

SCRIPPS COLLEGE  
ACADEMIC CATALOG 2011-2012

**TABLE OF CONTENTS**

|   |            |
|---|------------|
| <b>Scripps College .....</b>  | <b>5</b>   |
| Mission   | 5          |
| College   | 5          |
| Founder   | 5          |
| Curriculum  | 6          |
| Core Curriculum in Interdisciplinary Humanities: Histories of the Present | 6          |
| General Education Requirements: Competency and Breadth                    | 7          |
| The Major: Disciplines and Area Studies                                   | 8          |
| Elective Courses  | 9          |
| La Semeuse  | 9          |
| Principles of Community   | 9          |
| <b>The Claremont Colleges .....</b>                                       | <b>11</b>  |
| Pomona College  | 11         |
| Claremont Graduate University   | 11         |
| Claremont McKenna College   | 12         |
| Harvey Mudd College   | 12         |
| Pitzer College  | 12         |
| Keck Graduate Institute of Applied Life Sciences                          | 12         |
| Cross-Registration  | 12         |
| <b>Courses of Study .....</b>   | <b>13</b>  |
| <b>Combined Degree Programs .....</b>                                     | <b>203</b> |
| Guidelines for Selected Programs in Engineering                           | 203        |
| Guidelines for Programs with the Claremont Graduate University            | 203        |
| Program in Business Administration  | 204        |
| Programs with the Center for Politics and Economics                       | 204        |
| Economics   | 205        |
| Program in Philosophy   | 205        |
| Program in Religious Studies  | 205        |
| <b>Special Programs .....</b>   | <b>207</b> |
| Off-campus Study  | 207        |
| European Union Center of California                                       | 210        |
| Money Wise Women: The Scripps College Financial Education Program         | 210        |
| Physical Education  | 210        |
| Military Science—ROTC   | 211        |
| Post-Baccalaureate Premedical Program                                     | 211        |
| <b>Student Life .....</b>   | <b>215</b> |
| Residence Halls   | 215        |
| Policies  | 215        |
| Co-Curricular Opportunities   | 216        |
| Rules and Guidelines  | 219        |
| Indicating Plans for the Following Semester                               | 219        |
| Withdrawing from Scripps  | 220        |
| Medical Regulations   | 221        |
| Possession of Automobiles   | 221        |
| Insurance   | 221        |
| Services  | 221        |

## **Requirements for the Bachelor of Arts Degree ..... 225**

|   |     |
|---|-----|
| General Requirements                            | 225 |
| Enrollment                                      | 227 |
| Discussion of Requirements                      | 228 |
| Core Curriculum in Interdisciplinary Humanities | 228 |
| Writing: Critical Analysis                      | 229 |
| Breadth of Study                                | 229 |
| Quarter Credit (.25) Course Limits              | 230 |
| Race and Ethnic Studies Requirement             | 230 |
| Gender and Women's Studies Requirement          | 230 |
| Foreign Language                                | 231 |
| Mathematics                                     | 232 |
| Requirements for the Major                      | 232 |
| Choices for Majors                              | 233 |
| Minors  | 234 |
| Honors  | 234 |

## **Academic Policies and Procedures ..... 235**

|  |     |
|--|-----|
| Class Level  | 235 |
| Course Numbering and Credit                        | 235 |
| Grading Policy                                     | 235 |
| Changes in Registration                            | 236 |
| Academic Transcript                                | 237 |
| Academic Advisers                                  | 237 |
| Preprofessional Advisers                           | 238 |
| Writing Center                                     | 238 |
| Academic Freedom                                   | 239 |
| Criteria for Student-Designed Courses              | 239 |
| Independent Study: Reading and Research            | 240 |
| Internships  | 240 |
| Resident Credit                                    | 241 |
| Transfer Credit                                    | 241 |
| Advanced Placement and International Baccalaureate | 242 |
| College-Level Examination Program                  | 243 |
| Class Attendance                                   | 243 |
| Reading Days                                       | 243 |
| Examinations                                       | 243 |
| Cross-Registration at The Claremont Colleges       | 244 |
| Audit of Courses                                   | 244 |
| Petitioning Process                                | 245 |
| Repeating Courses                                  | 246 |
| Leaves of Absence                                  | 246 |
| Withdrawal from the College                        | 246 |
| Policies on Disputed Grades                        | 246 |
| Academic Dishonesty                                | 247 |
| Probation/Dismissal                                | 247 |

## **Admission ..... 249**

|                        |     |
|------------------------|-----|
| First-Year Applicants  | 249 |
| Early Decision         | 250 |
| Deferred Entrance      | 250 |
| Transfer Applicants    | 250 |
| International Students | 251 |
| Credit by Examination  | 251 |
| Readmission            | 251 |

|  |     |
|--|-----|
| Visiting Students  | 252 |
| Visiting the College   | 252 |
| Geographical Distribution Report for Scripps<br>Students 2010-2011 | 252 |
| Post-Bac Pre-Med Program   | 254 |

## **Expenses ..... 255**

|                                  |     |
|----------------------------------|-----|
| Comprehensive Fees               | 255 |
| Miscellaneous Expenses and Fees  | 255 |
| Payment Schedules                | 256 |
| Fees for the Entering Student    | 256 |
| Student Billing Payment Schedule | 257 |
| Installment Payment Plan         | 257 |
| Prepayment Plan                  | 257 |
| Refunds                          | 257 |
| Delinquent Accounts              | 258 |
| Off-Campus Study                 | 258 |

## **Financial Aid ..... 259**

|   |     |
|---|-----|
| Annual Cost of Education                                      | 259 |
| Family Contribution   | 259 |
| Scholarships and Grants                                       | 260 |
| Loans   | 262 |
| Loan Options  | 263 |
| New Grace Period Provisions for Parent<br>PLUS Loan Borrowers | 265 |
| Loan Consolidation  | 266 |
| Loan Deferments   | 266 |
| The Student Financial Assistance (SFA) Ombudsman              | 266 |
| Private and Alternative Loans                                 | 267 |
| Selecting the Best Option                                     | 268 |
| The Scripps College Installment Payment Plan                  | 268 |
| Other Forms of Assistance                                     | 268 |
| International Students  | 268 |
| Off-Campus Study  | 269 |
| How to Apply for Financial Aid                                | 269 |
| Financial Aid Regulations                                     | 269 |
| Satisfactory Academic Progress for Financial Aid              | 269 |
| Financial Aid Awards  | 270 |
| Verification  | 270 |
| Financial Aid Disbursement                                    | 271 |
| Revision of Award   | 271 |
| Refunds and Repayments  | 271 |
| Appeals   | 272 |
| Renewal of Financial Aid Awards                               | 272 |
| Financial Aid Code of Conduct and Code of Ethics              | 272 |
| Financial Aid Recipient Rights                                | 272 |
| Financial Aid Recipient Responsibilities                      | 273 |
| Scholarships  | 273 |

## **Recognition of Academic Achievement ..... 285**

|   |     |
|---|-----|
| Honors  | 285 |
| Awards  | 286 |
| National and International Fellowships and Awards | 289 |

|  |            |
|--|------------|
| <b>Faculty</b> .....                       | <b>293</b> |
| Professors                                 | 293        |
| Associate Professors                       | 295        |
| Assistant Professors                       | 297        |
| Instructors                                | 299        |
| Adjunct Professors                         | 299        |
| Leaves                                     | 299        |
| Lecturers (Part-time Faculty)              | 299        |
| Faculty Retired and Emeriti                | 299        |
| <b>Administration</b> .....                | <b>301</b> |
| Scripps College                            | 301        |
| Emeriti Administrators                     | 301        |
| The Claremont Colleges                     | 302        |
| <b>Board of Trustees 2011–2012</b> .....   | <b>303</b> |
| <b>Alumnae Leadership Council</b>          |            |
| <b>2011–2012</b> .....                     | <b>307</b> |
| <b>Campus Facilities</b> .....             | <b>309</b> |
| Residence Halls                            | 309        |
| Janet Jacks Balch Hall                     | 309        |
| Bette Cree Edwards Humanities Building     | 309        |
| Clark Humanities Museum                    | 309        |
| Ella Strong Denison Library                | 309        |
| Honnold Mudd Library                       | 309        |
| Elizabeth Hubert Malott Commons            | 310        |
| Performing Arts Center                     | 310        |
| Beatrice E. Richardson Dance Studio        | 310        |
| Millard Sheets Art Center                  | 310        |
| Harry and Grace Steele Hall                | 310        |
| Sallie Tiernan Field House                 | 310        |
| Vita Nova Hall                             | 310        |
| W.M. Keck Science Center                   | 311        |
| Robert J. Bernard Biological Field Station | 311        |
| <b>Academic Calendar 2011–2012</b> .....   | <b>313</b> |
| Fall 2011 Semester                         | 313        |
| Spring 2012 Semester                       | 313        |
| Fall 2012 Semester                         | 314        |
| <b>General Information</b> .....           | <b>315</b> |
| Accreditation                              | 315        |
| Affirmative Action                         | 315        |
| Nondiscrimination Policies                 | 315        |
| Student Rights and Privacy                 | 315        |
| Student Right-to-Know/Campus Security      | 315        |
| <b>Index</b> .....                         | <b>317</b> |
| <b>Notes</b> .....                         | <b>329</b> |
| <b>The Claremont Colleges Map</b> .....    | <b>332</b> |

# SCRIPPS COLLEGE

## MISSION

*“The paramount obligation of a college is to develop in its students the ability to think clearly and independently, and the ability to live confidently, courageously, and hopefully.”*

Ellen Browning Scripps

The mission of Scripps College is to educate women to develop their intellects and talents through active participation in a community of scholars, so that as graduates they may contribute to society through public and private lives of leadership, service, integrity, and creativity.

## COLLEGE

Scripps emphasizes a challenging core curriculum based on interdisciplinary studies in the humanities, combined with rigorous training in the disciplines, as the best possible foundation for any goals a woman may pursue. The interdisciplinary emphasis of the curriculum has always been a hallmark of a Scripps education. Because Scripps women learn to see the connections not only among academic subjects, but also among the major areas of their own lives, alumnae often remark that Scripps “prepared me for life.”

From its founding in 1926 as one of the few institutions in the West dedicated to educating women for professional careers as well as personal growth, Scripps College has championed the qualities of mind and spirit described by its founder, newspaper entrepreneur and philanthropist Ellen Browning Scripps. Scripps College remains a women’s college because it believes that having women at the core of its concerns provides the best environment for intellectually ambitious women to learn from a distinguished teaching faculty and from each other.

Scripps aspires to be a diverse community committed to the principles of free inquiry and free expression based on mutual respect. The College chooses to remain a largely residential college of fewer than one thousand students, a scale that encourages women to participate actively in their community and to develop a sense of both personal ethics and social responsibility. Scripps cherishes its campus of uncommon beauty, a tribute to the founder’s vision that the College’s architecture and landscape should reflect and influence taste and judgment.

As one of the founders of The Claremont Colleges Group Plan, Scripps is a principal contributor to the university community, which offers expanded intellectual, curricular, athletic, and social opportunities for students and faculty at each college. Scripps emphasizes high aspirations, high achievement, and personal integrity in all pursuits, and it expects students, faculty, staff, and alumnae to contribute to Scripps and to their own communities throughout their professional, social, and civic lives. Scripps believes that this form of challenging and individualized education will best prepare women for lives of confidence, courage, and hope.

*Adopted by the Scripps College Board of Trustees in 1996.*

## FOUNDER

One of the most remarkable “Scripps women” never attended Scripps—she founded it. Born in 1836 and raised on a farm in Illinois, Ellen Browning Scripps was one of the first female graduates of Knox College, Illinois, and one of the first women college students in the United States. She began her professional life in the traditional role of a schoolteacher. At the age of 37, Miss Scripps became a path-breaking journalist and publisher, joining her brothers in Detroit, where they founded the Detroit Evening News. A shrewd investor, she helped her brothers develop the business into the Scripps-Howard newspaper chain and United Press International.

Miss Scripps celebrated her success with philanthropy, giving to improve the quality of life in her community and in support of education. Already in her nineties when Scripps and the undergradu-

ate Claremont Colleges were being planned, her financial generosity laid the bricks and mortar for the first buildings of Scripps College and secured the land on which the three newest of the undergraduate Claremont Colleges would be built—Claremont McKenna, Harvey Mudd, and Pitzer. The spiritual framework of Scripps was also established by Miss Scripps and, like the buildings, it has become the supporting framework of generations of Scripps women. As the Scripps Mission states, Ellen Browning Scripps believed that the primary obligation of a college is to educate students to be clear and independent thinkers and to live their lives with confidence, courage, and hope.

### Setting

Modeled after the Oxford University plan of small, coordinating residential colleges with central, university-level services and graduate schools, Scripps and the four other undergraduate Claremont Colleges—Claremont McKenna, Harvey Mudd, Pitzer, and Pomona—are the finest assembly of small, liberal arts colleges in the United States. Graduate education in Claremont is represented by Claremont Graduate University and Keck Graduate Institute of Applied Life Sciences. Located at the foot of the San Gabriel Mountains in the city of Claremont, California (population 36,500), 35 miles east of Los Angeles, the colleges are across the street from one another and enroll nearly 5,200 undergraduates and about 2,100 graduate students.

The original Scripps campus was designed by architect Gordon Kaufmann, one of the pioneers of Mediterranean Revival or “California Style” and is listed in the National Register of Historic Places. The Scripps campus and adjoining facilities provide the intimate scale of a small women’s college with the resources of a large, coeducational university, including four libraries, three art galleries, two museums, nine performance spaces, a national model of undergraduate science facilities, a Chicano/Latino Student Affairs Center, an Office of Black Student Affairs, an Asian American Student Union, a center for international students, a full-service health and counseling center, two gymnasiums, 17 tennis courts, five swimming pools, two outdoor tracks, squash courts, an exercise room, nine newspapers, a radio station, video cameras and editing facilities, a film production studio, and multiple computer labs.

## CURRICULUM

The objective of a fine liberal education is the acquisition of skills and knowledge instrumental to one’s intellectual and emotional fulfillment and to success in whatever career one chooses. A liberal education does not teach professional or vocational knowledge so much as a comprehensive, connected understanding that can guide the use of such knowledge. Scripps develops skills—analytical, quantitative, and verbal—that are critical to any endeavor and encourages opportunities for artistic expression and aesthetic response. The College seeks to foster a passion for inquiry in each student, expecting her to reflect upon and, when appropriate, challenge received ideas. Because a liberal education aims for freedom of mind, it has a moral dimension as well. Scripps expects flexibility of approach, tolerance for the diversity of ideas to which open inquiry exposes one, and the imagination required to understand those ideas.

The Scripps curriculum has four parts: the three-semester Core Curriculum in Interdisciplinary Humanities; the General Education requirements; the Disciplines or Area Studies in which students major; and the Elective courses that lend breadth to a student’s education. Scripps requires in every major a senior thesis and/or senior arts performance, which demands a thorough professional knowledge of some subject within the major. The earlier, required courses lay a foundation upon which the student’s major(s) and perhaps minor are built. Scripps expects general skills, training in an interdisciplinary approach, and broad knowledge as preparation for the more focused work done in the student’s major. Thirty-two courses, or an average of four each semester, are needed for graduation, though students are encouraged to, and often do, exceed the minimum.

## CORE CURRICULUM IN INTERDISCIPLINARY HUMANITIES: HISTORIES OF THE PRESENT

Scripps is exceptional in having had from its founding a commitment to the kind of interdisciplinary education that is emerging at the forefront of contemporary intellectual thought. Interdisciplinary study, focused in the Core Curriculum, is central to Scripps. The College is therefore in an

especially advantageous position to train its students in the broadly based interrogation of the past and present that now characterizes much contemporary intellectual life.

Scripps believes that the core of a solid undergraduate education cuts across conventional disciplinary boundaries, seeking connections that generate insights into issues of both historical and contemporary importance. The Core Curriculum is a closely-integrated sequence of three interdisciplinary courses focusing on our ideas about the world and the methods we use to generate these ideas. The current theme of the Core program is “Histories of the Present,” and in the first semester of the first year, all students take Core I, a lecture/discussion course that highlights the categories and values that we may take to be given or obvious and the ways in which the conventional or received understanding and application of these categories and values can prevent us from seeing ourselves and the world in other ways. We explore the relationship between historically informed critical thinking and our engagement with contemporary issues and debates by examining a number of ways in which Human Nature and Human Difference are used as the bases of various modes of thought and action. In the second semester, Core II offers students a choice among a number of interdisciplinary, team-taught courses, each of which is devoted to more intensive study of a broad topic, theme, or problem introduced in Core I. In Core III, students continue their interdisciplinary investigations by focusing upon more specialized topics and projects.

Not only is interdisciplinary analysis producing some of the most interesting current scholarship, it is also excellent training for the kind of nontraditional thinking that many graduate schools now welcome and which many professions reward. In addition to helping students think strategically about how to answer basic questions about culture and history, such courses help them think creatively by inviting them to see the benefits of overlapping disciplinary perspectives. Many students have found that interdisciplinary courses offer the kind of intellectual breakthroughs that were otherwise available only when a student happened to take two interrelated courses in a single semester.

Innovative study of the humanities is also encouraged by the **Scripps College Humanities Institute**, which acts as a forum for interdisciplinary research and communication about important issues in culture and society and brings to the College internationally recognized scholars, scientists, artists, and other public figures. Each semester the Institute organizes a lecture series and a major conference on a significant theme in the contemporary study of the humanities. Faculty and Junior Fellows are selected to participate in the work of the Institute. Junior Fellows are chosen by nomination of the faculty and receive one course credit for their participation.

## GENERAL EDUCATION REQUIREMENTS: COMPETENCY AND BREADTH

The General Education requirements ensure an education that is well-grounded in skills and well-rounded in knowledge. The requirements are of two types. One demands **competency** in certain skills, demonstrated through a test or other means that exempt the student from further course work. The **breadth** requirements aim for comprehensiveness of outlook.

### Competency

**Writing.** The College requires students to command their own language and to have mastered the rudiments of another. Prior to graduation all students must read, speak, and write English with reasonable sophistication. Scripps is unusual among colleges in having a senior thesis requirement for each student, regardless of her major. The thesis represents her most ambitious, independent, and professional work in her discipline. The emphasis upon writing begins in the first-semester writing course in which all students must enroll.

**Mathematics.** Similarly, Scripps assumes that numeracy and/or logic are critical skills. The requirement can be met in theoretical (precalculus) or applied mathematics (statistics) or logic.

**Foreign Language.** The nuanced understanding and use of English depends to a degree upon one’s familiarity with the principles of a language not one’s own. Furthermore, the ability to read a foreign language is the surest means of access to a culture other than one’s own. To this end Scripps also encourages study abroad for a semester or year. The language may be ancient or modern. The requirement presupposes a thorough knowledge of basic grammatical structure, the ability to write correctly, and with respect to a modern language, the capacity to understand and respond to a native

speaker.

## Breadth of Study

All students are required to take at least one course in each of the four principal academic divisions, **fine arts, letters, natural sciences, and social sciences**.

In addition, Scripps believes it important that students do work in two areas that are themselves notably interdisciplinary and of immediate import for contemporary society—**gender and women’s studies** (one course) and **race and ethnic studies** (one course in addition to the Core). The gender and women’s studies requirement may be met through any one of several courses in fine arts, letters, or social sciences. The race and ethnic studies requirement is filled through the three-semester Core plus one course designated to meet the requirement. A student may fulfill the race and ethnic studies or gender and women’s studies requirement while, for instance, meeting a divisional requirement in fine arts, letters, or social sciences.

## THE MAJOR: DISCIPLINES AND AREA STUDIES

As the student progresses from the interdisciplinary humanities and general education requirements, her studies become more focused upon a major in a specific discipline or area study. The latter includes Africana Studies; American studies; Asian studies; Asian American studies; Chicano/a studies; environment, economics and politics; European studies; gender and women’s studies; Jewish studies; Latin American studies; legal studies; media studies; neuroscience; and science, technology, and society. A major demands a significant level of accomplishment, both in class and through independent work culminating in the senior thesis. There are some 50 areas of specialization available either at Scripps or in conjunction with the other Claremont Colleges, fields that range from classics to mathematics. In addition, students may petition for approval of a self-designed major.

Majoring introduces the student to the methods and particular knowledge that will lead to expertise in that field. Sometimes the major is preparatory to graduate or professional school, sometimes to careers upon graduation.

A “discipline” is so-called because of the rigor required for mastery of the field. Whether it is dance, economics, literature, music, philosophy, or physics, learning at its most challenging is the heart of majoring in a discipline. The senior thesis is the capstone of this endeavor. Increasingly, students are opting for dual or double majors or some combination of a major and a minor, often in a related field.

### Fine Arts

Scripps students may major in art (including ceramics, sculpture, computer graphics, photography, and painting), music, dance, and theatre. Instruction in music includes voice, piano, choral groups, conducting, and chamber music. Scripps has its own dance program and participates in a five-college theatre program with the other Claremont Colleges.

### Letters

Majors at Scripps include art history, classics, English, French, German, Hispanic studies, Italian, philosophy, and religious studies. In addition, Scripps’ affiliation with the other Claremont Colleges affords access to courses in Russian and several Asian languages and literatures.

