate Professor, Willamette University, 2010-present  
Visiting Professor, Deep Springs College, Summer 2010

**Victoria Häggblom, Modern Scandinavian Literature, Creative Writing**

B.A. Humboldt State University, MFA Columbia University  
Adjunct Professor of English, Johnson and Wales University, 2003  
Assistant Director, Women Poets at Barnard, English Department at Barnard College, 1998-2000  
Short Term Professor, Deep Springs College, 2008

**Phil Hanawalt, Genetics**

Deep Springs College, B.A. Oberlin College, M.S., Ph.D. Yale University  
Professor, Stanford University, 1970-present  
The Dr. Morris Herzstein Professorship in Biology, Stanford University, 2008-present  
Visiting Professor, Deep Springs College, Term 3 2009

**Christopher Haydock, Physics, Calculus**

B.A. Prescott College, Ph.D. University of Massachusetts Amherst  
Teaching Associate, University of Massachusetts Amherst, 1974-1982  
Professional Associate, Mayo Clinic, 1993-1999  
Facilitator, Rochester Diversity Council, 2002-2004  
Short Term Professor, Deep Springs College, 2009

**John Hays, Genetics**

Deep Springs College, Ph.D. University of California San Diego  
Professor, Oregon State University, present  
Visiting Professor, Deep Springs College, Term 3 2009

**Anna Hepler, Fine Arts**

B.A. Oberlin College, M.F.A. University of Wisconsin-Madison  
Adjunct Faculty, Oregon College of Art and Craft, 1997  
Visiting Assistant Professor, Whitman College, 1997-1999  
Adjunct Assistant Professor, Maine College of Art, 2002-2003  
Graduate Advisor, Maine College of Art, 2003-2006  
Graduate Advisor, Vermont College, 2004-2008  
Visiting Assistant Professor, Bowdoin College, 2003-2009  
Visiting Professor, Deep Springs College, Summer 2009, 2012

**Kinch Hoekstra, Philosophy**

Deep Springs College, B.A. Brown University, D.Phil, Oxford University  
College Lecturer in Classical Philosophy, New College and Jesus College, Oxford, 1994-5  
Leveson Gower Fellow and Tutor in Ancient and Modern Philosophy, Balliol College, Oxford, 1996-2007  
Lecturer in Philosophy, University of Oxford, 1998-2007  
Assistant Professor of Political Science and Law, University of California, Berkeley, 2007-Present  
Short Term Professor, Deep Springs College, 1991-1994 2005, 2008

**John W. "Jack" Holt,**

B.S. Rice University, M.S., Ph.D. California Institute of Technology  
Member of Technical Staff, Jet Propulsion Laboratory, 1988-1990  
Caltech Postdoctoral Scholar at JPL, 1997-1998  
Research Scientist/Associate V, Institute for Geophysics, University of Texas, 1998-2000  
Research Associate, Institute for Geophysics, University of Texas at Austin, 2000-2006



Herbert J. Reich Professor of Natural Sciences, Deep Springs College, 2003  
Visiting Scholar, University of Paris, Orsay, 2004  
Visiting Professor, Deep Springs College, 2007  
Lecturer, Department of Geological Sciences, University of Texas at Austin, 2008, 2011-2012  
Research Scientist, Institute for Geophysics, University of Texas at Austin, 2006- present  
Research Associate Professor, Jackson School of Geosciences, University of Texas at Austin, 2012-present  
Visiting Professor, Deep Springs College, Summer 2012

### **Adnan Husain, History**

A.A. Deep Springs College, B.A., M.A., Ph.D. University of California Berkeley  
Visiting History Professor, Deep Springs College, 1996-1997  
Associate Professor, New York University, 1998-2006  
Professor, Queens College, 2006-Present  
Short Term Professor, Deep Springs College, 2007, 2011

### **Steve Jessup, Biology and Math**

B.S. University of Maryland, Ph.D. University of Michigan  
Lecturer/Teaching Fellow, University of Michigan, 1986-1990  
Lecturer & Instructor, University of California, Berkeley, 1996-1997  
Lecturer, Diablo Valley College, 1996  
Professor, Southern Oregon University, 1997-present  
Short Term Professor, Deep Springs College, Fall 2008

### **Melvin L. Kohn, Sociology, Psychology**

B.A., Ph.D., Cornell University  
Research Fellow, Social Science Research Council, 1951-1952  
Research Sociologist, National Institute of Mental Health, 1952-1960  
Chief, Laboratory of Socio-environmental Studies, National Institute of Mental Health, 1960-1985  
Professor of Sociology, Johns Hopkins University, 1985-2012  
Chair, Department of Sociology, Johns Hopkins University, 1996-1999  
William D. and Robin Mayer Distinguished Professor, School of Arts and Sciences, Johns Hopkins University, 2009-2012  
Visiting Professor, Deep Springs College, Summer 2012  
Professor Emeritus, and Professor of the Academy at Johns Hopkins University, 2012-Present