### Natural Sciences

Scripps students may major in mathematics through Scripps, and biology, chemistry, or physics through the Joint Science Program, administered by Scripps, Claremont McKenna, and Pitzer. Majors in computer science, engineering (Scripps participates in a 3-2 program), and geology are also available through the other Claremont Colleges.

### Social Sciences

Social science offerings at Scripps include economics, history, politics and international relations, and psychology. Scripps and Pitzer have a cooperative program in anthropology. Sociology is an off-campus major at Pitzer or Pomona.



## Honors

A number of disciplines offer honors in the major, which typically requires more courses, a higher minimum grade point average in the major, and a more ambitious senior thesis.

## ELECTIVE COURSES

Electives comprise the many courses the student may choose that are taught outside the major and the general education requirements to meet the 32-course minimum for the degree. In any given semester Scripps offers some 130 or more courses. Claremont McKenna, Harvey Mudd, Pitzer, Pomona, and Claremont Graduate University offer hundreds more. The student's particular choice of electives from among this array lends special character to her undergraduate education.

Students desiring advanced work in the humanities can apply for admission as a Junior Fellow to the Humanities Institute.

## LA SEMEUSE

The seal of Scripps College, designed by sculptor Lee Lawrie, depicts La Semeuse—she who sows. The image of the sower of “the good seed of thought, of action, of life” was chosen by the faculty in the 1927-28 academic year. They also selected the College motto, *Incipit Vita Nova*—“new life is beginning.” The esteemed Professor Hartley Burr Alexander was largely responsible for the seal's image and the motto. Before he arrived on campus, he suggested *Incipit Vita Nova*, the first words of Dante's *New Life*.

*It seems to me that what college ought to do is begin a new life in a very real sense, and perhaps the motto would have a double significance for Scripps in indicating not only the new life begun for each student, but also the new life which we hope may be begun from a renewed vitality in education [evidenced in the founding of this college for women].*

Hartley Burr Alexander

## PRINCIPLES OF COMMUNITY

Scripps College is a community of scholars: faculty, students, and staff dedicated to the education of women and the advancement of learning.

To further this community, Scripps seeks to attract a diverse student body and to build a diverse faculty and staff. Our goal is to create a hospitable environment without discrimination on the basis of race, ethnicity, religion, culture, color, beliefs, physical condition, socioeconomic background, sexual orientation, or age. Scripps believes that each member of the community contributes to the learning and teaching of all and, therefore, seeks to balance individual freedoms with sensitivity to, and awareness of, the rights and human dignity of others. Scripps recognizes the obligation to respond to the acts and effects of discrimination and bigotry by building an academic community in which people learn to respect and value one another for their differences.

Scripps believes that learning and teaching thrive in an environment conducive to freedom of belief, inquiry, and speech, assuring expression of the broadest range of opinions and beliefs. Scripps commits itself to maintaining that freedom, subject only to regulation of time, place, and manner.

Recognizing that such expressions may offend, provoke, and disturb, Scripps affirms its dedication to encourage rather than limit expression. At the same time, Scripps encourages community members to show mutual respect and understanding and to employ reasoned civil discourse.

Scripps seeks to secure, through its academic and community policies and practices, through its actions and the services it provides to students, faculty, and staff, the widest appreciation for all groups and individuals; to combat discrimination and misunderstanding; and to forge a better and more just society.

Each member of the Scripps community affirms, by her or his continuing participation in college life, acceptance of her or his personal responsibility and obligation to the community in assuring that these principles are upheld in all aspects of our lives together.

*Adopted by Scripps students, faculty, and staff in 1992.*

## THE CLAREMONT COLLEGES

All of the five undergraduate Claremont Colleges—Scripps, Claremont McKenna, Harvey Mudd, Pitzer, and Pomona—have a four-year academic program leading to a bachelor's degree. Graduate education is offered by Claremont Graduate University and Keck Graduate Institute. Each institution has its own campus, students, and faculty, and its own curricular emphasis and distinctive mission. The campuses lie adjacent to one another on 300 acres and together, through a central coordinating institution called Claremont University Consortium, provide students with a range of services and facilities characteristic of a university.

Enrollment in each of the colleges ranges from 700 to 2,100. Each has its own residence halls and dining halls, and the proximity to classrooms and faculty offices is a significant advantage. All the colleges attract and seek students of varied interests and backgrounds.

The Claremont Colleges offer cross-registration and a number of jointly sponsored programs, and cooperate to provide for all students many facilities and services. The most notable of these are the Libraries of The Claremont Colleges (with more than two million volumes), the Intercollegiate Department of Africana Studies, the Chicano/Latino Student Affairs Center, an international student center, Baxter Medical Center, the Chaplaincy of The Claremont Colleges, Monsour Counseling and Psychological Services, and a bookstore with about 25,000 titles.

Other intellectual and cultural centers, such as the Blaisdell Institute for Advanced Study in World Cultures and Religions and the Rancho Santa Ana Botanic Garden, are affiliates of The Claremont Colleges.

With more than 7,000 students and 500 faculty members, the colleges generate a rich variety of cultural and intellectual activities. Guest speakers, symposia, and conferences are frequent, and there are numerous art exhibits, concerts, film series, and theater and dance productions throughout the academic year.

Each of the colleges has activities in which its own students participate, and each attracts a variety of speakers and lecturers, but in many activities, students from the various campuses work together

### POMONA COLLEGE

Pomona College, incorporated in 1887, is a coeducational college of arts and sciences enrolling approximately 1,500 students. It offers 43 majors in the humanities, arts, natural sciences, and social sciences, leading to the bachelor of arts degree. The founding member of The Claremont Colleges, Pomona makes several of its programs and facilities available to all Claremont students. The Pomona College Theatre Program for The Claremont Colleges offers instruction and performance opportunities to interested students from all the campuses. Oldenborg Center for Modern Languages and International Relations, in addition to sponsoring a wide array of intercultural events, provides a setting for daily foreign language practice at "language lunch tables." The Montgomery Art Gallery offers an active program of temporary exhibitions, which open with public receptions and include lectures and related programs for The Claremont Colleges community.

### CLAREMONT GRADUATE UNIVERSITY

Claremont Graduate University (CGU), founded in 1925, awards master's and doctoral degrees in many academic and professional fields. Superior undergraduate students at The Claremont Colleges may work simultaneously toward the satisfaction of their undergraduate degree requirements and a master's degree in selected disciplines. Applicants must be recommended by their respective colleges and usually enter the program at the beginning of their junior year or later. Interested students should consult their advisers as early as possible, preferably during their sophomore or junior years, to plan their academic programs.

Claremont Graduate University is authorized to recommend candidates to the Commission for Teacher Credentialing for the public school teaching credentials in Clear Multiple Subjects and Clear Single Subject in most recognized teaching areas, as well as the Specialist Credential in Teaching the Learning Handicapped. The CGU Teacher Education Internship Program permits students to earn a first-year teacher's salary while completing their credential work. Interested students should contact the director of Teacher Education at the Graduate University for specific information early in their undergraduate careers.

CGU has about 2,000 students and a core faculty of approximately 83, supplemented by more than 175 faculty from the undergraduate Claremont Colleges and affiliated institutions.

## **CLAREMONT MCKENNA COLLEGE**

Claremont McKenna College (CMC), established in 1946, is a liberal arts college with a curricular emphasis on public affairs. This focus is designed to train students for leadership in business, the professions, and government. A unique feature of CMC is the opportunity for undergraduates to engage in a wide variety of research at one of eight on-campus research institutes. The College has an enrollment of about 1,200.

## **HARVEY MUDD COLLEGE**

Harvey Mudd College (HMC), founded in 1955, is focused on engineering, mathematics, and science education for undergraduates. HMC offers B.S. degrees in biology, chemistry, computer science, engineering, mathematics, and physics, as well as a fifth-year master of engineering degree. The college maintains a student/faculty ratio of 8 to 1 and an enrollment of approximately 750 men and women. The mission of Harvey Mudd College is to "educate engineers, scientists, and mathematicians well versed in all of these areas and in the humanities and the social sciences so that they may assume leadership in their fields with a clear understanding of the impact of their work on society."

## **PITZER COLLEGE**

Pitzer College, founded in 1963, is a coeducational liberal arts institution that awards bachelor's degrees in 40 major fields and enrolls about 1,000 students. A flexible curriculum permits students to tailor their education to their individual needs and interests, while examining issues from multiple disciplines and cultural perspectives. The application of knowledge to making the world a better place is a further objective of a Pitzer education. Some 65 percent of Pitzer students study abroad at more than 40 sites throughout the world, including the College's own programs in Botswana, China, Costa Rica, and Nepal.

## **KECK GRADUATE INSTITUTE OF APPLIED LIFE SCIENCES**

Keck Graduate Institute of Applied Life Sciences, the newest member of The Claremont Colleges, offers a cross-disciplinary graduate program leading to the professional master of bioscience (M.B.S.) degree. Its primary focus is the development of applications from emerging discoveries in the life sciences, and the education of leaders for the biosciences industry. Enrollment is approximately 85 students.

## **CROSS-REGISTRATION**

Students may cross-register within The Claremont Colleges when off-campus enrollments fall within the guidelines listed in the Policies and Procedures section of this catalog. Individual course restrictions are indicated in semester course schedules. Scripps College does not separately fund course costs, such as materials or travel costs, associated with courses at other Claremont Colleges.

## COURSES OF STUDY

Descriptions are provided for courses offered at Scripps and offered as part of joint or cooperative programs in which Scripps participates. For those courses that may appear under more than one discipline or department, the full course description appears under the discipline or department sponsoring the course and cross-reference is made under the associated discipline or department. Numbers followed by, for example, “AA,” “AF,” or “CH,” indicate courses sponsored by The Claremont Colleges as part of joint programs, i.e., Asian American Studies, Africana Studies, and Chicana/o-Latina/o Studies.

Please refer to the Schedule of Courses published each semester by the Registrar’s Office for up-to-date information on course offerings.

Requirements for majors at Scripps College are defined by departments and are listed in the catalog under the descriptions of the departmental programs. Majors are offered in fields in which the senior thesis can be supervised by a member of the Scripps faculty, and, if the major is offered at Scripps, the Scripps major requirements must be met. All majors consist of a minimum of eight semester courses or their equivalent, and a senior thesis (or senior project). At least half of these courses must be taken at Scripps, except where this regulation is specifically waived.

Please also refer to the Requirements for the Bachelor of Arts Degree section of this catalog for additional major, minor, and honors policies and information.

### AFRICANA STUDIES

*Professors Dipannita Basu (PI), Cecilia Conrad (PO), Halford Fairchild (PI), Laura Harris (PI), Sidney Lemelle (PO), Gwendolyn Lytle (PO), Rita Roberts (SC), Marie-Denise Shelton (CMC), Sheila Walker (SC), Nicole Weekes (PO), Vincent Wimbush (CGU)*

*Associate Professors Eric Hurley (PO), Linda Perkins (CGU), Valorie Thomas (PO)*

*Assistant Professor Fazia Aitel (CM), Alicia Bonaparte (PI), Nzinga Broussard (CM), Marlene Daut (CGU), Matthew Delmont (SC), April Mayes (PO), Damien Schnyder (SC), Darryl Smith (PO) KaMala Thomas (PI)*

The Intercollegiate Department of Africana Studies offers a multidisciplinary curriculum that examines the experiences of African, African American, and Caribbean people from the liberal arts perspective. The Africana Studies curriculum helps to unify an important area of intellectual investigation, and enhances appreciation of particular disciplines in the humanities and the social sciences. Courses accommodate the needs of majors and non-majors, providing significant preparation for careers in education, social work, public policy, law, medicine, business, international relations, and advanced research.

Students majoring in Africana Studies must complete at least 11 courses plus a senior thesis. While six of these courses are expected to be at the upper-division level, credit will be given where appropriate to courses numbered lower than 100. Some flexibility is allowed in the selection and distribution of courses; however, Introduction to Africana Studies and the senior thesis are required of all majors.

### Requirements for the Major in Africana Studies

Major requirements ensure that students are thoroughly exposed to the broad range of research and scholarship in the discipline. Africana Studies majors must complete 11 courses from the following list, plus a senior thesis. While six of these courses are expected to be at the upper-division level, credit will be given, where appropriate, to courses numbered lower than 100. Students elect to focus on one of the following areas of concentration: Arts, Humanities, or Social Sciences.

1. AFRI 10A&B Introduction to Africana Studies: two courses. *This is a two-semester course that should be completed by the end of the student’s sophomore year.*
2. Literature (African, African American, or Caribbean): one course.

3. History (African, African American, or Caribbean): one course.
4. Social Science (e.g. Economics, Politics, Psychology, or Sociology): one course from the list of approved Africana Studies courses.
5. Art, Music, or Religion: one course from the list of approved Africana Studies courses.
6. Four courses which represent Africa and its Diaspora in the student's area of concentration within the major, e.g. Arts, Humanities, or Social Sciences
7. Senior Seminar. *Required of all majors.*
8. Senior Thesis.

Upon approval by the department Chair, substitutions in the major requirements can be made to respond to an individual student's interests and needs.

Students majoring in Africana Studies are strongly encouraged to spend a semester or a year abroad, preferably in Brazil or countries in Africa or the Caribbean. In addition, the department strongly recommends that students take 4 semesters of a language spoken in the African Diaspora, e.g. Arabic, French, Portuguese, Spanish, or an African language.

## Requirements for the Minor in Africana Studies

For the Africana Studies minor, students are required to complete seven courses in Africana Studies, two of which must be the two-semester AFRI/AS10A&B course, and five other Africana Studies courses that represent at least *three* disciplines.

## Course Descriptions

### Africana Studies

**10A AF. Introduction to Africana Studies.** Interdisciplinary exploration of key aspects of Black history, culture, and life in Africa and the Americas. Provides a fundamental, intellectual understanding of the global Black experience as it has been described and interpreted in the arts, humanities, and social sciences. *D. Schnyder.*

**10B AF. Introduction to Africana Studies: Research Methods.** Introduce students to the methodologies used in research on topics pertinent to Africana studies. In keeping with the interdisciplinary nature of the field, introduces students to research methods in the humanities and social sciences including, but is not limited to, interviewing; content analysis; archival, library and Internet research; and participant observation. *D. Schnyder.*

**144A AF. Black Women Feminism(s) and Social Change.** Introduction to the theoretical and practical contributions of African American feminists who maintain that issues of race, gender, sexuality, and social class are central, rather than peripheral, to any history, analysis, assessment, or strategy for bringing about change in the United States. *P. Jackson.*

**150AF. Africana World Cup: Soccer, Literature and Culture.** This course will explore the connection between soccer, literature and global culture in Africa and the African Diaspora. (Literature). *A. Waberi.*

**152 AF. Black Women Feminism(s) and Social Change.** Introduction to the theoretical and practical contributions of African American feminists who maintain that issues of race, gender, sexuality, and social class are central, rather than peripheral, to any history, analysis, assessment, or strategy for bringing about change in the United States. *P. Jackson.*

**AFRI190 AF. Africana Studies Senior Seminar.** Seminar for Africana studies majors. Complements guidance of primary thesis advisor, by focusing on interdisciplinary research strategies and data collection methods; development of authorial voice for the interrogation African/African Diasporan topics, notions of race, and manifestations of racism. Emphasis on writing, rewriting, and peer review. Minors require professor's permission. *E. Hurley.*

**195 AF. Special Topics in Africana Studies.** Topics change from year to year. *Staff.*

## American Studies

**125. Race in Popular Culture and Media.** For description, see American Studies. *M. Delmont.*

## Art and Art History

**140 AF. The Arts of Africa.** Survey of African art and architecture exploring ethnic and cultural diversity. Emphasis on the social, political, and religious dynamics that foster art production at specific historical moments in West, Central, and North Africa. Critical study of Western art historical approaches and methods used to study African arts. *P. Jackson.*

**141A AF. Seminar: (Re)presenting Africa: Art, History, and Film.** The seminar centers on post-colonial African films to examine (re)presentations of the people, arts, cultures, and sociopolitical histories of Africa and its diaspora. Course critically examines the cinematic themes, aesthetics, styles, and schools of African and African diasporic filmmakers. *P. Jackson.*

**141B AF. Africana Cinema: Through the Documentary Lens.** This course examines documentary films and videos created by filmmakers from Africa and the African diaspora in the United States, Britain, and the Caribbean. Topics include: history and aesthetics of documentary filmmaking, documentary as an art, the narrative documentary, docudrama, cinéma vérité, biography, autobiography, and historical documentary. *P. Jackson.*

**144B AF. Daughters Africa: Art, Cinema, Theory, and Love.** Course examines visual arts and cultural criticism produced by women from Africa and the African diaspora [North American, Caribbean, and Europe]. Students identify and analyze aesthetic values, key representational themes, visual conventions, symbolic codes, and stylistic approaches created from feminism's love of Blackness, Africaness, and justice. Complement to Black Women Feminism(s) and Social Change (BLCK144AAF). *P. Jackson.*

**178 AF. Black Aesthetics and the Politics of (Re)presentation.** (Pomona) Survey of the visual arts produced by people of African descent in the U.S., from the colonial era to the present. Emphasis on Black artists and changing relationship to African arts and cultures. Examines the emergence of an oppositional aesthetic tradition that interrogates visual constructions of "blackness" and "whiteness," gender and sexuality as a means of re-visioning representational practices. *P. Jackson.*

**186L AF. Critical Race Theory Representations and Law.** Critical Race Theory (CRT) and Critical Race Feminism (CRF) examine the role of law in constructing and maintaining racialized, gendered, and classed disparities of justice. Course examines the intellectual, aesthetic, and political convergences of critical jurisprudence with representational practices in the visual arts. *P. Jackson.*

**186W AF. Whiteness: Race, Sex, and Representation.** An interdisciplinary interrogation of linguistic, conceptual, and practical solipsisms that contributed to the construction and normalization of whiteness in aesthetics, art, visual culture, film, and mass media. Course questions the dialectics of "blackness" and "whiteness" that dominate in Western intellectual thought and popular culture, thereby informing historical and contemporary notions and representations of race, gender, sexuality, and class. *P. Jackson.*

## Economics

**116 PO. Race and the U.S. Economy.** Examination of the impact of race on economic status from Jim Crow to the present; historic patterns of occupational and residential segregation; trends in racial inequality in income and wealth; economic theories of discrimination; and strategies for economic advancement. *C. Conrad.*

## History

**40 AF. History of Africa to 1800.** (Pomona) History of Africa from the earliest times to the beginning of the 19th century. Attention given to the methodology and theoretical framework used by the Africanist, the development of early African civilizations, and current debates and trends in the historiography of Africa. *S. Lemelle.*

**41 AF. History of Africa from 1800 to the Present.** History of Africa from the 19th century to recent times. Attention given to political and economic aspects of Africa's development process. Methodological and theoretical frameworks utilized by Africanists, as well as current debates and trends in African historiography. *S. Lemelle.*

**50A AF. African Diaspora in the United States to 1877.** Grounded in a transnational comparative approach, this course connects the diverse and complex experiences, belief systems, and institutions of Blacks in the United States with those of others in the diaspora. Beginning with pre-European contact in West and central Africa, we will examine the multifaceted nature of distinct cultures, forms of nationalism, significance of protest, and gender and class relations across time and space. *R. Roberts.*

**50B AF. African Diaspora in the United States Since 1877.** This is the second half of the African diaspora in the United States survey. This course connects black emancipation and post-emancipation political struggles throughout the diaspora. Other topics include nationalism, civil rights, and contemporary feminist theory. History 111a is not a prerequisite for History 111b. *R. Roberts.*

**100U AF. Pan-Africanism and Black Radical Traditions.** Examination of the historical evolution of the Pan-African concept and its political, social, and economic implications for the world generally and for Black people in particular. Discussion of 20th-century writers of Pan-Africanism, and especially of Padmore, DuBois, Garvey, Nkrumah, Malcolm X, and Toure (Carmichael) in terms of the contemporary problems of African Americans. Prerequisites: lower-division IDBS courses and permission of instructor. *S. Lemelle.*

**100X PO. Sexuality, Empire and Race in the Modern Caribbean.** Examines European and U.S. imperialism in the region through the analytical lenses of sexuality and race. Emphasizes the ideological construction of subject peoples and the creative means by which colonized “subjects” resisted colonialism. Pays close attention to the racial and sexualized politics of emancipation, U.S. military intervention, migration, tourism and economic development. Juniors and seniors only. *A. Mayes.*

**143 AF. Slavery and Freedom in the New World.** Survey course covering the history of Africans and their descendants in the Americas from the epoch of the Trans-Atlantic slave trade until the end of the 19th century. Divided into two general sections: the slave epoch, and emancipation (and aftermath). *S. Lemelle.*

**145 AF. Afro-Latin America.** (Pomona) This course examines the social and political effects of racial and ethnic categorization for people of African descent in Latin America, with a particular focus on Cuba, Brazil, Colombia, Puerto Rico, the Dominican Republic, and Mexico. We will look at the social organization of difference from a theoretical and historical perspective as it relates to colonialism, economic systems of production, such as slavery, issues of citizenship, national belonging and government services, and access to resources. Our questions include: what have been the experiences of African-descended people in Latin America? Who is “Black” or “African” in Latin America and why have the meanings of “blackness” changed over time? *Ms. Mayes.*

**149AF. Industrialization and Social Change in Southern Africa.** History of Southern Africa from 17th century to recent times, with emphasis on the last two centuries’ rapid industrialization and social change. Examines political, economic and sociocultural ramifications of these changes on Southern African societies. Next taught Spring 2012. *S. Lemelle.*

**153 AF. Slave Women in Antebellum America.** This course examines the role of power and race in the lives and experiences of slave women in antebellum United States mainly through primary and secondary readings. Topics include gender and labor distinctions, the slave family, significance of the internal slave trade, and regional differences among slave women’s experiences. The course ends with slave women’s responses during the Civil War. *R. Roberts.*

**171 AF. African American Women in the United States.** Exploration of the distinctive and diverse experiences of women of West African ancestry in the United States from the 17th century to the present. Topics, including labor, activism, feminism, family, and community, are examined within the theoretical framework. Narratives, autobiographies, letters, journals, speeches, essays, and other primary documents constitute most of the required reading. *R. Roberts.*

**173 AF. Black Intellectuals and the Politics of Race.** This course explores the varied ways in which scientific racism functioned against African Americans in the United States from the mid-nineteenth to mid-twentieth centuries and addresses African American intellectuals’ response to biological racism through explicit racial theories and less explicit means such as slave narratives, novels, essays, and films. *R. Roberts.*



**176 AF. Civil Rights Movement in the Modern Era.** Mainly through primary readings, film, and guest lecturers, this course explores the origins, development, and impact of the modern African American struggle for civil rights in the United States. Particular emphasis is placed on grassroots organizing in the Deep South. History 111b recommended. *R. Roberts.*

## Humanities

**87F AF. Black France.** This course will be an interdisciplinary examination of cultural, political, and economic realities for Black populations in France. *A. Waberi.*

## Literature

**12 AF. Introduction to African American Literature.** This course is a survey of major periods, authors, and genres of the African American literary tradition. This is the second half of a two-semester course offered through IDBS faculty. This course covers the major literature produced from the turn-of-the-20th-century to the contemporary period. *L. Harris.*

**103 HMC. Third Cinema.** Emerging in Latin America in the 1960s and 1970s, the notion of Third Cinema takes its inspiration from the Cuban revolution and from Brazil's Cinema Novo. Third Cinema is the art of political filmmaking and represents an alternative cinematic practice to that offered by mainstream film industries. Explores the aesthetics of film making from a revolutionary consciousness in three regions: Africa, Asia and Latin America. *I. Balseiro.*

**117 AF. Novel and Cinema in Africa and the West Indies.** Examination of works by writers and filmmakers from French-speaking countries of Africa (Senegal, Cameroon, and Burkina Faso) and the Caribbean (Martinique, Guadeloupe, and Haiti). Special emphasis will be placed on questions of identity, the impact of colonialism, social and cultural values, as well as the nature of aesthetic creation. (Taught in French) Prerequisite: French 44 or equivalent. *M. Shelton.*

**125C AF. Introduction to African American Literature: In the African-Atlantic Tradition.** Survey of 18th- and 19th-century Black Atlantic literary production, including oral and song texts, slave and emancipation narratives, autobiographical writing, early novels and poetry, with attention to cultural and political contexts, representations of race, gender and class, cultural political contexts, aesthetics of resistance, and African-centered literary constructions and criticisms. *V. Thomas.*

**130 AF. Topics in 20th Century African Diaspora Literature.** Topics change from year to year *V. Thomas.*

**132 AF . Black Queer Narratives and Theories.** This course examines the cultural productions of black queer artists and scholars whose focus on race and sexuality at the intersections of Black, feminist and queer history and thought shape the content and form of a black queer narrative in the latter twentieth century (approximately 1985-2005). *L. Harris.*

**140 PO. Literature of Incarceration: Writings from No Man's Land.** Focusing on writing by women within prison systems worldwide including the United States and South Africa, the course seeks to frame and analyze their confrontations and experiences where conflicts of gender, ethnicity, class, and state authority produce inmates of policed and criminalized landscapes. *V. Thomas.*

**155. Post-Apartheid Narratives.** This seminar maps the literary terrain of contemporary South Africa. Through an examination of prose, poetry, and visual material, this course offers some of the responses writers have given to the end of Apartheid, to major social events such as the hearings of the Truth and Reconciliation Commission, and to the idea of a "new" South Africa. *I. Balseiro.*

**160 AF. Caribbean Literature.** Reading and analysis of novels, poetry, and essays representing the most important trends in modern Caribbean literature. *M. Shelton.*

**162AF. African Literature.** Reading and analysis of novels, poetry, and essays representing the most important trends in modern African literature. *M. Shelton.*

**164 AF. Harlem Renaissance.** This course is a survey of African American literature and culture produced during or linked to the 1920s Harlem Renaissance. Central to the course is an ongoing survey and analysis of popular cultural forms, such as the blues, social dance, film, and musical theatre. *L. Harris.*

**165 AF. Writing between Borders.** Examination of works by women writers from the Caribbean

who live in the U.S. and Canada. Seeks to uncover the complex nature of cross-cultural encounters. Explores the strategies used by these writers to define themselves both inside and outside the body politic of two societies. Attention given to questions of identity, exile, history, memory, and language. Authors include Jean Rhys, Paule Marshall, Maryse Condé, Jamaica Kincaid, and Michelle Cliff. *M. Shelton.*

**170J AF. Special Topics in American Literature: Toni Morrison.** A seminar on Morrison's contributions to African American literature, the Western canon, Black feminist discourse, and promoting African diaspora literacy. Students will examine Morrison as a writer of fiction, literary criticism, essays, short stories, cultural criticism, and editorial commentaries. *V. Thomas.*

**196 AF. Major Figures in 20th-Century American Literature: James Baldwin.** Explores the work of one of America's greatest writers whose importance resides in part in his calling into question national practices and injustices in regards to race, sexuality, religion, civil rights struggles, and other political matters. *L. Harris..*

## Music

**56 PO. Words and Music: History of Black Song.** Study of the development of the solo song in Western art music. Students will learn how to analyze texts and compositional techniques. Examines the works of selected African-American composers. The ability to read music would be helpful, but it is not required. *G. Lytle.*

**62 PO. Survey of American Music.** Introduction to the contributions that specific ethnic cultures have made to the diverse fabric of American music. Examines two ethnic populations and the elements which make up the musical life of each group. Lectures, guest presentations and concerts. *G. Lytle.*

## Politics

**149 AF Black Political Theory in the United States.** Given the Black dispersal throughout the world, Africana Political Theory will analyze the intersection of race, class, gender, and sexuality in the formation of political structures through the African Diaspora. Utilizing the texts of Black scholars throughout the Diaspora, the course will provide a broad look into Black politics. Prerequisite: at least one course in Africana Studies. *D. Schnyder.*

## Psychology

**12 AF. Introduction to African American Psychology.** Includes perspectives, education, community, life-span development, gender, and related issues. Emphasizes the critical examination of current research and theory. Students are expected to contribute orally and in writing. Prerequisite: PI Psychology 10 or permission of instructor. *H. Fairchild.*

**125 AF Culture and Human Development: African Diaspora.** Explores the growing movement to situate the study of development in the context of culture. Examines cross-cultural research, but the focus is not on cross-cultural appreciation. Methodological issues pertaining to research across cultures, and theories important in culture and development will be explored. *E. Hurley.*

**150 AF Psychology of the Black Experience.** Facilitates students' understanding of Afro-American psychological experience. Critical review of historical and traditional approaches to the psychological study of Black people; examination of the contributions of the first three generations of Black psychologists who set the foundations for the current generation; concludes with a look at Black psychology today and its influence on the mainstream of the field. Prerequisite: PSYC 51. *E. Hurley.*

**157 SC. Psychology of the Black Woman in America.** This course explores black women's lives by examining various psychological phenomena from a black feminist perspective. Emphasis will be placed on the multiplicity of experience and how it is shaped by oppression and struggle. Discussion topics will include identity; mental health; sexuality; academic achievement and work. Prerequisite: Psychology 52. *S. Walker.*

**188 AF. Seminar in African American Psychology.** Critically examines contemporary literature in African American psychology. Emphasizes the ideas of leading theorists (e.g., Na'im Akbar, Wade Nobles, Linda Myers) and the research literature on contemporary problems (e.g., teen pregnancy,

gangs). Prerequisites: Psychology 10 and 12 or permission of instructor. *H. Fairchild.*

**194 AF. Seminar in Social Psychology.** This seminar explores an area of longstanding concern in social psychology: racism. It does so by reviewing the works of leading social psychologists' theory, research, and praxis in this area of concern (see Eberhardt and Fiske, 1998). An important component of the course is the incorporation of international and interdisciplinary perspectives to the study of racism (see Bulmer and Solomos, 1999). The seminar explores the subject matter with an emphasis on developing students' written and oral presentations. *H. Fairchild.*

## Religious Studies

**142 AF. The Problem of Evil: African-American Engagements with(in) Western Thought.** (Pomona) This course thematically explores some of the many ways African Americans, in particular, have encountered and responded to evils both as a part of and apart from the broader Western tradition. We will see how the African-American encounter with evil troubles the distinction often made between natural and moral evil and highlights the tensions between theodicies and ethical concerns. *D. Smith.*

## Sociology

**051 PZ. Cast, Class and Colonialism.** (See Sociology 051) This class will explore a range of films and documentaries that represent issues of class, caste and colonialism around the world. We will evaluate and critique their contributions to our historical and contemporary understandings of social inequalities and stratifications in countries that include the U.S., UK, India, Northern Ireland, South Africa and Diego Garcia, amongst others. *D. Basu.*

**109 PZ. African American Social Theory. How have African Americans contributed to sociology?** This course seeks to provide an overview of early 20th century to more contemporary African American contributors to the discipline such as St. Clair Drake, Dorothy Roberts, bell hooks, and Robert Staples. Moreover, students will become familiar with how race, sex, and class shaped these theoretical writings and expanded socio-cultural understanding of African Americans in the U.S. Prereq: Soc. 1. *A. Bonaparte.*

**124 PZ. Race, Place, and Space.** This course offers an introduction to the processes underlying social and spatial differentiation, with particular reference to race, gender, sexuality, and class. We examine how social difference and social inequities are constituted through space, not just expressed spatially. *D. Basu.*

**136 PZ. Framing Urban Life.** The course draws upon a wide range of disciplinary orientations that examine the theories of urban life and representations of urban places and their cultures through literature, Websites, maps, architecture, photography, documentary, film, popular art, music, and advertising in local and international cities. *D. Basu.*

**142 PZ. Transatlantic Black and Asian Experience.** In this seminar we explore Black and South Asian cultural and social experiences primarily in the U.S. and the UK using an interdisciplinary approach through scholarship, film, documentary, literature and music. Topics covered include: Black/South Asian immigration histories and diasporas; how Black and South Asian identities, scholarship and cultures articulate transformations in scholarly and popular notions of "race," nation and culture; the changing context and content of racisms and racialization; critiques of assimilation and multiculturalism; representations of "race," gender, class, sexuality, and generation in visual, auditory and written cultural works. *D. Basu.*

## Courses for Majors

**10A AF. Introduction to Africana Studies.** Interdisciplinary exploration of key aspects of Black history, culture, and life in Africa and the Americas. Provides a fundamental, intellectual understanding of the global Black experience as it has been described and interpreted in the arts, humanities, and social sciences. *D. Schnyder.*

**10B AF. Introduction to Africana Studies: Research Methods.** The purpose of this course is to introduce students to the methodologies used in research on topics pertinent to Africana Studies. In keeping with the interdisciplinary nature of the field, the course will introduce students to research methods in the humanities and social sciences. Coverage of research methods includes, but is not

limited to, interviewing; content analysis; archival, library and Internet research; and participant-observation. *D. Schnyder.*

**190 AF. Senior Seminar.** This seminar for Africana studies majors compliments guidance of primary thesis adviser by focusing on interdisciplinary research strategies and data collection methods; development of authorial voice for the interrogation of African/African Diasporan topics, notions of race, and manifestations of racism. Emphasis on writing, rewriting, and peer review. Minors require instructor permission. *E. Hurley.*

**191 AF. Senior Thesis.** An independent research and writing project culminating in a substantial, original work. Directed by one faculty member chosen by the student. Each thesis is also read by one additional reader. Offered each semester. *Staff.*

**199 AF. Independent Study: Reading and Research.** Permission of instructor required. Course or half-course. May be repeated. Offered each semester. *Staff.*

## AMERICAN STUDIES

Sponsored by the five undergraduate Claremont Colleges, American Studies is an interdisciplinary major that encourages students to think critically and creatively about culture in the United States. The American Studies Program is coordinated by an intercollegiate faculty whose aim is to introduce students to the complexity of the American experience. Majors take courses in a variety of disciplines such as literature, history, sociology, anthropology, political science, music, media studies, and the visual arts. In addition, majors take multidisciplinary courses that use materials from different disciplines to explore particular issues in American life. The interdisciplinary approach to this major affords the student many career choices, some following graduate study, including law, library science, journalism, business, and museum work.

### Requirements for the Major

Requirements for the major—a total of 11 courses including:

1. American Studies 103.
2. A two-semester survey of U.S. history (History 70a and History 70b or equivalents).
3. One other survey-level course focusing on the U.S. in another discipline, such as art history, literature, music, media studies, or sociology.
4. One course in Africana, Asian American, or Chicana/o-Latina/o studies, or one course on the histories and/or cultures of Native Americans.
5. The American Studies Seminar (180), which is normally taken in the fall of the junior year.
6. Three seminar or upper-division courses in a single discipline (for instance, anthropology, art, English, history, or political science) designed to give the program depth as well as breadth.
7. Additional electives as necessary for a total of 11.
8. Senior Thesis: All students are required to write a senior thesis by enrolling in a two-course, two-credit sequence. Students will enroll in American Studies 190, a seminar, in the fall semester. In the spring semester, students will enroll in American Studies 191 and complete the thesis under the direction of their thesis adviser. Each course will be worth one full credit; each will receive a separate grade. Dual or double majors should consult with the American Studies Coordinator, Professor Delmont, to discuss arrangements for thesis registration.

### Requirements for the Minor

The minor in American Studies consists of 6 courses. If possible, at least half these courses should be taken at Scripps, although exceptions may be made when specific courses required for the minor are only available off campus.

1. American Studies 103: Introduction to American Cultures

2. Two-semester survey of U.S. history (History 50a and 50b or equivalent)
3. American Studies 180: American Studies seminar
4. Two additional American Studies approved courses selected in consultation with student's advisor

## Honors Program

Students may pursue an honors degree in American studies by fulfilling the following additional requirements:

1. Maintain a GPA in the major of 11.
2. Receive a grade of A- or better on the thesis.
3. Successfully defend the thesis in an oral examination before a committee of three members (the thesis committee, plus an additional member).

Students interested in the Honors Program should notify Professor Delmont, coordinator of the American Studies Program at Scripps, in the spring of their junior year.

The following courses are a sample of the range offered in American Studies at Scripps and the other Claremont Colleges. This is not an exhaustive list; a student should consult the course catalogue and Academic Portal for current course offerings. In selecting courses in the major, students are strongly urged to take courses emphasizing an interdisciplinary approach.

- American Studies 125. Race in Popular Culture and Media.** *M. Delmont* (Scripps)  
**American Studies 126. Race in US Urban/Suburban History.** *M. Delmont*. (Scripps)  
**American Studies 130. Multiracial People and Relations in US History.** *M. Delmont*. (Scripps)  
**Anthropology 74. The City.** *C. Strauss*. (Pitzer)  
**Art History 137. Tradition and Transformation in Native North American Art.** *B. Anthes*. (Pitzer)  
**Art History 181. Art Since 1945.** *M. MacNaughton*. (Scripps)  
**Art History 184. Social History of North American Art.** *F. Pohl*. (Pomona)  
**Asian American Studies 160. Asian American Women's Experiences.** *Staff*. (Scripps)  
**English 115. Eating the Other.** *K. Tompkins*. (Pomona)  
**English 160. Transnational American Literature.** *Staff*. (Scripps)  
**English 162. Race and Ethnicity in Nineteenth-Century Amer. Literature.** *C. Walker*. (Scripps)  
**English 176. Southern Women Writers.** *C. Walker*. (Scripps)  
**English 189a. American Film: Ford, Capra, Hitchcock.** *J. Peavoy*. (Scripps)  
**English 189b. American Film: Welles, Sturges, Lang.** *J. Peavoy*. (Scripps)  
**Hispanic Studies 126A CH. Chicano Movement Literature.** *R. Alcalá*. (Scripps)  
**Hispanic Studies 126B CH. Contemporary Chicana/o Literature.** *R. Alcalá*. (Scripps)  
**History 17 CH. Chicano and Latino Histories.** *T. Summers Sandoval*. (Pomona)  
**History 50A AF/50 AF. African Diaspora in the United States.** *R. Roberts*. (Scripps)  
**History 122. American Schools.** *D. Selig*. (CMC)  
**History 125. Asian American History.** *D. Yoo*. (CMC)  
**History 152. Down and Out: The Great Depression, 1929–1941.** *S. McConnell*. (Pitzer)  
**History 154. The Old South and Modern Memory.** *R. Roberts*. (Scripps)  
**History 171. History of African American Women in the U.S.** *R. Roberts*. (Scripps)  
**History 172. History of Women in the United States.** *J. Liss*. (Scripps)  
**History 177. U.S. in the 1920s.** *J. Liss*. (Scripps)  
**History 175. War, Empire, and Society, 1898–Present.** *J. Liss*. (Scripps)  
**History 176. Civil Rights Movement in the Modern Era.** *R. Roberts*. (Scripps)  
**Music 118. History of Music in the U.S.** *H. Huang, C. Jaquez*. (Scripps)  
**Music 121. Music of the Spirits.** *H. Huang*. (Scripps)  
**Music 123. Music and the Performance of Identities.** *Y. Kang*. (Scripps)  
**Politics 124. Race in American Politics.** *T. Kim*. (Scripps)  
**Politics 127. Politics and Public Policy of Asian Communities in the U.S.** *T. Kim*. (Scripps)  
**Politics 143. Civil Liberties and Fundamental Rights.** *M. Golub*. (Scripps)  
**Politics 144. Legal Storytelling and the Rule of Law.** *M. Golub*. (Scripps)  
**Politics 187K. Race, Nation, and Baseball.** *T. Kim*. (Scripps)

A list of current semester course offerings can be found on the Academic Portal.

## American Studies Course Descriptions

**103. Introduction to American Cultures.** This course, taught by an intercollegiate faculty team, introduces principal themes in American culture. Its interdisciplinary approach brings together such areas as art, music, politics, social history, literature, and anthropology. Topics frequently covered include the origins of the American self, ethnic diversity, immigration, women, the West, modernism, consensus, and dissent. Required of all majors. Offered annually in the spring. *Staff.*

**125. Race in Popular Culture and Media.** This course will introduce you to the history of popular culture and media, focusing on the sociohistorical contexts of racial representations and the production and consumption of media and popular culture by people of color. We will consider examples from theater, films, advertising, music, television, public amusements, and digital media. *M. Delmont.*

**126. Race in US Urban/Suburban History.** This course explores urban social and cultural history in the United States from 1900 to the present, focusing on the experiences of communities of color. Looking at case studies from San Francisco, Los Angeles, Detroit, Oakland, New York, and New Orleans, we will examine: rural to urban migration; public health; immigration and labor; suburbanization and housing discrimination; multi-ethnic neighborhoods; urban popular culture; urban poverty; and gentrification. *M. Delmont.*

**130. Multiracial People and Relations in US History.** This class will explore the conditions and consequences for crossing racial boundaries in the U.S. We will take a multidisciplinary approach, exploring historical, literary, and ethnographic writings along with several feature and documentary film treatments of the subject. We will examine: Relations among Native Americans, whites, and blacks in the colonial era and nineteenth century; the legal formation of race through miscegenation cases; the regulation and representation of multiracial themes in film; the concept of *mestizaje*; contemporary debates surrounding the Mixed-race/Multiracial movement; and the racial identity of the 44th President of the United States, Barack Obama. *M. Delmont.*

**180. American Studies Seminar.** This course aims to introduce students to the history, methods, and topics frequently covered in interdisciplinary American studies. Required of all majors. Taken in the junior year (preferred) or senior year. Offered annually in the fall. *Staff.*

**190. Senior Thesis Seminar.** The seminar will introduce students to issues in interdisciplinary research to assist them in developing their own thesis projects. Each student will produce one chapter by the end of the semester. Students enroll in American Studies 191 in the spring semester to complete the thesis. Required of all majors. Offered annually in the fall. *Staff.*

**191. Senior Thesis.** Offered annually in the spring. Seniors must register for this course in the spring. *Staff.*

**199. Independent Study in American Studies: Reading and Research.** Offered annually. *Staff.*

## ANTHROPOLOGY

*Associate Professor Deeb (Scripps)*  
*Professors Miller (Pitzer), Segal (Pitzer)*  
*Professor Emeritus Munroe (Pitzer)*  
*Associate Professors Chao (Pitzer), Strauss (Pitzer)*  
*Assistant Professor Martins (Pitzer)*

*Affiliated faculty: Associate Professor Jaquez (Scripps), Assistant Professor Damien Schnyder (Scripps)*

Anthropology is the study of the broad range and intimate specificity of human societies and cultures throughout the world. Anthropologists study all aspects of humankind, in all the diversity of its manifestations. Anthropology is by nature a comparative endeavor, as it looks at existing cultures in the light of other cultural possibilities. As such, its participants are fundamentally con-

cerned with teaching themselves and others how to recognize the importance of differences in such basic arenas as social organization; kinship and family relations; artistic, linguistic, and economic values and practices; and in the social meanings afforded all these human endeavors. The study of anthropology prepares students for any career in which an understanding and appreciation of the diversity of human activity is foundational. The anthropology curriculum at Scripps is part of a cooperative program with Pitzer College.