### **Sam Laney, Mathematics, Computer Science**

Deep Springs College, B.A. Cornell University, M.S. Oregon State University  
Graduate Research Assistant, University of Maine 2000-2002  
Graduate Research Assistant, Oregon State University, 1997-2000, 2003-2004  
Ocean Life Institute Postdoctoral Scholar, Woods Hole Oceanographic Institution, 2006-2008  
Postdoctoral Investigator, Woods Hole Oceanographic Institution, 2006-Present  
Short Term Professor, Deep Springs College, 2007, 2011

### **De-nin Deanna Lee, Art History**

B.A. University of California, Berkeley, M.A. Williams College Graduate Program in the History of Art, Ph.D. Stanford University  
Assistant Professor, Bowdoin College, 2003-present  
Short Term Professor, Deep Springs College, 2011

### **Doug Lummis, Political Science**

B.A., M.A., Ph.D. University of California Berkeley  
Lecturer, Tsuda College (Tokyo), 1970-71

Associate Professor, Western Washington University, 1973-1975  
Full-Time Lecturer, Tsuda College, 1975-1980  
Professor, Tsuda College, 1980-2000  
Short Term Professor, Deep Springs College 1972, 2007

**Jeff Lustig, Political Philosophy, American History**

B.A., M.A., Ph.D. University of California Berkeley  
Lecturer, University of California Berkeley, 1975-1981  
Acting Assistant Professor, Humboldt State University, 1982-1985  
Acting Assistant Professor, University of California Riverside, 1985-1986  
Visiting Scholar, University of California Berkeley, 1986-1987  
Professor, California State University Sacramento, 1990-Present  
Short Term Political Science Professor, Deep Springs College, intermittently 1970-1983, 2007

**Richard (Gibb) Mahon, Political Science & History**

A.A. West Valley College, B.A., Ph.D. University of California, Santa Cruz  
Professor, Deep Springs College, Spring 1990  
Lecturer, U.C. Santa Cruz, 1991-1997  
Adjunct Faculty, West Valley College, 1991-1997  
Adjunct Faculty, Cabrillo College, 1994-Present  
Professor of Humanities, Riverside Community College, 1998-Present  
Visiting Professor, Deep Springs College, Summer 2009, 2012

**James Martel, Political Theory**

B.A. Williams College, M.A., Ph.D. University of California at Berkeley  
Visiting Professor, Deep Springs College, Summer 1999  
Visiting Assistant Professor, Amherst College, 1997-2000  
Visiting Assistant Professor, U.C. Berkeley 2000-2002  
Associate Professor, San Francisco State University, 2002-present  
Department Chair, Political Science, San Francisco State University, 2007-Present  
Visiting Professor, Deep Springs College, Summer 2010

**Keally McBride, Political Theory**

B.A. Mount Holyoke College, M.A., Ph.D. University of California at Berkeley  
Visiting Assistant Professor, Tulane University 2000-2001  
Visiting Assistant Professor, Temple University, 2002-2005  
Assistant Professor, 2007-present University of San Francisco  
Visiting Professor, Deep Springs College Summer 2010

**Ron Mortenson, International Relations**

B.S. Political Science, B.S. Economics, University of Utah,  
M.A. University of Oklahoma, Ph.D. University of Utah  
Assistant Professor, St. Mary's College, Winona, Minnesota, 1976-1977  
Faculty, United States Foreign Service Institute, 1996-1997  
Visiting Professor, Deep Springs College, Summer 2010, Fall 2012

**Erik Mueggler, Anthropology**

B.A. Cornell University, M.A. The Johns Hopkins University  
Ph.D. The Johns Hopkins University  
Assistant Professor, University of Michigan, 1996-2002  
Associate Professor, University of Michigan, 2002-2011  
Professor, University of Michigan, 2011 – Present

**Bridget Mullins, Humanities**

B.A. University of Nevada, Las Vegas, M.F.A. Yale University, M.F.A. University of Iowa Writer's Workshop  
Associate Professor, San Francisco University, 1994-2002  
Associate Professor, Brown University, 2004-2006  
Lecturer, Director of Creative Writing, Harvard University, 2002-2006  
Faculty, Queens University Low Residency Program, 2006-Present  
Director, California Institute of the Arts, 2006-2008  
Professor, University of California, Santa Barbara, 2009-Present  
Professor, University of Southern California, 2010-Present  
Visiting Professor, Deep Springs College, Fall 2012