## Requirements for the Major

There are two tracks in the major, the Sociocultural track and the Human Evolution, Prehistory, and Material Culture track. Each track requires a minimum of nine courses, plus the two semester senior seminar and thesis sequence (190 and 191). Students should select one of these tracks in consultation with an anthropology faculty adviser.

The **Sociocultural Track** requires:

**1. All of the following courses:**

Anthropology 2. Introduction to Sociocultural Anthropology.

Anthropology 11. The World Since 1492.

Anthropology 153. History of Anthropological Theory.

**2. One methods course to be selected in consultation with the major adviser, preferably taken prior to study abroad.** Possibilities include:

Anthropology 105. Field Methods in Anthropology

Anthropology 105 (Pomona). Methods in Anthropological Inquiry

**3. At least one course from another anthropology subfield (linguistic, biological, or archaeology).** Possibilities include:

Anthropology 1. Introduction to Archaeology and Biological Anthropology

Anthropology 3. Language, Culture, and Society (or another approved course in linguistic anthropology).

Anthropology 59 (Pomona). Archaeology

A variety of upper-division courses.

**4. Four additional courses in sociocultural anthropology,** which may include courses at Pomona as well as up to three courses taken during study abroad

**5. Senior Seminar and Thesis:**

Anthropology 190. Senior Seminar in Anthropology and Ethnographic Writing (Fall semester).

Anthropology 191. Senior Thesis (Spring semester)

The **Human Evolution, Prehistory, and Material Culture Track** requires:

**1. All of the following courses:**

Anthropology 1. Introduction to Archaeology and Biological Anthropology.

Anthropology 2. Introduction to Sociocultural Anthropology.

Anthropology 11. The World Since 1492.

**2. One methods course.** Possibilities include:

Anthropology 101. Theory and Method in Archaeology

Anthropology 110 (Pomona). Field Methods in Archaeology

**3. Two upper-level courses selected from the following:**

Anthropology 102. Museums and Material Culture.

Anthropology 103. Museums: Behind the Glass.

Anthropology 111. Historical Archaeology.

Anthropology 124 (Pomona). The Seacoast in Prehistory

Anthropology 129 (Pomona). Native California

Anthropology 145 (Pomona). Cultural Ecology

Classics 150. Archaeology of the Age of Augustus

Classics 161. Greek Art and Archaeology.

Classics 162. Roman Art and Archaeology.

Classics 164. Pompeii and the Cities of Vesuvius.

Anthropology 161 (Pomona). Experimental Archaeology

Anthropology 164. North American Archaeology.

Anthropology 168. Humans and Their Environments: the Prehistoric Perspective.

Anthropology 170. Human Evolution.

**4. Three additional courses in anthropology** or related courses approved by adviser, which may

include courses taken at Pomona or during study abroad.

### 5. Senior Seminar and Thesis:

Anthropology 190. Senior Seminar in Anthropology and Ethnographic Writing (Fall semester)  
 Anthropology 191. Senior Thesis (Spring semester)

## Honors Program

A student who wishes to graduate with honors in anthropology must achieve a minimum grade point average of 10.5 in the major, earn a grade of A or A- on her thesis, and orally defend her thesis before a faculty honors committee. She will be expected to produce a more substantial thesis than those not working on honors. A student may elect to attempt honors in anthropology by the end of fall semester of the senior year in consultation with her first reader. She and her first reader will then form her faculty honors committee. This committee consists of three readers, at least one of whom must be an anthropologist at Scripps.

## Requirements For the Minor

Students choosing to minor in anthropology must select six courses as follows:

Either Anthropology 1 or 2.

Five additional anthropology courses.

## Course Descriptions

**1. Introduction to Archaeology and Biological Anthropology.** An introduction to the basic concepts, theories, methods, and discourses of these fields. The course includes an examination of human evolution as well as a survey of human cultural development from the Stone Age to the rise of urbanism. Each student is required to participate in one lab session per week in addition to the regular lecture meetings. *S. Miller.*

**2. Introduction to Sociocultural Anthropology.** An introduction to the basic concepts, theories, and methods of social and cultural anthropology. An investigation of the nature of sociocultural systems using ethnographic materials from a wide range of societies. Offered annually. *L. Deeb; L. Martins.*

**3. Language, Culture, and Society.** How speech and writing reflect and create social and cultural differences (and universals). We will consider factors that can lead to miscommunication between speakers with different cultural expectations including speakers who seem to share the same language but use it very differently, whether language shapes thought, how social ideologies and relations of status and power are reflected in language use, and the politics of language use (e.g., who decides that a particular language variety is “standard”). *C. Strauss.*

**11. Anth 11/Hist 11. The World Since 1492.** This course explores the last 500 years of world history. In examining this large expanse of time, the focus is on four closely related themes: (1) struggles between Europeans and colonized peoples, (2) the global formation of capitalist economies and industrialization, (3) the formation of modern states, and (4) the formation of the tastes, disciplines, and dispositions of bourgeois society. Offered annually. *C. Johnson/D. Segal.*

**12. Native Americans and Their Environments.** This course will investigate the traditional interrelationships of Native American ethnic groups with their various environments. Are patterns of collecting wild resources or farming primary foods environmentally determined? How does the physical environment affect a group’s social system, politics, art, religion? What impact do these cultural factors have on a group’s utilization of its environment? We will examine these and other issues through class discussions and readings. We will consider several regions of North America in our study of such groups as the Inuit, Kwakiutl, Cahuilla, Hopi, Navajo, Dakota, and Iroquois. *S. Miller.*

**16. Introduction to Nepal.** This course provides an introduction to the history and cultures of Nepal. Drawing on ethnographic accounts and anthropological framings, the class explores gender, literacy, class, caste, consumption, and recent political changes in contemporary Nepal. This course is appropriate for, but not limited to, students interested in study abroad in Nepal. *E. Chao.*

**20. Anthropology of Latin America.** Latin America is among the most extensively studied regions



by anthropologists worldwide. This course surveys some of the main themes in the Anthropology of Latin America, through the close reading of several ethnographies on the region. We will critically examine topics including: gender, sexuality, violence, indigenous rights, difference, and marginality. *A. Shenoda.*

**Classics 20. Fantastic Archaeology: Modern Myths, Pseudo-Science, and the Study of the Past.** For description, see Classics 20. *M. Berenfeld.*

**23. China and Japan Through Film and Ethnography.** This course will use feature films as ethnographic sources for exploring the cultures of China and Japan. It will juxtapose the examination of historical and anthropological material with films and recent film criticism. Includes weekly film screenings. Enrollment is limited. *E. Chao.*

**25. Anthropology of the Middle East.** Drawing on a variety of ethnographies, films, and theoretical perspectives, this course simultaneously provides an overview of the Middle East (broadly defined) from an anthropological perspective and a critical exploration of the ways anthropology has contributed to the construction of the Middle East as a region in the first place. *L. Deeb.*

**28. Colonial Encounters.** This course will examine anthropological studies of colonialism. It is an introductory course that will focus on how the process of colonization altered both colonized subjects and colonizers. Particular attention will be paid to issues of gender, sexuality, race, national identity, religion, and the interconnections between colonial (and imperial) practices and the formation of a broader world system. *E. Chao.*

**29. Anthropology of Africa.** Promotes understanding of contemporary African cultures and societies by presenting comparative anthropological and diachronic perspectives on the African peoples' experiences. Introduces Africa as the birth-place of human-kind and cultures by interrogating major stereotypes about Africa and its peoples. Emphasis on anthropological concepts and methods in understanding the origins and maintenance of patterns of adaptation among Africans. *Staff.*

**41. Social Movements and Other Forms of Political Struggles.** The last decades have been marked by a proliferation of social and political movements all over the world. Indians, peasants, mothers, students, among others, have organized collective actions to fight discrimination, poverty, violence, environment degradation, etc. This course will examine the historical context and different forms of the so-called New Social Movements in the context of globalization and late-capitalism. We will read ethnographic accounts of these movements, watch movies made by and about them and analyze the theories that attempt to explain these struggles. *L. Martins.*

**47. Other People's Beliefs: The Anthropology of Religion.** How do we know when we are encountering the religious? And how can it be studied? This course will address these questions and others by examining the major themes in the anthropology of religion: magic, belief, symbols, ritual, morality, spirit possession, conversion, and secularization. Students will learn about a variety of religious practices while critically probing the question of studying other people's beliefs. *A. Shenoda.*

**50. Sex, Body, Reproduction.** Is there a line between nature and culture? Drawing on historical, ethnographic, and popular sources, this course will examine the cultural roots of forms of knowledge about sex, the body, and reproduction and the circulation of cultural metaphors in medical, historical, and colonial discourse. Letter grades only. *E. Chao.*

**52. Indigenous Societies: Histories of Encounters.** The course gives an overview of the current lives of indigenous societies in different parts of the world [North America, South America, Africa, and Asia]. We will examine major topics that mark their encounters with nation-states: political power, economic development, gender relations, collective rights, health, formal education, and religion. The course compares a variety of ethnographic cases (through movies and texts) to expose the difference and similarities between 'indigenous peoples.' *L. Martins.*

**58. Doing Research Abroad.** Designed to prepare students to conduct independent research projects in the Pitzer study abroad programs. This course will assist students in conducting research in unfamiliar or less familiar cultures than their own. We will focus on issues related to the scope of the research, methodology, and ethics. The course will also provide a general basis for the encounter and understanding of other societies. Open and relevant to students in all areas. Offered annually. *L. Martins.*

**62. Embodying the Voice of History.** This course will examine various testimonials such as the education of Little Tree, the life of Rigoberta Menchu, Burundian refugee accounts, descriptions of satanic ritual possession, and post-revolutionary Chinese narratives known as “speaking bitterness.” Do these testimonials unproblematically inform us about the historical contexts they describe? Issues of veracity and authenticity will be examined as well as processes of politicization. *E. Chao.*

**Music 66. Music Cultures of the World.** For description, see Music 66. *C. Jaquez.*

**70. Culture and the Self.** This course examines the way emotions, cognition, and motivations are shaped by culture. Topics will include ideas of personhood in different societies, cultural differences in child rearing, whether there are any universal emotions or categories of thought, and mental illness cross-culturally. *C. Strauss.*

**76. American Political Discourses.** This course will examine individualist discourses and alternatives to them (e.g., populist, religious, ethnic/racial identity, socialist, New Age) in the United States. We will study how these discourses have been used in the past and present by elites and average citizens, including their key words, metaphors, rhetorical styles, and unspoken assumptions. The focus of the class will be original research projects examining the ways these discourses are used in discussions of politics and public policy. *C. Strauss.*

**Anth 77/Hist 77. Great Revolutions in Human History?** The Agricultural and Industrial Revolutions compared. This seminar examines and compares the complex changes in human existence known, respectively, as “the agricultural revolution” and the “industrial revolution.” Topics include: (i) the received understanding of each of these “revolutions” in “developmental” or “social evolutionary” terms; (ii) the environmental history of each; (iii) how these two historical complexes have been framed as similar, despite divergences in their forms and structures, in terms of independent invention, diffusion, and sustainability. Prerequisite: Anth 11. *D. Segal.*

**83. Life Stories.** We cannot just tell any story about ourselves. This course examines life stories from various societies and time periods, including our own. The focus is on the cultural concepts of self, linguistic resources, and aspects of autobiographical memory that shape how we represent and imagine our lives. *C. Strauss.*

**86. Anthropology of Public Policy.** Cultural assumptions help determine debates about public policy, as well as what is not even considered a subject for debate. This course will focus on the way past and current cultural assumptions have shaped policies in the United States and other nations about the environment, abortion, welfare, immigration, and other issues. *C. Strauss.*

**87. Contemporary Issues in Gender and Islam.** This course explores a variety of issues significant to the study of gender and Islam in different contexts, which may include the Middle East, South Asia, Africa and the U.S. Various Islamic constructions and interpretations of gender, masculinity and femininity, sexuality, and human nature will be critically examined. *L. Deeb.*

**88. China: Gender, Cosmology, and the State.** This course examines the anthropological literature on Chinese society. It will draw on ethnographic research conducted in the People’s Republic of China. Particular attention will be paid to the genesis of historical and kinship relations, gender, ritual, ethnicity, popular practice, and state discourse since the revolution. *E. Chao.*

**89. The U.S. Sixties.** This course will examine the now much mythologized period of American history known as “the sixties.” It will inevitably deal with the sordid history of “sex, drugs, and rock ‘n’ roll,” as well as histories of revolting youth. But just as importantly, the course will be driven by three theoretical questions. First, what is the relationship between the political activism of bourgeois youth in the “the sixties” and ritualized processes of social reproduction, experienced as the transition from “childhood” to “adulthood”? Second, what is the relationship between the leftist politics of “the sixties” and the historical formation of professional managerial classes in U.S. and world history? And third, how do singular events—such as the decade’s iconic assassination of President John F. Kennedy—articulate with cultural schemas? Prerequisite: Anth/Hist 11 or concurrent enrollment in Anth/Hist 11. *D. Segal.*

**90. Schooling.** This course examines the history of mass schooling, the undergraduate curriculum, and professional education from the mid-19th through the end of the 20th century. The course is primarily concerned with the relationship of schooling at all these levels to the state, capitalism, and popular belief. The geographic focus will be on the U.S., but comparisons will be made with

schooling elsewhere, notably in Caribbean and European societies. Prerequisite: Anth/Hist 11 or permission of instructor. *D. Segal.*

**95. Folk Arts in Cultural Context.** This course will investigate the nature of folk arts, along with the roles of the folk artist in a variety of cultures. We will discuss various media of folk expression such as ceramics, basketry, and textiles; many of these are made by women, and gender issues will be central to discussion. The course will consider traditional cultural controls over techniques and designs, as well as the impact of outside influence such as tourist demands for “ethnic” arts. Enrollment is limited. *S. Miller.*

**97G. Political Anthropology.** This course examines politics and power from an anthropological perspective. It explores the impact of the recognition of the importance of colonialism and capitalism on political anthropology; new ways of understanding “formal” and everyday forms of power, domination and resistance; and globalization in relation to identity, the state and political action. *Staff.*

**99. China in the 21st Century.** This class will examine China in the 21st Century. Particular attention will be paid to the shift from communist to nationalist discourse; labor unrest and the declining state sector economy; land seizures and rural protest; generational differences and tensions; sex and gender; consumer culture; the rule of law; popular ritual practice; and modernity. *E. Chao.*

**101. Theory and Method in Archaeology.** This course considers theoretical approaches in archaeology and compares their assumptions, methods, and results. Problems of interpreting archaeological data will be discussed. Students will have practical experience with field methods of excavation and laboratory analysis of artifacts. Enrollment is limited. *S. Miller.*

**102. Museums and Material Culture.** Material culture consists of artifacts that represent the behaviors of humans who create, utilize, value, and discard things in culturally significant ways. This course will investigate the cultural and individual meanings of objects from several different groups. A major section of the course will focus on museums: how they present cultural materials (and possibly misrepresent). In required lab section meetings throughout the semester, students will cooperate to design and mount an exhibition of early American material culture. *S. Miller.*

**103. Museums: Behind the Glass.** The focus of this course is on the museum as a cultural institution. In the class we will consider why our society supports museums, and why we expect that a museum will conserve materials which are deemed of cultural value and exhibit these for the education of the public. A significant part of each student’s experience in the course will consist of a working internship in a nearby museum. *S. Miller.*

**105. Field Methods in Anthropology.** An investigation of various methods used in the study of culture, e.g., participant observation, key informant interviewing, linguistic analysis. Students will learn techniques of both collecting and analyzing sociocultural data and will carry out a range of research projects during the course of the semester. Prerequisite: Anthropology 2. Offered annually. *C. Strauss; L. Martins.*

**108. Kinship, Family, Sexuality.** How do cultures organize human reproduction and integrate it into social life? Because of the universality of biological reproduction, anthropology has used kinship to compare greatly diverse cultures and societies. Tracing the history of anthropology’s concern with kinship, the course examines marriage patterns, descent, and family structure in Western and non-Western societies. It also considers emerging forms of kinship involving new reproductive technologies and lesbian and gay kinship ties in a global perspective. *L. Deeb; D. Segal.*

**110. Nature and Society in Amazonia.** The course investigates the relations between humans and the environment, focusing on the interplay of social and natural Amazonian worlds in material, political, cultural and economic terms. The course has ethnographic and historical components: we will study different Amazonian groups and the ways their lives connect to the forest and its beings. We will consider the history of the human presence and the colonization of the Amazon to tease out the different roles that the region has played in the political-economy and the imaginary of Western societies. *L. Martins.*

**111. Historical Archaeology.** This course examines the goals and methods of historical archaeology, as well as the archaeology of specific sites. Its focus is North America and the interactions of European immigrants with Native Americans and peoples of African and Asian ancestry. Archaeo-

logical data are used to challenge accepted interpretations (based on written documents) of such sites as Monticello and the Little Bighorn Battlefield. We will look at early Jamestown's relationship with the Powhatan Indians, the lives of Thomas Jefferson's slaves, and other examples as seen through the archaeological evidence. *S. Miller.*

**Media Studies 111. Anthropology of Photography.** For description, see Media Studies 111. *R. Talmor.*

**Media Studies 112. Anthropology of Media.** For description, see Media Studies 112. *R. Talmor.*

**Music 112. Introduction to Ethnomusicology.** For description, see Music 112. *C. Jáquez.*

**113. Ethnographic Tales of the City: Anthropological Approaches to Urban Life.** Students in this course will examine the ways ethnographic fieldwork methods have been applied to research in urban settings, explore global patterns of urbanization and urban sociality, and consider the distinct theoretical and epistemological issues that arise from the cultural analysis of urban life. Seminar participants will critically engage a range of recent and classic urban ethnographies from around the world and conduct their own investigations. *Staff.*

**117. Language and Power.** What is power and how is it reflected in and created through talk and writing? For example, who takes control of a conversation? Do women do more conversational work than men? How do immigrants feel about non-native speakers using their language? How are ideological differences reflected in the way "facts" are reported? When is language discriminatory? We will examine the theories of Bourdieu, Bakhtin, and Foucault through our own analyses of power dynamics in language use. *C. Strauss.*

**118. Visual Anthropology.** Visuality and ethnographic representations are integral to the study of culture. We examine early documentary forms with contemporary digital video works. Special attention will focus on ethical issues and agency in cultural portrayals. *Staff.*

**120. Studying Up: The Anthropology of Elites and Other Dominant Social Groups.** This course surveys ethnographic studies of elites and other dominant class groups, bureaucracies, institutions, governmental and non-governmental organizations, etc. Through lectures, discussion of readings, and individual ethnographic research projects, students will explore the particular ethical, methodological, theoretic, political, critical, and moral dimensions of such work. Prerequisite: Anth 2 or permission of instructor. *Staff.*

**121. Science, Medicine, and Technology.** This course will engage in critical studies of medicine, science, and technology from an anthropological perspective. Recent ethnographic research will examine configurations of knowledge and practice with special attention to social justice, community interventions, and the "study up" of institutions. *Staff.*

**Classics 125. Ancient Spectacle: Glory, Games and Gore in ancient Greece and Rome.** See Classics 125 for course description. *M. Berenfeld.*

**124. Illness and Health: Anthropological Perspectives.** This course provides an introduction to the study of medical anthropology, with emphasis on the human rather than the biological side of things. It examines medicine from a cross-cultural perspective, focusing on the relationship between culture, health and illness in various contexts. Students will learn how to analyze medical practice as cultural systems. The course also looks at how Western medicine (bio-medicine) conceptualizes disease, health, body, and mind, and how they intersect with national and international organizations and processes. *L. Martins.*

**125. U.S. Social and Immigration Discourses.** How do Americans arrive at their beliefs about public policy? We will analyze interviews with diverse Americans (African American, European, American, and Mexican American men and women from different backgrounds) about such issues as national health insurance, welfare, and immigration. What ideologies have affected the way Americans talk about these issues? How are people's views on these issues related to their personal identities? We'll read the work of other scholars on Americans' social policies views, but our focus in this seminar will be learning how to analyze what people say to uncover implicit and possibly conflicting cultural assumptions, ideologies, and identities. Seminar, limited enrollment. *C. Strauss.*

**126. Gangs.** What are gangs? Who joins them and why? Why are they so violent? While answers to these questions are often laden with political rhetoric, this class takes an ethnographic and com-

munity-based approach to the study of gangs, positioning gang culture within the complex social forces that necessitate alternative strategies for survival in urban arenas. *S. Phillips.*

**129. Gender, Nationalisms, and the State.** This seminar examines the centrality of gender to identities produced in the modern world through participation in (or exclusion from) state, nation, and nationalist and/or anti-colonial movements. Critical analyses of concepts such as “gender,” “citizenship,” “imperialism,” “nationalism,” “power,” and “militarism” will be integrated with specific case studies. *L. Deeb.*

**130. Anthropology of Gender and Health.** This course will engage with ethnographic studies of medicine, science, and technology that address gender, health, and bodies. There will be special focus on the politics of reproduction, gender roles, sexuality, race and ethnicity, and life cycles. Additional case studies will be on structural violence, psychiatry, big pharma, and alternative medicine. *Staff.*

**133. Indians in Action.** Understanding of the indigenous cultures in the Americas have been shaped profoundly by cinematic images. Representations of and by Native Americans have much to say not only about the people they depict but also about the complex relationships between them and national societies. This class studies a selection of iconic films: including ethnographies, mainstream narrative films, as well as the work of indigenous film and videomakers. Our focus will be on understanding the constructed nature of these cultural artifacts as they become important elements in the production of history and historical agents. This course considers that what is put into images is as important as what is left out. *B. Anthes/L. Martins.*

**135. Anth135/Envs 135. Plants and People.** Plants play an important role in nearly all areas of human activities and are the basis of human culture. Topics to be covered include plants used for food, medicine, clothing, shelter, and poisons; past and present uses of indigenous and introduced plants by Native Americans; current uses of plants growing in California; and sustainable plant communities. Course activities include field trips, field identification, and preparation and consumption of certain plants. *S. Miller/M. Herrold-Menzies.*

**137. Food and Culture.** Food is at the heart of most cultures and this course examines the social practices and meanings that surround food and food rituals. Feasts, fasts, and diets will be viewed in historical and social context with close attention to issues of gender and class. Consumption and industrial foodways in the global context will be linked to local tastes and food practices. *Staff.*

**140. Anth140/Envs 140. The Desert As a Place.** An interdisciplinary investigation of the desert environment as a place, with some emphasis on Australia and the American Southwest. Correlations between natural and cultural forms, histories, materials, motives, and adaptations will be studied. Topics to be considered include structural and behavioral adaptations in the natural and cultural ecologies; climate, geomorphology and architectural form; taxonomy, desert flora and fauna and their cultural uses; and various ramifications of the interaction between the desert ecology and cultural consciousness in arid zones. Enrollment is limited. Course fee: \$40 (for field trips). *P. Faulstich.*

**148. Anth148/Envs 148. Ethnoecology.** This course investigates the ecological priorities and concepts of various peoples, from so-called “fourth world” hunters and gatherers to “first world” scientists. What we isolate and consider as ecological knowledge includes those aspects of culture that relate to environmental phenomena directly (e.g., resource exploitation) and indirectly (e.g., totemic proscriptions). Thus, this ecological knowledge affects subsistence and adaptation. Ethnoecology—the study of cultural ecological knowledge—begins, like the science of ecology itself, with nomenclatures and proceeds to considerations of processes. In this course we study beliefs about the relationship between humans and the environment as expressed in both Western science and the traditions of Native peoples, and we explore where these cultural systems of knowing intersect and diverge. *P. Faulstich.*

**149. Miracles, Visions, and Dreams: The Anthropology of the (Extra)Ordinary.** What makes a phenomenon “extraordinary?” And how do anthropologists study such phenomena? This course explores these questions by looking at the roles of miracles, dreams, and visions in human life. Among the course’s tasks is to consider how such phenomena are studied, theorized, and written about. *A. Shenoda.*

**Classics 150. Archaeology of the Age of Augustus.** For description see Classics 150. *M.*

*Berenfeld.*

**153. History of Anthropological Theory.** This course will provide a survey of the history of anthropological theory and method through a combination of theoretical writings and ethnographic monographs. It will examine how different historical moments and theories of knowledge have informed anthropological objectives and projects. Close attention will be paid to the changing content, form and sites addressed throughout the history of the discipline. Prerequisite when taught by D. Segal: Anth/Hist 11. Offered annually. *E. Chao; D. Segal.*

**Classics 161. Greek Art and Archaeology.** For description, see Classics 161. *M. Berenfeld*

**Classics 162. Roman Art and Archaeology.** For description, see Classics 162. *M. Berenfeld.*

**164. North American Archaeology.** This course will cover the evidence for early human arrival in the Americas and subsequent cultural developments. Areas of emphasis will include prehistoric big-game hunters of the plains, cliff-dwellers of the southwestern U.S., and the mound builders of the Mississippi River region. Enrollment is limited. *S. Miller.*

**Classics 164. Pompeii and the Cities of Vesuvius.** For description, see Classics 164. *M. Berenfeld.*

**168. Prehistoric Humans and Their Environments.** The prehistoric development of human cultures occurred in a variety of environmental contexts. How did these environments shape the cultures? How did human cultures utilize and even try to control their environments? In this course we will consider examples from around the world, investigating the interaction of culture and environment in the prehistoric period. *S. Miller.*

**170. Seminar in Human Evolution.** The course will investigate recent discoveries and theories concerning our evolution. We will emphasize the interrelationships of environment and behavior, anatomical structure and function, technological advance and social change. We will focus particularly on the earliest African evidence, drawing on comparative materials from Europe and Asia. Prerequisite: Anthropology 1, or equivalent. Enrollment is limited. *S. Miller.*

**171. Seminar in Sexuality and Religion.** This advanced seminar examines a variety of theoretical and methodological approaches to questions of the relationship between religion and sexuality cross-culturally. Questions addressed may include the production and nature of categories, discipline, bodies, submission, marriage and juridical regulation, moralities, kinship, politics, and the state. *L. Deeb.*

**178. Prisons: Theory, Ethnography, and Action.** This seminar critically analyzes past and present issues in juvenile detention, mass incarceration, and the prison-industrial complex in the United States. Although the class is primarily focused on juvenile detention, we familiarize ourselves with readings about the current state of our penal system as a whole. This semester, the class will create and pilot a curriculum designed as a rapid-fire, three-week literacy intervention. The class will consist of readings and discussion, as well as planning curriculum development and implementation. *Staff.*

**185. Topics in Anthropology of the Middle East/North Africa.** Intensive and focused study of specific issues and themes in the Middle East and North Africa, drawing extensively on anthropological sources and modes of inquiry. Repeatable for credit with different topics. *Staff.*

**185U. Topics in Anthropology of the Middle East/North Africa: The Uprisings of Winter 2011.** Intensive and focused study of specific issues and themes in the Middle East and North Africa, drawing extensively on anthropological sources and modes of inquiry. Repeatable for credit with different topics. In Spring 2012, the topical focus will be the uprisings of winter 2011, including Tunisia, Egypt, Bahrain and Libya, among others. *L. Deeb.*

**190. Senior Seminar in Anthropology and Ethnographic Writing.** This course has both practical and intellectual ends. Practically it aims to help students who plan to write theses on topics involving cultural representation to (a) formulate research questions; (b) situate their work in and against a relevant body of existing writing, and (c) structure their own descriptions and arguments. Intellectually, it aims to introduce students to some of the ways anthropologists have thought about the processes and politics of writing about culture(s) and people(s). Required for Scripps anthropology majors choosing the sociocultural track, the course is open (with the instructor's permission) to students whose thesis or other major writing project would be enhanced by an examination of the

issues and debates surrounding ethnographic writing. Offered fall. *L. Deeb.*

**191. Senior Thesis Seminar.** Offered spring. *L. Deeb.*

## ART

*Professors Blizzard, Gonzales-Day, Macko, Rankaitis*

*Associate Professor Tran*

*Assistant Professors Davis, Maryatt*

The Art Department offers a wide range of courses including art theory, book arts, ceramics, digital art, drawing, mixed media, new media, painting, photography, sculpture, and video. Courses are designed to encourage self-expression and to help students recognize that art is not an isolated practice but one that can foster and enhance social discourse. Courses emphasize both technical skill and critical thinking, taking advantage of Scripps' long-standing position within the Los Angeles arts community, as well as the many opportunities found in a liberal arts environment. Whether drawing from traditional studio art practices, or combining several disciplines as a dual or double major, the Art Department offers a rich and distinctive program that will give students the skills necessary to pursue everything from a career as a visual artist, media artist, arts educator, or other arts professional, to graduate study in a wide array of disciplines.

Art majors and minors come from across The Claremont Colleges. Many students enrolled in Scripps art courses are not art majors, but see art as an integral part of a broad-based liberal arts education. Each year over 500 students enroll in thirty-six art courses offered by the Department of Art at Scripps. The Scripps College Press is an integral part of the art program. The Art Department also works closely with the Ruth Chandler Williamson Gallery, which hosts the annual Scripps Senior Exhibition and other temporary exhibitions of interest to the College and the community. Individual studios are available for qualifying majors during their senior year. Students enrolled in Scripps art courses have 24-hour access to their classroom facilities.

An art major consists of 11 upper-division art and art history courses. Students are encouraged to explore a number of studio practices before choosing an area of concentration.

## Requirements for the Major

1. Art 100A. Fundamentals of Art.
2. Art 100B. Combined Media Art (Art 100A and Art 100B should be completed by the end of junior year and it is recommended that they be completed by the end of sophomore year if possible).
3. Five upper-division electives in art, three of which must be in one of the following concentrations: Book Arts, Ceramics, Digital Art, Drawing, Mixed-Media, New Media, Painting, Photography, Sculpture, Video, and Design. Appropriate courses will be determined in consultation with the major adviser. Any art course offered at Scripps, Pomona, or Pitzer College may count as an art elective.
4. Two art history courses, one of which must be an upper-division 20th-Century or Contemporary art history course, both of which should be completed before the senior year.\*
5. One art theory seminar selected from any art course at Scripps numbered in the 180s, to be completed by the end of the junior year\*\* or Art History 186A at Pomona, Pitzer, or Scripps College.
6. One senior seminar in art encompassing thesis and project (Art 192), to be completed in the fall semester of the senior year.\*\*\*

\*See approved list of art history courses below.

\*\*Students may also take ART 186A (Pitzer and Pomona). Theories of Contemporary Art, B. Anthes, to fulfill the theory requirement (Prerequisite: a previous course in art history). Art 186A can meet either the art theory or art history requirement for the major, but not both.

\*\*\*After completing Art 192, a faculty jury will determine eligibility to enroll in Art 193 in the spring semester. This optional course extends the research completed in Art 192 and culminates in an exhibition on the Scripps College campus.

## Requirements for the Minor

1. Art 100A. Fundamentals of Art.
2. One upper-division late 20th-century art history course.
3. One Scripps art course numbered 101–129.
4. One Scripps art course numbered 131–150.
5. Two upper-division electives in art.

## Honors Program in Art

A student who wishes to graduate with honors in art must achieve a minimum grade point average of 11 in the major and earn an A or A– in a two-semester senior project, which usually includes both Art 192 (Senior Art Project and Seminar in Art) and Art 193 (Advanced Senior Project and Seminar in Art) the second semester of the senior year. The student who wishes to pursue honors in art should so notify the department chair..

## Course Descriptions

*\*Denotes courses which may be taken twice for credit.*

**100A. Fundamentals of Art.** Intensive introduction to formal aspects of two-dimensional art including drawing, design, color theory, perspective, elements of art, and principals of organization. These aspects are explored using various materials and media appropriate to two-dimensional artmaking. Required of all art majors. Laboratory fee: \$75. Offered annually. *Staff.*

**100B. Combined Media Art.** A studio course that frames primarily two-dimensional art experiences in combinations of technical, conceptual, aesthetic and analytical practice. A series of focused projects, readings, and discussions encourages varied but disciplined approaches to visual problem solving. Required of all art majors. Prerequisite: Art 100A or written permission of instructor or departmental portfolio review. Laboratory fee: \$75. Offered annually. *S. Rankaitis.*

**101. Beginning Painting.** An examination and application of the fundamental techniques and concepts of painting with the study of color, form, and composition. Laboratory fee: \$75. Offered each semester. *A. Blizzard.*

**\*102. Intermediate and Advanced Painting.** A studio-discussion course that investigates the formal, intellectual, and conceptual aspects of painting. Prerequisite: Art 101. Laboratory fee: \$75. Offered annually. *A. Blizzard.*

**105. Beginning Drawing.** An introduction to the concepts and fundamental techniques of drawing and design, using a variety of media. Laboratory fee: \$75. Offered annually. *Staff.*

**\*106. Advanced Drawing Practices.** A studio course that explores drawing techniques and concepts in objective and non-objective modes. Prerequisite: Art 105 or written permission of instructor. Laboratory fee: \$75. *Staff.*

**120. Beginning Wheel Throwing.** This course is an introduction to the techniques and concepts that constitute the contemporary vessel in ceramics. Topics covered include basic pottery wheel techniques: centering throwing, and trimming, in addition to conceptual development, firing, glazing, and ceramic history past and present. Classes will consist of technical demonstrations, lectures, slides, work time, and critiques. Lab fee: \$75. *A. Davis.*

**121. Beginning Ceramic Sculpture.** This course is an introduction to the techniques that constitute contemporary sculptural ceramics. Topics covered include hand-building techniques: pinch, coil, slab, and modeling, conceptual development, firing, glazing, and ceramic history past and present. Classes will consist of technical demonstrations, lectures, slides, work time, and critiques. Lab fee: \$75. *A. Davis.*

**\*122. Intermediate and Advanced Ceramics.** Students continue to explore the techniques and concepts that constitute contemporary ceramics. This will include a refinement of the basics, with the addition of wheel throwing, mold making/slip casting, and image transfers onto clay. Classes will consist of technical demonstrations, lectures, assigned and self-directed projects, and group and individual critiques. Prerequisite: Art 121. Lab fee: \$75. *A. Davis.*



**125. Sculpture.** This course is an introduction to contemporary sculpture. Assignments will introduce a variety of materials and techniques while addressing and exploring various models indicative of current sculptural practice, which will include site, context, time, implementation of new media, process, aesthetics of the object, and relationships to the body. Class time will consist of lectures, demos, work time, and critiques. Lab fee: \$75. *A. Davis.*

**\*134. Crossing Media: Moving Between Analog and Digital in Printmaking.** The digital print is considered something of a hybrid in the print and photo world. Crossing platforms between the etching studio and the digital art lab, students will create works that integrate both methodologies. Systems including etching, solar printing, monoprinting, digital transfer and analog and digital printing will be explored. Prerequisite: Art 141. Laboratory fee: \$75. Offered annually. *N. Macko.*

**\*135. Typography and the Book Arts.** A Scripps College Press studio course, emphasizing fundamentals of typographic design and letterpress printing. Experimental projects in book design and printing, using original texts and original graphic imagery. Laboratory fee: \$75. Offered annually. *K. Maryatt.*

**141. Introduction to Digital Imaging.** This course is designed to develop a sense of computer literacy using the Macintosh system and to acquaint students with the most current state-of-the-art programs in graphics software. Critical discourse is a key element to the structure of the course in examining some of the principles of visual literacy that are encountered in photography, video, animation, and the Internet. Laboratory fee: \$75. Offered annually. *N. Macko.*

**\*142. Intermediate and Advanced Digital Imaging.** Adobe software is a suite of art and design programs of many levels and complexities. This course will provide the student with an opportunity to gain an in-depth understanding of the various programs through a series of advanced tutorials and assignments. Course content may include creating a portfolio of digital fine art or graphic design work, and/or designing websites. Topics on digital printing, graphic design and contemporary art practice will be discussed in relation to student work. Related readings on contemporary digital art and design art practices. Prerequisite: Art 141. Laboratory fee: \$75. *Staff.*

**\*143. Digital Color Photography.** This course will provide the student with an opportunity to gain an in-depth understanding of digital color photography. Working with Adobe Photoshop, Lightroom and Dreamweaver, students will learn advanced image editing skills and image management; and will create a digital image database and a digital portfolio website. Issues of digital printing, digital photography and contemporary photographic practice will be discussed. Related readings on contemporary photography and digital art practice. Prerequisite: Art 141, Art 145. Laboratory fee: \$75. *Staff.*

**\*144. Advanced Web Projects.** This studio course builds on students' web design experience and introduces them to animation and motion graphics for the web using Macromedia Flash software. Production is augmented by critiques and discussions of conceptual and formal ideas. Prerequisite: Art 141. Laboratory fee: \$75. *T. Tran.*

**145. Beginning Photography.** A lecture and laboratory course in black-and-white photographic principles with an emphasis on visual content, aesthetic concepts, and creative seeing. Instruction in basic camera and darkroom technique and in the history of the photographic medium. Students need to have constant access to a 35mm camera. Laboratory fee: \$75. Offered annually. *K. Gonzales-Day.*

**\*146. Further Work in Black and White Photography.** This course continues training in traditional black-and-white photography and explores alternative processes, large and medium format cameras. In addition to darkroom techniques, the curriculum includes reading in contemporary art criticism, self-directed projects, and group critiques. Prerequisite: Art 145. Laboratory fee: \$75. Offered annually. *K. Gonzales-Day.*

**148. Introduction to Video.** A studio course introducing students to the basic techniques of digital video production: camerawork and non-linear editing. Production is augmented by critiques, screenings, and discussions of conceptual and formal ideas. Prerequisite: one of the following courses—MS 49, 50, 51 or Art100A. *T. Tran.*

**\*149. Intermediate and Advanced Video.** Students continue to develop digital projects and begin to create motion graphics for video using Adobe After Effects software. Production is augmented by critiques, screenings, and discussions of conceptual and formal ideas. Prerequisites: Art 148 or

equivalent. *T. Tran.*

**181. Topics in Art Theory.** This upper-division course provides an in-depth look at the history and methodologies underlying contemporary art practices and is intended to provide students with an opportunity to explore, research, and write on visual culture. Connecting contemporary art practice to the wider history of art, topics may include uses of photography in the 19th century, the avant-garde in Europe, Performance Art, Conceptual Art, Minimalism, Installation Art, Pop Art, and contemporary practices. Repeatable for credit with different topics. *Staff.*

**181G. Topics in Art Theory.** From Beauty to the Object: Whiteness, Race and Modernism. Looking at various aesthetic models, this course will highlight the intersection of modern and contemporary art criticism with issues related to social and cultural constructions of difference as manifested within the visual arts. *K. Gonzales-Day.*

**183. Feminist Concepts and Practices in Studio Art and Media Studies.** This seminar/studio course examines the recent history and current trends of women's roles and contributions in media studies and studio art through readings and projects with an emphasis on gender in relationship to media culture. Analysis of and experimentation with visual media including print, photography and digital art in relation to the theory and practice of media studies and studio art is informed by a feminist perspective and critique. *N. Macko.*

**192. Senior Project and Seminar in Art.** Devoted to aspects of research and professionalism within the visual arts, this seminar will emphasize the development of a senior project in conjunction with a major paper about each student's work or area of concentration. This seminar will also emphasize graduate school preparation, resume writing, and arts career preparation. Enrollment limited to senior art majors. Laboratory fee: \$75. Offered annually Fall. *S. Rankaitis.*

**193. Advanced Senior Project and Seminar in Art.** This course is devoted to continued development of a serious and accomplished body of artwork to be displayed in the May Senior Art Exhibition. Course activities include exhibition preparation, art proposal and statement writing, career development and the business of art. Prerequisites: Art 192 with positive jurying by art faculty. Laboratory fee: \$75. Offered annually Spring. *S. Rankaitis.*

**\*199. Independent Study in Art: Reading and Research.** Laboratory fee: \$75. Offered annually. *Staff*

## List of Approved Art History Courses

### Lower-Division Courses

**51c. Introduction to the History of Art.** (Pomona) Each semester, *J. Emerick, G. Gorse, F. Pohl.*  
**53AF. Art Histories of Africa and the African Diaspora.** For description, see Africana Studies. (Pomona) *P.J. Jackson.*

### Upper-Division Courses

**134. The Visual Culture of Latin America.** (Pomona) *J. Córdova.*  
**139. Seminar: Topics in Native American Art History: Native American Painting.** (Pitzer) *B. Anthes.*  
**140. The Arts of Africa.** (Pomona) *P.J. Jackson.*  
**141AF. Seminar: Representing Africa: Art, History, and Film.** (Pomona) *P.J. Jackson.*  
**147. Topics in Media Theory 1.** (Pomona) *L. Mullens.*  
**148. Theories of the Visual.** Prerequisite: Any art history course or any one of the following: MS 49, MS 50, MS 51. Letter grade only. (Pomona) *J. Friedlander.*  
**159. History of Art History.** (Pomona) *J. Emerick.*  
**180. Early Twentieth-Century European Avant-Gardes.** (Scripps) *J. Koss.*  
**181. Art Since 1945.** (Scripps) *J. Koss.*  
**183. History of Modern Architecture.** (Pomona) *G. Gorse.*  
**184. Social History of North American Art: Modernism, Antimodernism, Postmodernism.** (Pomona) *F. Pohl.*  
**185. History of Photography.** (Pomona) *K. Howe.*  
**185P. Seminar: Topics in North American Art History.** (Pomona) *F. Pohl.*  
**186A. Theories of Contemporary Art.** Prerequisite: a previous course in art history. (Pitzer) *B. Anthes.* (See \*\* above; course may only meet one of two major requirements.)