**Julie C. Park, Humanities**

B.A., M.A., and Ph.D. in Comparative Literature, University of California, Irvine  
Assistant Professor, Deep Springs College 2000-2005  
Visiting Assistant Professor, Bilkent University 2005-2010  
Visiting Professor, Deep Springs College, Summer 2011  
Visiting Assistant Professor, Centre College, 2011-present

**Bianca Perla, Ecology**

B.S. Stanford University, M.S. Northern Arizona University, Ph.D. University of Washington  
Conservation Biologist Researcher, Grand Canyon Wildlands Council, 2001-2003  
Short Term Professor, Deep Springs College, 2008

**Katie Peterson, English Literature, Creative Writing, Poetry**

B.A. Stanford University, Ph.D. Harvard University  
Short Term Literature Professor and Poet-in-Residence, Deep Springs College 2003, 2006, 2007, 2013  
Robert B. Aird Chair in the Humanities and Poet-in-Residence, Deep Springs College, 2007-2009  
Evelyn Green Davis Fellow, Radcliffe Institute for Advanced Study, 2009-2010  
Professor, Bennington College, 2010-2012  
Professor, Tufts University, 2012-Present

**Martin Quigley, Ecology**

Deep Springs College, B.A. Cornell University, M.S. Utah State University, Ph.D. Louisiana State University  
T.A., Louisiana State University, 1992-1994  
Course Coordinator, Duke University's Program in Costa Rica, 1995-1996  
Assistant Professor, Eastern Illinois University, 1995-1998  
Assistant Professor, The Ohio State University, 1998-2004  
Short Term Professor, Deep Springs College, Interim Summer Term 2009

**Jennifer Rapp, Philosophy, Religious Studies**

B.A. Stanford University, M.A. University of Chicago, Ph.D. Stanford University  
Lecturer, Universitas Mahaputra Muhammad Yamin, 1994-1996  
Teaching Assistant, Stanford University, University of Chicago, 1999-2001  
Lecturer, Stanford University, 2005  
Instructor, Stanford University, 2006-2009  
Guest Lecturer, Stanford University, 2007  
Lecturer, Instructor, Stanford University, 2009  
Professor, Deep Springs College, 2009 - present

**Bill Schuck, Piano, Violin, Cello, Bass, Harp, Jazz Vocals, Music Theory/Composition**

Conservatory of Music- Pacific University, Bachelor of Music California State University, Bakersfield  
Instructor, Big Pine Unified School District, 1986-1997  
Instructor, Pine Street School, 1998-2000, 2007-2009  
Instructor, Jill Kinmonte Boothe School, 2001-2006  
Instructor, Deep Springs College, 1997-2001, 2010, 2011

**David Schuman, Law**

B.A. Stanford University, M.A. San Francisco State College, Ph.D. University of Chicago, J.D. University of Oregon  
English Professor, Deep Springs College, 1974-1981  
Judicial Clerk, Supreme Court of Oregon, 1984-1985  
Assistant Attorney General, Oregon Department of Justice, 1985-1987  
Associate Professor, University of Oregon Law School, 1987-1996  
Associate Dean, University of Oregon Law School, 1995-1996  
Deputy Attorney General of Oregon, 1997-2000  
Judge, Oregon Court of Appeals, 2001-present  
Short Term Professor, Deep Springs College, 2007

**Sharon Schuman, English Literature**

A.B. Stanford University, M.A. San Francisco State University, Ph.D. University of Chicago  
English Professor, Deep Springs College, 1974-1981  
Professor, Willamette University, 1984-1993  
Assistant Professor, Clark Honors College at the University of Oregon, 1994-Present  
Short Term Professor, Deep Springs College, 1990, 2003, 2007

**Jack Scharr, Political Philosophy**

Professor Emeritus, UC Santa Cruz  
Short Term Professor, Deep Springs College, 2007

**Joel Schlosser, Political Science**

B.A. Carleton College, M.A., Ph.D. Duke University  
Instructor, Duke University, 2007-2009  
Visiting Instructor, Carleton College, 2008  
Julian Steward Social Science Chair, Deep Springs College, 2010 - present

**Jeffrey Severs, English Literature**

B.A. Swarthmore College, A.M. Harvard University, M.F.A. University of Texas-Austin, Ph.D. Harvard University  
Visitor Assistant Professor, Wake Forest University, 2007-Present  
Short Term Professor, Deep Springs College, 2008

**Zak Sitter, Poetry**

B.A. Harvard University, M.A. Brown University, Ph.D. Brown University  
Assistant Professor, Xavier University, 2006-Present  
Short Term Professor, Deep Springs College, 2009

**Shawn Smith, Philosophy**

B.S. Indiana University of Pennsylvania, M.A., Ph.D. Pennsylvania State University  
Assistant Professor, State University of Georgia, 1998-2002