**186H. Seminar: Museum History and Philosophy.** With permission of instructor. (Pomona) *K. Howe.*

**186K. Seminar in Modern Art.** Prerequisite: one upper-division art history course. (Scripps) *J. Koss.*

**186M. Seminar in Twentieth-Century Art.** Topic changes each year. (Scripps) *M. MacNaughton.*

**186P. Seminar: Women, Art, and Ideology.** (Pomona) *Staff.*

**186T. Art and Time.** (Pomona) *Staff.*

**186Y. WMDs: Cinema Against War, Imperialism and Corporate Power.** (Pomona) *P.J. Jackson.*

## ART CONSERVATION

*Professors Coats, Hatcher-Skeers, Macko, Rankaitis*

*Associate Professors Koss, MacNaughton*

*Assistant Professor Wenzel*

This interdisciplinary major prepares students for rigorous graduate programs in art conservation. A variety of science, art history, art, and other courses prepare students to engage in internships at the Williamson Gallery, enroll in conservation courses in off-campus study programs, and build a portfolio of practical experience necessary for graduate school admission.

### Requirements for the Major

The art conservation major consists of a minimum of thirteen courses.

1. Prerequisite: Art History 51a, 51b, or 51c
2. At least five science courses including
  - a. Chemistry 14L and 15L, General Chemistry (or Chemistry 29L, or the AISS courses);
  - b. Chemistry 116L and 117L, Organic Chemistry; and
  - c. One additional science elective (Chemistry 126L strongly recommended)
3. Three upper division art history and anthropology courses including
  - a. At least one archaeology course;
  - b. At least one art history course.
  - c. Anthropology 2, Introduction to Sociocultural Anthropology, or one upper-division anthropology course
4. Two studio courses including
  - a. One two-dimensional art course and
  - b. One three-dimensional art course
5. One independent study or internship course on a conservation-related project approved by the major adviser.
6. Senior Thesis

### Course Descriptions

**101. Science in Art, Archeology, and Architecture.** Art conservation raises important questions that will confront future generations. What is the role of permanence in a change-driven society? Who decides what to conserve? This course provides an introduction to this young field to future artists, art historians, architects, archaeologists, applied scientists, and public resource managers. *Staff.*

**110. Artists' Materials and Technologies-Ancient and Modern.** Through materials science, this course considers current conservation questions: What should be preserved? What are the vulnerabilities of different materials? How can the lifespan of stone, paint, or plastic be extended? How compatible are proposed interventions? Answers will involve discussions of environmental and human influences, as well as sustainability and ethics of intervention. *Staff.*

**120. Global Tourism and Preservation Technology.** International tourism has increased fortyfold

over the past 60 years. Tourism can strain limited resources and cause damage at popular museums, archaeological sites and world heritage cities. To prevent future loss of world cultural heritage, interdisciplinary teams are developing solutions to challenging art conservation problems based on diverse preservation technologies. Prerequisite: ARC� 101; 1 year of college-level natural science. *Staff.*

## ART HISTORY

*Professors Coats (Scripps); Emerick, Gorse, Pohl (Pomona)*

*Associate Professors Anthes (Pitzer); Jackson (Pomona); Koss (Scripps)*

*Assistant Professor Berenfeld (Pitzer)*

*Pomona College Museum of Art Director and Professor Howe (Pomona)*

*Scripps College Williamson Gallery Director and Associate Professor MacNaughton (Scripps)*

The study of art history at The Claremont Colleges explores the development of the visual arts and architecture as a tangible expression of the cultures of Africa, the Americas, Asia, and Europe. Works of art provide insights into the aesthetic and ideological changes taking place within and among cultural groups and provide evidence of social, intellectual, and material developments. With two museum spaces on the Scripps College campus and extensive holdings in American and Asian arts, art history students are encouraged to examine original works and consider how to exhibit them for educational purposes; Scripps courses also regularly incorporate further exploration of works of art and architecture with field trips to museums and galleries in Los Angeles and Pasadena. The Intercollegiate Art History Program also includes courses offered at Pitzer and Pomona Colleges. In addition to preparing the art history major for graduate studies in this field, art history courses also provide an excellent background for students seeking careers in teaching, publishing, library or museum work, law, and business.

### Requirements for the Major

Art history majors will take two introductory art history courses, six additional art history courses, one studio art course, the senior seminar, and the senior thesis, for a total of 11 required courses.

1. Two introductory courses: 51a or 51b, and 51c.
2. One course in the art of Asia, Africa, or the African Diaspora.
3. One course in the art of the Americas.
4. One course in the art of Europe before 1840.
5. One course in art since 1840.
6. Two additional art history courses.
7. One studio art course.
8. Senior Seminar in the fall semester (Art History 190).
9. Senior Thesis in the spring semester (Art History 191).

Majors who intend to pursue graduate studies should study at least two foreign languages appropriate to their areas of interest. Students are strongly encouraged to apply for summer internships in museums, galleries, and conservation labs, and to study abroad during their junior year.

### Requirements for the Minor

An art history minor consists of six art history courses, one of which must be about non-Western arts and one of which must be a seminar.

### Honors Program in Art History

A student who wishes to graduate with honors in art history must achieve a minimum grade point average of 10.5 in the major and earn an A or A- in a two-semester thesis that is more substantial than that of students not working on honors. The honors thesis must be proposed to the department chair by the end of the junior year. The honors student will write and then orally defend her thesis before a faculty honors committee that consists of at least three members (the two thesis readers and an additional member to be selected by the student).

## Course Descriptions

**51a,b,c. Introduction to the History of Art.** Asks how the visual cultures of past times relate to those of the present and critically examines the modern notion of “art.” Courses proceed chronologically with examples from Europe, Africa, the Americas, and Asia. Courses may be taken in any order. 51a runs from prehistory through ancient times in Europe, the Mediterranean and the Fertile Crescent; offered alternate years; 51b treats the European Middle Ages, offered alternate years; 51c from c. 1200 to the present, offered each semester. *Staff.*

**133. Art, Conquest and Colonization.** Examines how images and architecture were enlisted in and helped shape the systematic exploration, conquest and colonization of North America (Canada, the US and Mexico) by Europeans from ca. 1500 to 1800. Considers how cultural production was used by indigenous populations to resist attempts to erase their cultures and to control the manner in which they assimilated into European settler cultures. Also addresses the connection between early representations of Africans and the establishment of a slave economy. *F. Pohl.*

**135. Art and Nationalism in Nineteenth-Century North America.** This course examines how nineteenth-century North American artists and art institutions were involved in shaping the “imagined communities” that constituted the nations of Canada, the U.S. and Mexico. Includes works in a variety of media—paintings, sculpture, prints, architecture—and museums, art markets and mass media. Letter grade only. *F. Pohl.*

**137. Tradition and Transformation in Native North American Art.** An introductory survey of the visual and material culture of the Native peoples of North America in terms of material, technique, and cultural, historical, and philosophical/spiritual contexts. This class will also consider patterns of cultural contact and transformation, the collecting of Native American art, Federal government Indian policy and educational institutions, and modern and contemporary Native American art and cultural activism. *B. Anthes.*

**139. Seminar: Topics in Native American Art History.** Examines in depth one or more themes or critical issues in Native American art history, or artworks from a local collection or cultural center. *B. Anthes.*

**140. Arts of Africa.** A survey of African art and architecture exploring ethnic and cultural diversity. Emphasis on the social, political, and religious dynamics that foster art production at specific historical moments in West, Central and North Africa. Critical study of Western art historical approaches and methods used to study African arts. *P. Jackson.*

**141A. (Re)presenting Africa: Art, History, and Film.** The seminar centers on post-colonial African films to examine (re)presentations of the people, arts, cultures, and socio-political histories of Africa and its diaspora. Course critically examines the cinematic themes, aesthetics, styles and schools of African and African diasporic filmmakers. Recommended: previous course in Art History, Black Studies or Media Studies. Letter grade only. *P. Jackson.*

**141B. Africana Cinema: Through the Documentary Lens.** This course examines documentary films and videos created by filmmakers from Africa and the African Diaspora (United States, Britain and Caribbean). Topics include: history and aesthetics of documentary filmmaking, documentary as art, the narrative documentary, docu-drama, cinema vérité, biography, autobiography and historical documentary. *P. Jackson.*

**144B. Daughters of Africa: Art, Cinema, Theory, Love.** Examines visual arts and cultural criticism produced by women from Africa and the African Diaspora (North America, Caribbean, & Europe). Students analyze aesthetic values, key representational themes, visual conventions, symbolic codes and stylistic approaches created from feminism’s spirited love of Blackness, Africaness and justice. Complement to AF 144A, Black Women Feminism(s) and Social Change. Recommended: previous course in Africana Studies, Chicano/a Studies, or Gender and Women’s Studies. *P. Jackson.*

**MS 147B. Topics in Media Theory 1.** A close examination of theories of media analysis, with an emphasis on the visual arts (painting, photography, film, video, installation art, performance art, conceptual art, art museums). Topics change from year to year. Course may be repeated for credit as topics vary. Prerequisite: one media studies or art history course. *J. Friedlander.*

**MS 147D. Theories of the Visual.** This course examines theories for understanding relationships

between viewers and images through an exploration of the cultural, political, and psychic mechanisms that accompany the act of looking. It engages these issues through consideration of painting, photography, film, science, and public space. Prerequisite: Any art history course or any one of the following: MS 49, MS 50, MS 51. Letter grade only. *J. Friedlander.*

**150. The Arts of China.** A survey of artistic traditions in China from Neolithic to modern times. Architecture, sculpture, painting, calligraphy, ceramics, and metalwork will be discussed in their cultural contexts. *B. Coats.*

**151. The Arts of Japan.** The development of Japanese art and civilization from prehistoric through the Meiji periods. Major art forms will be examined in their cultural contexts. *B. Coats.*

**152. Arts of Late Imperial China.** Ming and Qing Dynasty arts and literature will be examined with special attention to literati and imperial court tastes. Students will help prepare an exhibition using Chinese art objects from the Scripps College collections. *B. Coats.*

**154. Japanese Prints.** A seminar that treats the subject matter and techniques of Japanese prints. Examines woodblock printing in Japan from 1600 to the present, using the Scripps College Collection of Japanese Prints. *B. Coats.*

**155. The History of Gardens, East and West.** From sacred groves to national parks, this survey focuses on the functions and meanings of gardens, on the techniques of landscape architecture, and on the social significance of major parks and gardens in Asia, Europe, and North America. Prerequisite: 51a,b, or 52, or permission of the instructor. *B. Coats.*

**158. Visualizing China: Contemporary Chinese Art and Culture.** Explores the political, social and cultural landscape of contemporary China through art (painting, sculpture/installation, photography, performance and videos). Theories of modern and postmodern art will be introduced in the analysis of visual materials. *C. Tan.*

**159. History of Art History.** Theories of art history in modern times, from Winckelmann and Hegel to Burckhardt, Riegl and Wölfflin, to Warburg and Panofsky. Postmodern challenges to traditional art historiography, especially Foucault's. Open to sophomores, juniors, and seniors. *J. Emerick.*

**161. Greek Art and Archaeology.** An introductory survey of Greek sculpture, architecture, and vase painting from their beginnings to 350 B.C. Considerable attention is given to the major archaeological sites and their historical positions. *M. Berenfeld.*

**CLAS 162, Roman Art and Archaeology.** M. Berenfeld. 163. Hellenistic and Roman Art. Treats art in the Ancient Mediterranean from the end of the Periclean era in Athens (ca. 430 BCE) to the reign of Augustus Caesar (27 BCE - CE 14) in Rome. Asks how the public art of the Ancient Greeks and Romans incorporated the world views of its users. Charts the shifting meanings of standard forms or symbols over time and place. *M. Berenfeld.*

**163. Hellenistic and roman Art.** Treats art in the Ancient Mediterranean from the end of the Periclean era in Athens (ca. 430 BCE) to the reign of Augustus Caesar (27 BCE-CE 14) in Rome. Asks how the public art of the Ancient Greeks and Romans incorporated the world views of its user. Charts the shifting meanings of standard forms or symbols over time and place. *J. Emerick.*

**CLAS 164, Pompeii and the Cities of Vesuvius.** *M. Berenfeld.*

**165. Holy Men, Holy Women, Relics and Icons.** Art from the reign of Constantine (313-337) to the end of the Carolingian empire (9th century). Treats the classical world in its Christian phase and its slow transformation under the pressure of invading Germans and Arabs. *J. Emerick.*

**166. Pilgrimage and Crusade.** Early Medieval art in Europe from the later ninth to the mid-12th centuries during the rise of the German Empire, of the Anglo-Norman monarchy, of the Christian Spanish Kingdom of Oviedo and Leon (and the crusade versus the Muslims), of the pilgrimage to Santiago de Compostela, and of the great reformed Benedictine monastic orders of Cluny and Citeaux. *J. Emerick.*

**167. Town, Castle and Cathedral in France.** Early and High Gothic cathedral building in and around the Ile-de-France from the reigns of Louis VI (1106-37) to Louis IX (1226-70). Treats church decoration in sculpture and stained glass. Letter grade optional. *J. Emerick.*

- 168. Tyrants and Communes in Italy.** Art of the new mendicant orders, the Dominicans and Franciscans, in central- and north-Italian communes of the later 13th and 14th centuries. Focuses mainly on painting in Tuscany and Umbria—in Florence, Siena and Assisi. *J. Emerick.*
- 170. The Early Renaissance in Italy.** Painting, sculpture and architecture in 15th-century Italy. Emphasis on Florence and princely courts as artistic centers of the new style. Artists and major works considered in their historical context. *G. Gorse.*
- 171. High Renaissance and Mannerism in Italy.** Art and architecture in Florence, Rome and Venice during the 16th century. The invention of the High Renaissance style by Bramante, Leonardo, Michelangelo, Raphael, Giorgione, and Titian. Major works of the post-High Renaissance masters. The interaction of artists and patrons in historical context. *G. Gorse.*
- 172. Northern Renaissance Art.** Painting, sculpture, and architecture in northern Europe in the 15th and 16th centuries. Developments in painting emphasized; special attention to the Low Countries and Germany. *G. Gorse.*
- 173. Medieval and Renaissance City.** Interdisciplinary approach to the Medieval and Renaissance city in Italy, 1250-1600, with emphasis on architecture and urbanism. Treats the rise of Italian city-states and shows how their urban designs go hand in hand with their social, political, and economic institutions. Compares Florence, Venice, Rome, Genoa, Pisa, Siena, and the small princely courts. Focuses on city dwellers' civic, religious, and family rituals. *G. Gorse.*
- 174. Italian Baroque Art.** Painting, sculpture and architecture in Italy, 1600-1750. Rome and development of the Baroque style in the works of Caravaggio, the Carracci, Bernini, Borromini, and Pietro da Crotona. Church and social history as background. *G. Gorse.*
- 175. Northern Baroque and Rococo Art.** Painting, sculpture and architecture of the 17th century in Germany, France, Spain, England, and the Low Countries. Poussin, Velásquez, Rembrandt, Leyster, Rubens, Vermeer, Wren, Neumann, Fischer von Erlach. *G. Gorse.*
- 177. Eighteenth-Century European Arts.** The European Enlightenment will be explored, with a focus on the visual and performing arts, and with concern for the popularization of the arts through public displays and performances. Field trips to see original 18th-century works are planned. *B. Coats.*
- 178 AF. Black Aesthetics and the Politics of (Re)presentation.** The visual arts produced by people of African descent in the U.S. from the colonial era to the present. Emphasis on Black artists' changing relationship to African arts and cultures, the emergence of an oppositional aesthetic tradition that interrogates visual constructions of "Blackness" and "whiteness," gender and sexuality as a means of revisioning representational practices. Recommended: previous course in Art History, Asian-American Studies, Africana Studies, Gender & Women's Studies or Media Studies. *P. Jackson.*
- 179. Modern Architecture, City, Landscape and Sustainability.** Survey of "Modernist" traditions of architecture and city planning (19th-21st centuries), tracing the "roots" of "sustainability" from the Spanish tradition through the Arts and Crafts Movement to the Bauhaus machine aesthetic to "post-modernism" and "sustainable architecture"—the new Gesamtkunstwerk ("total work of art"). Los Angeles within these global contexts. *G. Gorse.*
- 180. Early Twentieth-Century European Avant-Gardes.** This course examines some of the major movements of early 20th-century European art, including cubism, Dadaism, surrealism, futurism, constructivism, and productivism, to explore how the historical avant-garde irrevocably altered traditional ideas about the definition and function of art. Prerequisite: one previous art history course or permission of the instructor. *J. Koss.*
- 180R. Russian and Soviet Avant-Gardes.** This course explores Russian and Soviet avant-garde art and culture from 1910 to 1938. It examines how artists responded to western European achievements, contended with the approach and aftermath of the October Revolution, engaged with sociopolitical changes in their country, and reworked traditional ideas about the definition and function of art. Open to juniors and seniors. Prerequisite: one previous art history course or instructor permission. *J. Koss.*
- 181. Modern into Contemporary: Art from 1945-1989.** An overview of significant issues and

movements in art from 1945-1989. Mainstream and alternative art movements are discussed in relation to the cultural politics of the post-World War Two era. Topics include Abstract Expressionism, Pop, Minimalism, Performance and Conceptual Art, Process Art, Land Art, Site-Specificity, Institutional Critique, Feminist Art, and the Culture Wars of the 1980s. Emphasis is on North American and Western Europe, with comparisons to emerging global art centers. *B. Anthes.*

**183. The Art World Since 1989.** An examination of contemporary art in the context of economic and cultural globalization. Topics include the impact of the end of the Cold War and the rise of economic neoliberalism on the arts; the emergence of new global art centers in the wake of major political transformations, such as the fall of South African Apartheid; contemporary Native American and Australian Aboriginal artists in the global marketplace; and artists' response to issues of nationalism, ethnic violence, terrorism, and war. *B. Anthes.*

**184. Modernism, Antimodernism, Postmodernism.** A Social History of North American Art. A comparative analysis of artistic production in Canada, the U.S. and Mexico in the 20th and 21st centuries. Examines issues of race, class, gender, sexuality; the relationships between artistic theories and practices; economic developments; and social and political movements (e.g., the Mexican Revolution, the Depression, the Women's Movement). *F. Pohl.*

**185. History of Photography.** Nineteenth and twentieth-century photography. The camera as a tool for documentation, portraiture, social comment, journalism, advertising, and as a pure vehicle for personal expression and a point of departure for allied art forms. *Staff.*

**185K Seminar: Topics in History of Photography.** Intensive investigation of topics relating to the production, distribution and reception of photographs. Letter grade only. Includes field trips. Prerequisite: permission of instructor. *K. Howe.*

**186A. Seminar: Theories of Contemporary Art.** Based on close readings of key writings by artists, critics, curators, and scholars, this discussion-based course focuses on the evolving aesthetic, social-political, and theoretical discourses that have informed the art world since World War Two. *B. Anthes.*

**186B. Seminar: Topics in Contemporary Art.** Examines in-depth one or more themes or critical issues in contemporary art history or a collection of artworks from a local collection. *B. Anthes.*

**186C. Seminar: Topics in Asian Art.** Designed as "hands-on" experience with interpreting works of Asian art through investigative research and educational presentation. Topics of this seminar will change but the focus will be on art works and their cultural contexts. *B. Coats.*

**186E. Art and Activism.** Examines ways in which North American (Canada, the U.S. and Mexico) artists have used their work in the 20th and 21st centuries to engage in political activism, either on the street through performances and protests, or at specific physical and/or virtual sites through murals, paintings, posters, prints, sculptures, installations or websites. *F. Pohl.*

**186F. Seminar: Topics/Art & Nationalism.** Intensive investigation of a wide variety of topics relating to the production and reception of art in Canada, the United States and Mexico. Course may be repeated for credit as topics vary. Letter grade only. *F. Pohl.*

**186G. Gendering the Renaissance.** Takes up historian Joan Kelly's challenge, "Did women have a Renaissance?" Expands the question to cultural constructs of the male and female body, sexuality, identity, homosexuality and lesbianism and their implications for the visual arts, literature and the history of early modern Europe (14th-17th centuries). *G. Gorse.*

**186K. Seminar in Modern Art.** The seminar examines in depth one theme or set of themes in 19th- and 20th-century art and related fields. Topic changes each year. Prerequisite: one previous art history course or the permission of the instructor. *J. Koss.*

**186L AF. Critical Race Theory, Representation, and the Rule of Law.** Examines the role of law in constructing and maintaining racialized, gendered and classed disparities of justice, as well as the intellectual, aesthetic, scientific and political convergences of critical jurisprudence with representational practices in African Diasporic visual arts. Recommended: previous course in Africana Studies, Chicano/a Studies, or Gender and Women's Studies. *P. Jackson.*

**186M. Seminar in Twentieth-Century Art.** The seminar will examine in depth one movement,



artist, or other selected topic within the art of the 20th century. Open to juniors and seniors. Offered annually. Topic changes each year. *M. MacNaughton*.

**186P. Seminar: Women, Art, and Ideology.** Examines images of and by women and the critical writings that attempt to locate these images within the history of art. Prerequisite: a course in Art History or Gender and Women's Studies. Not open to first-year students. *F. Pohl*.

**186Q. Reading the Art Museum.** Investigation of the art museum through history. The emphasis is on reading the ways in which museums structure the experience of art as they relate to intellectual history of "experience" as a form of knowledge, integration, and consumption. Our field is the Euro-American museum from the 19th century to the present. Includes field trips. Prerequisite: instructor permission. Letter grade only. *K. Howe*.

**186T. Art and Time.** Technological developments over the past 200 years have altered relations between art and time. How has moving from painting to lithography, photography, film, and digital media influenced the creation of art and its relation to beholders? Considering North America and Europe since 1800, we explore relations between still and moving images and ask how artists manipulate our experience of time. First-year students require instructor permission to enroll. *A. Reed*.

**186W. Whiteness: Race, Sex and Representation.** Interrogates linguistics, conceptual and practical solipsisms that contribute to the construction and normalization of whiteness in aesthetics and visual culture. Questions dialectics of "Blackness" and "whiteness" that dominate Western intellectual thought and popular culture, thereby informing notions and representations of race, gender, sexuality and class. Recommended: previous course in Art History, Africana Studies, Asian-American Studies, Gender and Women's Studies, or Media Studies. Letter grade only. *P. Jackson*.

**186Y. WMDs: Cinema Against War, Imperialism, and Corporate Power.** Documentary films (weapons for mind decolonization) by human rights advocates offer critical narratives effectively silenced by the glare of commercial mass media and post-9/11 nationalism. This study of visual culture and representational theories explores how documentary filmmakers raise historical awareness, deconstruct the rhetoric of power elites, debunk the conceits of imperialism, and dismantle the deceits of transnational corporations. Course promotes active spectatorship and creativity as the antidote to fear. Requires production of a mini-documentary. **P. Jackson**.

**187. Old New Media.** Beginning with the birth of photography in the 1830s, attending to telegraphy, telephony, radio, and television, and ending with video, this seminar explores the history of the fascination, fear, and peculiar associations that have accompanied new technological developments in Europe and the United States. Prerequisite: one previous art history course or permission of the instructor. *J. Koss*

**188. Representing the Metropolis.** Concentrating on the visual arts and incorporating film and literature, this seminar examines selected 20th-century representations of such cities as Vienna, Paris, London, Moscow, Berlin, New York, and Los Angeles. We will explore the cultural and political configuration of the metropolis as modern, cosmopolitan, and urban. Prerequisite: one previous art history course or permission of the instructor. *J. Koss*.

**189. Modernism 1840-1940.** Beginning with Courbet and ending with surrealism, this course surveys European art between 1840 and 1940 with particular emphasis on the relationship of modernism and mass culture, the relationship of art and commerce, and the role of gender. *J. Koss*.

**190. Senior Seminar.** This course will examine methodological and theoretical issues in art history through readings and student-led discussions. Guidance on research and writing the thesis. Students meet with their first readers throughout the semester and turn in one thesis chapter at the end of the semester. Offered fall. *Staff*.

**191. Senior Thesis.** Offered spring. *Staff*.

**199. Independent Study in Art History: Reading and Research.** Projects of particular value not possible within existing courses. Full or half course. May be repeated once for credit. Open to qualified juniors and seniors with permission of instructor. Offered annually. *Staff*.

## ASIAN AMERICAN STUDIES

*Professors Goto (Pomona), Miyake (Pomona), Yamane (Pitzer)*  
*Associate Professors Hwang (CMC), Kang (Scripps), Kim (Scripps), Ma (Pitzer), Parker (Pitzer), Thai (Pomona), Yep (Pitzer), Yoo (CMC)*  
*Assistant Professors Honma (Pitzer), Liu (Scripps), Lu (Pomona)*

The Intercollegiate Department of Asian American Studies at The Claremont Colleges (IDAAS) offers a rigorous, multidisciplinary major that emphasizes social justice, critical thinking, and innovative analysis of the history, society, and cultural production of Asians in the United States, within both multiracial American and transnational contexts. The curriculum provides students with a comprehensive grounding in a range of thematic, theoretical, and methodological approaches within Asian American Studies. The major integrates theory and practice through community work and sustained and focused inquiry in the senior thesis. In consultation with an IDAAS adviser, students take core interdisciplinary courses in Asian American Studies and select appropriate courses in a range of disciplines throughout the five colleges. The program seeks to prepare students for various careers in the community, private or public, along with graduate work.

A Scripps student may petition the Committee on Academic Review for a self-designed interdisciplinary major or minor in Asian American Studies. Courses should be chosen carefully, in close consultation with the student's academic adviser and with regard to the resources of the Intercollegiate Department of Asian American Studies.

A self-designed interdisciplinary Asian American Studies major consists of eight upper-division courses (at least one of which is a seminar) chosen from the IDAAS curriculum plus a senior thesis. Appropriate courses in ethnic studies and Asian studies are recommended to provide further perspective.

A self-designed interdisciplinary Asian American Studies minor consists of six upper-division courses chosen from the IDAAS curriculum. These courses must be outside of and in addition to those in the student's major discipline; courses do not double count for both a major and minor requirement.

A Scripps student may petition the Committee on Academic Review to have course work completed in Asian American Studies outside the IDAAS count as courses toward her self-designed major or minor. However, a majority of her courses must be chosen from the Intercollegiate Department of Asian American Studies curriculum.

## Course Descriptions

### Interdisciplinary

**90 AA. Asian American and Multiracial Community Studies.** Introduces students to studying and working in Asian American and interracial communities. Issues to be addressed in the course include field research and community organizing; major issues in Asian American communities; nation-centered organizing; and interracial coalition-building. A major project for this course will be a community-based internship or other community research project. Occasional all-day site visits will take place on Fridays. Prerequisites: Any one of the following courses: ASAM101, 125, 127 or 150, or permission of the instructor. *T. Honma.*

**103 AA. Asian American Voices.** This introductory course uses Asian American and Pacific Islander (AAPI) experiences to explore the politics of silence, storytelling, and collective voice. Through feminist pedagogies and community-based learning, we will examine creating counterpublics and a sense of place amidst displacement. Class includes community engagement, co-creating an anthology, and public presentation. *K. Yep.*

**110 AA. (Mis)Representations of Near East and Far East.** This course will consider representations of the Near East and the Far East and their role in global power relations, popular culture, overt and subtle forms of violence, and subjectivity and agency. Course materials will be taken from the mass media; novels and films; foreign policy, business, and the academy; and other sources. Issues to be considered include: the representation of violence; the construction of difference and "the other"; the production of knowledge; power in society; authenticity, hybridity, and

appropriation; cultural nationalism and the nation state. *J. Parker.*

**111 AA. Asian Americans and Education.** The broader social processes of racialization and contestation are explored using the educational experiences of Asian Americans. We will analyze access to education and curricular marginalization. Issues like bilingual education, Asian American feminist and critical pedagogies, education as a workplace, and racialized glass ceilings will be investigated. *L. Yamane/K. Yep.*

**115 AA. Theories and Methods in Asian American Studies.** Identifies the theoretical and methodological tools which distinguish Asian American studies as a field of investigation. Asian American studies not only documents the experience of Asian Americans and Pacific Islanders, but also provides an approach to theorize, analyze, teach, community-build, and research. Offered annually. *K. Yep.*

**120 AA. Critical Readings in Filipin@ American Studies.** An intensive study of Filipin@s in the United States within the nexus of colonialism, capitalism, and racism. Course will introduce students to recent critical theoretical scholarship in Filipin@ American Studies that interrogates the role of U.S. imperialism in the construction of identity, community, culture, and strategies of resistance. *T. Honma.*

**128 AA. Tattoos, Piercing, and Body Adornment.** This course introduces students to the study of body modification as a distinct cultural practice. Using a range of interdisciplinary materials, we will examine bodily adornment as an entryway into understanding broader socio-political issues and concepts that are at once culturally and regionally specific as well as increasingly global/globalized. Key topics will include: identity and community formation; colonialism and post-colonialism; cultural property and appropriation; global circulations of bodies, aesthetics, and labor; the relationship of the body to mechanisms of the state. Major focus will be on regional developments in the areas of Asia, Pacific, and America. Throughout the course, we will examine the different processes and motivations through which people transform their bodies, keeping in mind the social, cultural, and political economic contexts and conditions of modifying the body. *T. Honma.*

**134 AA. South Asian American Experiences.** This course looks at the historical, cultural, social, and political issues which confront the South Asian American community today. Issues such as citizenship and transnational experiences, minoritization, economic opportunity, cultural and religious maintenance and adaptation, changes in family structure, gender roles, and generational shifts are explored. *Staff.*

**135 AA. Filipino American Experiences.** Examine the interplay of historical, social, political, and cultural factors that have and continue to influence the Filipino American experience in the U.S. Filipino Americans' experience, differences and similarities with other Asian American and ethnic/racial minority groups will also be examined. *Staff.*

**160. Asian American Women's Experience.** This course is an interdisciplinary examination of Asian and Pacific Islander American women. It will examine the history and experiences of Asian American women in the United States. The class will include both lecture and discussion and will cover various issues, such as gender roles, mass media stereotypes, Asian women's feminism versus mainstream feminism, and the impact of sexism and racism on the lives of Asian American women through education, work, and home life. Offered spring. *Staff.*

**188 AA. Teaching as Social Change.** This seminar will explore theoretical work on radical education – most notably the writings of Paulo Freire and Asian American Studies scholars. With an emphasis on “to serve the people,” Asian American Studies sought to transform higher education and strengthen students' political engagement for a more just society. In this seminar, students will develop an understanding of theory and practice of Paulo Freire's theories around education for critical consciousness or *concienciacion*. This seminar is designed to engage students in the theory and practice of teaching that explores democracy, political engagement, and social justice. This seminar has a community-based component. *K. Yep.*

**190. Asian American Studies Senior Seminar: Applications, Analysis and Future Directions.** Capstone seminar for senior Asian American studies majors (minors optional). The seminar is designed to bring seniors together to discuss and assess their understanding of Asian American studies practice and theory at The Claremont Colleges and beyond. We will engage in minor research activities, read and analyze provocative books and articles, and revisit key issues and controversies.

Offered fall. *S. Goto.*

**191 AA. Asian American Studies Senior Thesis.** Students will work with one or more faculty on original thesis research toward completion of senior thesis (1 or 2 semesters). Offered spring. *Staff*

**197. Special Topics in Asian American Studies.** Special topics courses typically provide advanced study of selected topics in Asian American studies. Intensive faculty-student collaboration; students take on the responsibility of planning and running the course. Course topic varies depending on the socio-political climate on campus, as well as in the surrounding community. Repeatable for credit with different topics. Offered spring. *Staff.*

## Anthropology

**127 AA. Asian Americans in Ethnography and Film.** Beginning with a critical examination of the category of Asian Pacific Americans, the course will address historic formations of subjects, compare social science and filmic representations of Asians and Asian Pacific Americans, and explore contemporary issues of race, culture, and politics through ethnography. Examining practices of ethnographic research and of cultural production will form the main focus of the course. *N. Chen.*

## History

**125 AA. Introduction to Asian American History, 1850-Present.** This survey course examines journeys of Asian immigrant groups (and subsequent American-born generations) as they have settled and adjusted to life in the United States since 1850. The course addresses issues such as the formation of ethnic communities, labor, role of the state, race relations, and American culture and identity. Offered annually. *T. Honma.*

**128. Immigration and Ethnicity in America.** A study of the experiences of different ethnic groups in the U.S. from the colonial period to the present, and addresses the meanings of cultural diversity in American history. *H. Barron.*

## Literature

**178. Japanese and Japanese American Autobiography.** The tradition of the native Japanese literary diary (*nikki bungaku*), modern Japanese autobiography and autobiographical writings, and Japanese American diary/autobiography, emphasizing works by women. Readings in literary criticism on autobiography in general and women's autobiography in particular. Offered alternate years. *L. Miyake.*

**180. Asian American Fiction.** This course will focus on Asian American fiction and will explore the function of representation (both political and aesthetic) in relation to questions of race, ethnicity, gender, sexuality, and class. The course will involve readings in both primary and secondary texts including critical and theoretical work in Asian American studies. *W. Liu.*

**183. Asian American Literature: Gender and Sexuality.** This course will explore questions of gender and sexuality in the context of Asian American literature, and will investigate how these key terms undergird even the earliest formations of Asian America. The course will investigate this idea through a variety of lenses, focusing on both creative and critical texts. *W. Liu.*

## Media Studies

**80 AA. Video and Diversity.** Introductory level course exploring video as a medium, particularly as it is utilized by women, people of color, lesbians and gays, grassroots activists, as well as other people who are under- and/or misrepresented by mainstream media. Students will learn about the history of video technology, and how certain developments within it made video an accessible and powerful tool for self-expression and political intervention. Offered annually. *M. Ma.*

**100 AA. Asian Americans in Media: A Historical Survey.** This is a historical survey of Asian American involvement in media production, beginning with the Silent Film Era and ending with contemporary projects in film, video, and new media. In this course, we will focus on the shifting yet continuous participation of Asians in the production of media in North America, and look at how changing political, social, and cultural discourses have shaped media representations of Asians throughout this period. Prerequisites: any intro-level Media studies or Asian American studies

course. Offered annually. *M. Ma.*

## Music

**126. Music in East Asia and its American Diasporas.** This course introduces the “traditional” music of China, Korea, and Japan and explores the ways in which traditional performing arts have been transformed, adapted, and given new meanings in these modern nation-states and the East Asian diasporic communities of the United States. A survey of these musical traditions will be followed by a closer study of *pungmul*, *kabuki*, *taiko*, Chinese opera, and pansori. *Y. Kang.*

## Politics and International Relations

**118. Politics, Economics and Culture of Korea.** This course is an intensive introduction to North and South Korea, with their interlocking histories and greatly divergent economic, political, and social realities. The course pays special attention to the impact of U.S. foreign policy on Korean national formation and Korean American identity and community formation. *T. Kim.*

**127. Politics and Public Policy of Asian Communities in the United States.** This course examines the intersection between Asian Americans and the politics of race and ethnicity. Central to the course is the claim that understanding race is critical to understanding American politics and that any sophisticated analysis of race must include the role of Asians in America. *T. Kim.*

**128. Race and American Capitalism.** This course engages in a sustained examination – both theoretical and grounded – of the contemporary political struggle of communities of color negotiating liberal-capitalist ideology and its empirical manifestations. Through textual engagement, the course seeks to significantly advance and refine analyses that focus on the relationship between race, racism, and American capitalism. Through direct engagement with individuals and organizations involved in social justice work that confronts white supremacy and class domination, the course seeks to provide practical insight into working for social change that is grounded in the lives of communities negotiating the systemic relationship between race and capitalism on a daily basis. *T. Kim.*

## Psychology

**151CH. Issues in the Psychology of Multicultural Education.** This course examines educational theory, research and practice as it relates to the experience of Chicanos and other Ethnic and linguistic minorities. Consideration of selected psychological processes that potentially explain the scholastic performance of these groups. Discussion of case studies describing the relevance of multicultural education. *R. Buriel.*

**153 AA. Introduction to Asian American Psychology.** Introduces students to the salient psychological issues of Asian Americans. Taking into account the social, cultural, and historical context of the Asian American experience, this course addresses values and cultural conflict development, acculturation, marriage and gender roles, vocational development, psychopathology, and delivery of mental health services. Offered annually. *S. Goto.*

**173 AA. Asian American Mental Health.** The course integrates information from psychology and the other social sciences on a variety of issues related to Asian American mental health, psychotherapy, and drug therapy. The readings, lectures, and class discussions are intended to increase the student’s understanding of these issues and her/his ability to analyze and synthesize both quantitative and qualitative information. Enrollment is limited to 15. Prerequisite: PSYC153, Asian American Psychology (PO) or permission of the instructor. *Staff.*

## Sociology

**82 AA. Race, Ethnicity, and the Politics of Teaching.** Examines how race and ethnicity are constructed in schooling from sociological, linguistic, and ethnic studies standpoints. Specifically, we will discuss how race and ethnicity are constructed in schooling and ways teachers/educators may refine their pedagogies in relation to race and ethnicity. Students will do a research project. *K. Yep.*

**84AA. Nonviolent Social Change.** Asian American Studies emerged out of the longest student strike in the history of the United States. The third world liberation front used social protest to call for educational relevance and greater success to higher education. This class takes a comparative racial approach to examine the history, philosophy, and practice of nonviolent social change. Link-

ing the local and global, this course draws from case studies in India, South Africa, Chile, Poland, United States, and Vietnam. *K. Yep.*

**124 AA. Global Asia/Asia America.** This course is about the challenges that globalization poses to people of Asian descent living outside of their country of birth. We focus on case studies, paying particular attention to education, sexuality, citizenship, gender, family, and work. We will use these cases to question new concepts, such as “flexible citizenship,” “cultural hybridity,” and “transmigrant” that have emerged to describe new forms of belonging in this global age. *H. Thai.*

**126 AA. Immigration and the Second Generation.** Analysis of post-1965 children of immigrants and/or immigrant children in Asian America. Examination of diverse childhood experiences, including “brain drain” children, “parachute” and “transnational” children, and “refugee” children. Emphasis on gender, class, ethnicity, intergenerational relations, education, sexuality, popular culture, and globalization. *H. Thai.*

**142. Transatlantic Black and Asian Experience.** Organized as a Film Festival seminar, this course explores Black and Asian transatlantic immigration histories as represented via the popular culture medium of film. Uses film, criticism and guest speakers/directors as the core materials for examination and discussion. *D. Basu.*

**147 AA. Asian Americans and the Sociology of Sport.** Rather than a leisure activity free of politics, sport is a contested political site. From Ichiro Suzuki to Chinese American women basketball players in the 1930s, this upper-division seminar uses Asian Americans and the topic of sport in order to examine the political role of culture in society and explore social processes such as the intersections of gender, race, and socioeconomic class. *K. Yep.*

**150 AA. Contemporary Asian American Issues.** Survey of contemporary empirical studies focusing on Asian American experiences in the U.S. and globally; major themes include race, class, gender, sexuality, marriage/family, education, consumption, childhoods, aging, demography, and the rise of transmigration. Readings and other course materials will primarily focus on the period since 1965. Offered alternate years. *H. Thai.*

## Theatre

**001F. Basic Acting: Performing Asia America.** This course is an introduction to the fundamentals of acting, drawing on different techniques, such as psychological realism and physical theater. These techniques will then be applied using Asian and Asian American historical, aesthetic, and theoretical source material. Students will be required to write and perform a self-written monologue, and a monologue and a two-person scene from a published script. *J. Lu*

**115N. Staging Our Stories: Contemporary Asian American Drama.** This course examines several post-1960 dramatic and performance works created by Asian American artists, such as, Phillip Kan Gotanda, David Henry Hwang, Julia Cho, Ralph Peña, and Lan Tran, taking into account the historical and cultural contexts in which these productions emerged. We will look at how these different artists attempt to represent themselves and their experiences with dignity, how they preserve old traditions and create new ones, and at how these practices reflect different aspects of the relationships between the United States and various Asian countries, and between different ethnic groups in the U.S. This course includes a field trip, a written review of your experience, as well as a self-written monologue, and a final paper or dramatic performance. *J. Lu.*

## ASIAN LANGUAGES

### Courses in Asian Languages and Literature at The Claremont Colleges

Please consult each college’s catalog for course descriptions and prerequisites.

### Chinese

The following courses are offered at Pomona College:

**1a,b. Elementary Chinese.** Offered annually. *Staff.*

**2. Advanced Elementary Chinese.** Offered annually. *C. Liu.*

**11. Conversation: Contemporary Chinese Language and Culture.** .25 course. Pass/fail only.

Offered annually.

- 13. Advanced Conversation.** .25 course. Pass/fail only. Offered annually.  
**51a,b. Intermediate Chinese.** Offered annually. *S. Hou, H. Yao.*  
**51h. Intermediate Chinese for Bilinguals.** Offered annually. *C. Liu.*  
**111a,b. Advanced Chinese.** Offered annually. *A. Barr; H. Yao.*  
**124. Readings in Current Japanese.** *Staff.*  
**125. Modern Chinese Literature.** Offered annually. *S. Hou.*  
**127. Advanced Readings in Modern Chinese Literature.** Offered annually. *E. Cheng.*  
**131. Introduction to Classical Chinese.** Offered annually. *S. Hou.*  
**145. Survey of Classical Chinese Literature.** Spring 2013. *A. Barr.*  
**192a,b. Senior Project.** Offered annually. *Staff.*  
**199. Reading and Research.** Offered annually. *Staff.*

### Chinese Literature and Culture in English Translation

- 164. Chinese Literature in English: Poetry and Poetics.** Spring 2014. *S. Hou.*  
**166. Chinese Fiction, Old and New.** Spring 2013. *A. Barr.*  
**167. Urban Imaginations: The City in Chinese Literature and Film.** Fall 2013. *E. Cheng.*  
**168. Gender and Sexuality in Modern Chinese Literature.** Fall 2011. *E. Cheng.*

### Japanese

The following courses are offered at Pomona College. For courses in translation, please consult the Pomona College catalog.