Assistant Professor, American University in Cairo, 2002-Present  
Short Term Professor, Deep Springs College, 2005

**Stefan Sperling, Anthropology, Philosophy of Science**

Deep Springs College, B.A. University of Chicago, M.A. Stanford University, Ph.D. Princeton University  
Visiting Research Fellow, Humbolt University Berlin 2001-2003  
Research Fellow, University of Bielefeld 2002-2003  
Visiting Fellow, Cambridge University 2005  
Visiting Doctoral Fellow, Harvard University 2003-2006  
Postdoctoral Fellow, Harvard University 2006-2007  
Lecturer, Harvard University 2007-2009  
Short Term Professor, Deep Springs College, 2009

**Jonathan Thirkield, Poetry**

B. A. Wesleyan University, MFA University of Iowa  
Teaching Associate, University of Iowa, 2002-2003  
Visiting Professor, Deep Springs College, Terms 4-5, 2011  
Visiting Professor, University of Iowa Writer's Workshop, Spring 2012

**Bob Tyson, Fine Arts**

B.S., M.F.A. Stanford University  
Instructor, IES Abroad Milan, 2005-2009  
Resident Artist, Djerassi Resident Artist Program, 1988-2010  
Instructor, Universita Cattolica del Sacro Cuore – Brescia, 2002-Present  
Visiting Instructor, Deep Springs College, 2013

**Bill Waldron, Religious Studies**

B.A., Ph.D. University of Wisconsin  
Associate Professor, Middlebury College, 1996-2008  
Short Term Professor, Deep Spring College, 2005, 2006  
Professor, Middlebury College, 2008-Present

**H. Gilbert Welch, Medicine, Public Health**

B.A. Harvard College, M.D. University of Cincinnati Medical Center, M.P.H. University of Washington, Seattle  
Visiting Professor, Montana State University, Bozeman, 2008-2009  
Professor of Public Policy (adjunct), Dartmouth College  
Professor, Dartmouth Medical School, 2000-Present  
Visiting Professor, Deep Springs College, Winter 2013

**Amity Wilczek, Ecology and Evolutionary Biology**

B.A. University of Chicago, Ph.D. Harvard University  
Teaching Assistant, University of Chicago, 1994-1995  
Teaching Fellow, Harvard University, 1997-2004  
Instructor, Harvard University, 1997-2004  
Instructor, Brown University, 2009  
Herb Reich Natural Science Chair, Deep Springs College, 2010 - present

**Robley Williams, Natural Science**

A.B. Cornell University, Ph.D. Rockefeller University  
Postdoctoral Fellow, State University of New York at Buffalo, 1967-1968

Assistant Professor, Yale University, 1969-1976  
Professor, Vanderbilt University, 1976-2003  
Short Term Professor, Deep Springs College, 2002, 2003, 2004, 2005, 2006, 2007, 2008

**Darcy Wudel, Political Science,**

B.A., M.A. University of Alberta, Ph.D. University of Toronto  
Visiting Assistant Professor: Hampden-Sydney College, 1990-1992  
Instructor, Averett College, 1992-1996  
Assistant Professor, Averett College, 1996-1998  
Associate Professor, Averett College, Averett University, 1998-2003  
Professor, Averett University, 2003-2007  
Julian H. Steward Chair of Social Sciences, Deep Springs College, 2007-2009  
Associate Professor, American University of Iraq—Sulaimani, 2009-Present

**John Zarobell, Political Theory**

B.A. Hampshire College, M.A., Ph.D. University of California, Berkeley  
Visiting Lecturer, Stanford University, 2000  
Adjunct Assistant Professor, Loyola University, New Orleans, 2001  
Adjunct Assistant Professor, Tulane University, 2001-2002  
Affiliated Faculty, Temple University, 2006-2007  
Senior Lecturer, University of San Francisco, 2007-2009  
Adjunct Professor, California College of the Arts, 2010  
Visiting Professor, Deep Springs College, Summer 2010

**ACADEMIC CALENDAR**

**2013-2014**

Break: June 30 - July 5  
**Term 1:** July 5 - August 22  
Students Arrive for Orientation: July 5 by 6 pm  
Classes Begin: July 8  
Break: August 23 – September 2  
**Term 2:** September 3 - October 17  
Break: October 18 - October 28  
**Term 3:** October 29 - December 19  
Break: December 20 - January 13  
**Term 4:** January 14 - February 27  
Break: February 28 - March 10  
**Term 5:** March 11 – May 1  
Break: May 2 - May 12  
**Term 6:** May 13 - June 26  
Break: June 27 – July 3

**DS12 Graduation:** June 28