- 1a,b. Elementary Japanese.** Offered annually. *Staff.*  
**11. Conversation: Contemporary Japanese Language and Culture.** .25 course. Pass/fail only. Offered annually.  
**12a,b. Japanese Kanji Class.** Offered annually. *Staff.*  
**13. Advanced Conversation.** .25 course. Pass/fail only. Offered annually.  
**51a,b. Intermediate Japanese.** Offered annually. *T. Terada, Staff.*  
**111a,b. Advanced Japanese.** Offered annually. *Staff.*  
**124. Readings in Current Japanese.** Offered annually. *Staff.*  
**125. Readings in Modern Japanese Literature.** Offered annually. *K. Kurita.*  
**131. Introduction to Classical Japanese.** Spring 1012. *P. Flueckiger.*  
**192a,b. Senior Project.** Offered annually. *Staff.*  
**199. Reading and Research.** Offered annually. *Staff.*

### Japanese Literature and Culture in English Translation

- 170. Pre-Modern Japanese Literature in English Translation.** Fall 2011. *P. Flueckiger.*  
**174. Modern Japanese Literature in English: Literary Reconfigurations of Japanese Identity, 1868 to Present.** Offered alternate years. *K. Kurita.*  
**177. Japanese Women Writers.** Spring 2012. *L. Miyake.*  
**178. The Japanese and Japanese-American Autobiography.** Spring 2013. *L. Miyake.*  
**179. Graphically Speaking: Japanese Manga and Its Buds.** Offered every three years. *L. Miyake.*

### Korean

The following courses are offered at Claremont McKenna College.

- 1. Introductory Korean.** *M. Kim*  
**2. Continuing Introductory Korean.** *M. Kim.*  
**33. Intermediate Korean.** *M. Kim.*  
**44. Advanced Korean.** *Staff.*  
**100. Readings in Korean Literature and Culture.** *M. Kim.*

### Korean Literature and Culture in English Translation:

- 130. Korean Cinema and Culture.** Offered alternate years. *M. Kim.*

## ASIAN STUDIES

Asian Studies is a cooperative program of The Claremont Colleges that provides an opportunity for undergraduate students to pursue an interdisciplinary program of study in the culture, language, history, and politics of China, Japan, India, or Southeast Asia. The program provides strong preparation for students seeking careers in government, foreign service, public administration, social work, journalism, or law, or for those planning to go on to graduate work in the area of Asian Studies or a related field.

### Requirements for the Major

A major in Asian Studies requires a total of eight courses in the humanities and social sciences, one of which must be a seminar. In addition, the first two years of coursework, or equivalent competency, in an appropriate Asian language are required. These courses should be chosen to form a coherent program with clear emphasis on a single discipline or a single region of Asia. As an introduction to the field, students are advised to begin with History 60, Asian Traditions. Because upper-division course offerings are necessarily limited, students should be careful to assure that the emphasis they choose within the major is possible within the existing resources at The Claremont Colleges. In addition, all seniors will complete a research thesis on Asia in the first semester of the senior year.

The faculty in Asian Studies encourages a period of residence and study in an Asian country for all interested students majoring in the field. Such study is usually arranged for at least one semester through a recognized semester abroad program. Study should be planned to follow the third or fourth semester of language training. Arrangements can be made for qualified students to study Japanese language and culture at Waseda University in Tokyo or at Nanzan University in Nagoya and live with a Japanese family. Chinese language students may apply to study at Nanjing or Beijing University in the People's Republic of China. Students may also study in Nepal for one semester. Students interested in study abroad should contact the Office of Off-Campus Study at Scripps College.

### Courses in Asian Studies at The Claremont Colleges

Please consult the brochure "Asian Studies at The Claremont Colleges" and/or the Schedule of Courses published each semester by the Registrar's Office for up-to-date information on Asian Studies course offerings.

#### Anthropology

- 16. **Introduction to Nepal.** (Pitzer) *E. Chao.*
- 23. **China and Japan Through Film Ethnography.** (Pitzer) *E. Chao.*
- 51. **Social Anthropology.** (Pomona) *L. Thomas.*
- 62. **Embodying the Voice of History.** (Pitzer) *E. Chao.*
- 88. **China: Gender, Cosmology and the State.** (Pitzer) *E. Chao.*
- 99. **China in the 21st Century.** (Pitzer) *E. Chao.*
- 107. **Medical Anthropology.** (Pomona) *N. Barkey.*
- 111. **Historical Archaeology.** (Pitzer) *S. Miller.*

#### Art History

For complete course descriptions, see the Art History section of this catalog

- 150. **The Arts of China.** (Scripps) *B. Coats.*
- 151. **The Arts of Japan.** (Scripps) *B. Coats.*
- 152. **Arts of Late Imperial China.** (Scripps) *B. Coats.*
- 154. **Japanese Prints.** (Scripps) *B. Coats.*
- 155. **The History of Gardens, East and West.** (Scripps) *B. Coats.*
- 158. **Visualizing China: Chinese Art.** (HMC) *C. Tan.*
- 186C. **Seminar: Topics in Asian Art.** (Scripps) *B. Coats.*

#### Asian Languages and Literatures

Please consult the courses listed under the Asian languages major.



## Asian Studies

191. **Senior Thesis.** (Scripps) Offered annually.

199. **Independent Study in Asian Studies: Reading and Research.** (Scripps) Offered annually.

## Economics

123. **International Economics.** (Pomona) *T. Andrabi, S. Marks.*

126. **Economic Development.** (Pomona) *T. Andrabi.*

## Government/International Relations

140. **Korean Politics and Economy.** (CMC) *C. J. Lee.*

145. **Conflict and Cooperation in Southeast Asia.** (Pomona) *D. Elliott.*

146. **Chinese Foreign Policy.** (CMC) *C. J. Lee.*

147. **Japanese Foreign and Defense Policy.** (CMC) *C. J. Lee.*

154. **International Relations of Asia.** (Pomona) *D. Elliott.*

176. **Political Thought, East and West.** (Pitzer) *S. Snowiss.*

## History

59. **Civilizations of East Asia.** (CMC) *A. Rosenbaum.*

60. **Asian Traditions.** (Pomona) *S. Yamashita.*

61. **The New Asia.** (CMC) *A. Rosenbaum.*

100J. **State and Citizen in Modern Japan.** (Pomona) *S. Yamashita.*

100M. **Rethinking Modern Asian History.** (Pomona) *S. Yamashita.*

100O. **India and Britain, 1750 to the Present.** *R. Woods.*

100T. **Tokugawa Thought.** (Pomona) *S. Yamashita.*

161. **Modern Korean History.** (CMC) *Staff.*

162. **Traditional China.** (CMC) *A. Rosenbaum.*

163. **Modern China.** (CMC) *A. Rosenbaum.*

164. **People's Republic of China.** (CMC) *A. Rosenbaum.*

165. **China and the U.S. in the Twentieth Century.** (CMC) *A. Rosenbaum.*

166. **Imperial China.** (CMC) *A. Rosenbaum.*

167. **Early Modern Japan.** (Pomona) *S. Yamashita.*

168. **Modern Japan.** (Pomona) *S. Yamashita.*

169. **State and Citizen in Modern Japan.** (Pomona) *S. Yamashita.*

181. **Early Modern Japan.** (Pomona) *S. Yamashita.*

189. **The Cultural Revolution.** (CMC) *A. Rosenbaum.*

## Music

41. **Balinese Gamelan Ensemble.** (Pomona) *N. Wenten*

65. **Introduction to World Music.** (Pomona) *K. Hagedorn.*

70. **Introduction to Ethnomusicology.** (Pomona) *K. Hagedorn.*

126. **Music in East Asia and Its American Diasporas.** (Scripps) *Y. Kang.*

## Politics

8. **Introduction to International Relations.** (Pomona) *D. Arase.*

72a. **Traditional and Early Modern International Relations of Asia.** (Pomona) *D. Elliott.*

72b. **Contemporary International Relations of Asia.** (Pomona) *D. Elliott.*

82. **Seminar: The Vietnam War.** (Pomona) *D. Elliott.*

115. **Balloons, Bullets, and Identities: South Asia and the Shadow of Gandhi.** (Scripps) *M. Mehta.*

142. **Governments and Politics of East Asia.** (CMC) *C. Lee.*

147. **Japanese Foreign Policy.** (CMC) *Staff.*

152. **The Pacific Rim and the United States.** (CMC) *C. Lee.*

156. **The Korean War.** (CMC) *C. Lee.*

159I. **Modern Korea: The Development of a Divided Nation.** (CMC) *Ms. Chung.*

161. **Japanese Politics.** (Pomona) *D. Arase.*

163. **Comparative Asian Politics.** (Pomona) *D. Arase.*

168. **Rise of Modern East Asia: Revolution, Restoration, and Reform.** (Pomona) *Staff*

**183. America's Pacific Century: The United States and East Asia in a Changing World.**  
(Pomona) *Staff.*

**Religious Studies and Philosophy**

- 10. Introduction to Asian Religious Traditions.** (CMC) *Staff.*  
**16. Life-Story of the Buddha.** *Z. Ng.*  
**38. Nature, Movement, and Meditation: Qi Gong.** (Pitzer) *S. Snowiss.*  
**100. Worlds of Buddhism.** (Pomona) *R. McBride.*  
**102. Hinduism and South Asian Culture.** (Pomona) *Staff.*  
**103. Religious Traditions of China.** (Pomona) *Staff.*  
**104. Religious Traditions of Japan.** (Pomona) *Staff.*  
**106. Zen Buddhism.** (Pitzer) *J. Parker.*  
**107. Buddhist Meditation Traditions.** (Pomona) *Staff.*  
**117. The World of Mahayana Scriptures.** (Pomona) *Staff.*  
**118. Hindu Goddess Worship.** (CMC) *C. Humes.*  
**119. Medieval Religion of East Asia.** (Pitzer) *J. Parker.*  
**128. The Religion of Islam.** (Pomona) *Z. Kassam.*  
**148. Sufism.** (Pomona) *Z. Kassam.*  
**149. Islamic Thought.** (Pomona) *Z. Kassam.*  
**164. Engendering and Experience: Women in the Islamic Tradition.** (Pomona) *Z. Kassam.*  
**166A. Comparative Studies in Religion: The Divine Body.** (Pomona) *Z. Kassam.*  
**166D. Asian Religions through Art.** (CMC) *Staff.*  
**180. Interpreting Religious Worlds.** (Pomona) *Z. Kassam.*

**Theatre**

- 19. Fundamentals of Kabuki: Studio.** (Pomona) *L. Pronko.*  
**115. Theatre and Dance of Asia.** (Pomona) *L. Pronko.*

## ASTRONOMY

*Please refer to the Science section of this catalog.*

## BIOLOGY

*Please refer to the Science section of this catalog.*

## CHEMISTRY

*Please refer to the Science section of this catalog.*

## CHICANA/O-LATINA/O STUDIES

*Professors Buriel (PO), Calderón (PZ), Tinker Salas (PO)*  
*Professors Buriel (PO), Tinker Salas (PO)*  
*Associate Professors Alcalá, Ochoa (PO), Pantoja (PZ), Soldatenko (PZ)*  
*Assistant Professor Summers Sandoval (PO)*  
*Lecturers Gálvez (CMC)*

Chicana/o-Latina/o studies is concurrently a multidisciplinary and interdisciplinary field of academic inquiry broadly relating to people of Latin American descent within the hemisphere, in particular within the United States and the wider diaspora. Chicana/o-Latina/o studies is the “umbrella name” for distinct and important academic and critical inquiries which began to converge in the last 20 years. Chicana/o-Latina/o studies emerged in the academy as a product of educational and social movements of the 1960s. These movements led to the initial creation of the program

here at The Claremont Colleges in 1969, making our program the second oldest in the nation. More recently, Chicana/o-Latina/o studies has emerged as a field of inquiry relating to Latin Americans in the hemisphere and has been the site for work seeking to transcend the gaps in area studies and ethnic studies.

As a multidisciplinary and interdisciplinary field, Chicana/o-Latina/o studies contributes to every and all fields in the humanities and social sciences, including professional programs such as education, social work, medicine, and law. Courses in the Chicana/o-Latina/o studies major take into account the intersections of race, ethnicity, class, culture, gender, and sexuality. These courses are distributed across four areas of concentration that make up the major in Chicana/o-Latina/o studies:

Border and Transnational Studies;  
Education: Social Justice, Formation, and Critical Pedagogy;  
Literature, Art, and Representation; and  
Politics, Social Movements, and Labor.

## Requirements for the Major

- a. Spanish 44, or equivalent.
- b. History 17 CH, Chicana/o and Latina/o History.
- c. Two of the following introductory courses:
  1. CHLT 61 CH, Contemporary Issues of Chicanas and Latinas.
  2. Psychology 84 CH, Psychology of the Chicano/a.
  3. Sociology 30 CH, Chicanos/as in Contemporary Society.
- d. Four courses, one from each of the four areas of concentration:
  1. Border and Transnational Studies:
    - CHLT 154 CH, Latinas in the Garment Industry (Soldatenko)
    - History 31 CH, Latin America Before Independence (Tinker Salas)
    - History 32 CH, Latin America Since Independence (Tinker Salas)
    - History 100I CH, Race and Identity in Latin America (Tinker Salas)
    - History 100N CH, The Mexico-U.S. Border (Tinker Salas)
    - History 100NB CH, U.S.-Latin American Relations (Tinker Salas)
    - Politics 174 CH, U.S. Immigration Policy and Transnational Politics (Pantoja)
    - Spanish 127 CH, Literatura Chicana en Español (Alcalá)
  2. Education, Social Justice, Critical Pedagogy and Inquiry:
    - CHLT 166 CH, Chicana Feminist Epistemology (Soldatenko)
    - Psychology 84 CH, Psychology of the Chicano (Buriel)
    - Psychology 151 CH, The Psychology of Multicultural Education (Buriel)
    - Psychology 180M CH, Seminar in Cultural Psychology (Buriel)
    - Sociology 141 CH, Chicanas and Latinas in the U.S. (Ochoa)
    - Sociology 150 CH, Chicanos/Latinas and Education (Ochoa)
  3. Literature, Art, and Representation:
    - CHST 67 CH, Chicano Art and Its Antecedents (Staff)
    - Dance 70 CH, Regional Dances of Mexico (Galvez)
    - Spanish 127 CH, Literatura Chicana en Español (Alcalá)
    - SPNT 126A CH, Chicano Movement Literature (English 184A CH) (Alcalá)
    - SPNT 126B CH, Contemporary Chicana/o Literature (English 18eB CH) (Alcalá)
    - SPNT 186 CH, Seminar in Contemporary Chicana Narrative (English 184C CH) (Alcalá)
    - THEA 001C PO, Basic Acting: Chicano Theatre & Performance (Martinez)
  4. Politics, Social Movements, and Labor
    - History 25 CH, All Power to the People! (Summers Sandoval)
    - CHLT 61 CH, Contemporary Issues of Chicanas and Latinas (Soldatenko)
    - CHLT 154 CH, Latinas in the Garment Industry (Soldatenko)
    - Politics 107 CH, Latino Politics (Pantoja)
    - Politics 174 CH, U.S. Immigration Policy and Transnational Politics (Pantoja)
    - Sociology 30 CH, Chicanas/os in Contemporary Society (Ochoa)
    - Sociology 145 CH, Restructuring Communities (Staff)
    - Sociology 155 CH, Rural and Urban Social Movements (Staff)
    - SPNT 126A CH, Chicano Movement Literature (Alcalá)
- e. Two advanced courses in one of the above areas of concentration chosen in consultation with her

academic adviser.

- f. At least one of the above area studies courses must have a service learning or civic engagement component (CHLT 154 CH; Sociology 30 CH, 114 CH, 141 CH, 145 CH, 150 CH, or 155 CH).
- g. Senior thesis with oral presentation.

## Requirements for the Minor

- a. Spanish 44, or equivalent.
- b. History 17 CH, Chicana/o and Latina/o History.
- c. One of the following introductory courses:
1. CHLT 61 CH, Contemporary Issues of Chicanas and Latinas.
  2. Psychology 84 CH, Psychology of the Chicano/a.
  3. Sociology 30 CH, Chicanos/as in Contemporary Society.
- d. One course from each of the four areas of concentration listed above for the major.

## Course Descriptions

### Chicana/o-Latina/o Studies

**CHLT 60 CH. Women in the Third World.** (Pitzer) This class explores the lives of women in Africa, Asia and Latin America and their feminist writing based on their own experiences in conversation with feminists of color in the global North. It addresses such questions as these: How are women's lives affected by neoliberal policies? What types of feminisms and mobilizations women have developed and in which ways do they assert their agency and resist empire? What are the conceptualizations, alternative feminisms, activisms, and praxis women of color in the global North and the global South use in order to survive? *M. Soldatenko.*

**CHLT 61 CH. Contemporary Issues of Chicanas and Latinas.** (Pitzer) In this interdisciplinary course we will look at the contemporary experiences of Chicanas and Latinas in the United States, addressing issues of culture, identity, gender, race, and social class. Readings and lectures provide historical background for our in-depth exploration of the latest exemplary works in Chicana studies. Attention is given to diverse manifestations of cultural production in Chicana/Latina communities. *M. Soldatenko.*

**CHLT 115 CH. Gender, Race, and Class.** (Pitzer) We will explore the contemporary experiences of African American, American Indian, Asian American/Asian immigrant, Chicano/Latina and White women, focusing on the social construction of gender and race. We will place the experiences of women of color at the center of analysis, looking at the socioeconomic and political conditions which affect their lives. The power relations in the construction of women's discourses will be presented as an integral part of the struggle of "minority" groups in the U.S. *M. Soldatenko.*

**CHLT 126A CH. Chicano/a Movement Literature.** (Scripps) Readings in Chicano literature from the 1940s to the 1970s. Special emphasis will be placed on the historical context within which texts are written, i.e., post-World War II and the civil rights era. Recently discovered novels by Americo Paredes and Jovita Gonzalez and the poetry, narrative, and theatre produced during the Chicano/a Movement will be our subjects of inquiry. Taught in English. *R. Cano Alcalá.*

**CHLT 126B CH. Contemporary Chicana/o Literature.** (Scripps) Beginning with the groundbreaking anthology *This Bridge Called My Back* (1981), this survey examines how contemporary Chicana/o literature focuses on questions of identity, specifically gender and sexuality. Theoretical readings in feminism and gay studies will inform our interpretation of texts by Anzaldúa, Castillo, Cisneros, Cuadros, Gaspar de Alba, Islas, Moraga, and Viramontes, among others. Taught in English. *R. Cano Alcalá.*

**CHLT 154 CH. Latinas in the Garment Industry.** (Pitzer) This research seminar will study the lives and work of Latinas in the garment industry in southern California, using a historical and comparative approach. The course will consider the origins of this industry in the United States, including unionization efforts, and the impact of globalization on women in plants abroad. The emphasis, however, is on contemporary Latinas working in the Los Angeles area. *M. Soldatenko.*

**CHLT157CH. Latinas Activism Work and Protest.** (Pitzer) Chlt 157CH. Latina's Activism Work & Protest. This course will examine the experiences of working class Latinas in the United States

by looking at different aspects of working class culture, history, labor organizing, work sites in different contexts. We will learn about the rich and diverse experiences that connect U.S. born and immigrant Latinas in terms of resistance. *M. Soldatenko.*

**CHLT 166 CH. Chicana Feminist Epistemology.** (Pitzer) This course examines Chicanas' ways of knowing and the origins, development and current debates on Chicana feminism in the United States. The study of Chicana writings informs a search for the different epistemologies and contributions to feminism and research methods. *M. Soldatenko.*

**CHLT 186 CH. Contemporary Chicana Literature Seminar.** (Scripps) This seminar analyzes how Chicana writers have negotiated with and against the symbolic inheritance (and the material social consequences) of four Mexican cultural icons of womanhood: La Malinche, La Virgen de Guadalupe, Sor Juana Ines de la Cruz, and La Llorona. Furthermore, the process of icon construction in Mexicano-Chicano culture will be explored by studying post-mortem representations of Selena Quintanilla. Taught in English. *R. Cano Alcalá.*

**CHST 191 CH. Senior Thesis.** Required for Chicana/o-Latina/o studies majors. Offered annually. *Staff.*

### Fine Arts

**CHST67 CH. Contemporary Chicano Art and Its Antecedents.** (Pomona) Chicano art as an autonomous offspring of Mexican art. The influence of Mexican muralists and other Mexican artists depicting the dramatic changes brought by the revolution. *Staff.*

**DANC70 CH. Regional Dances of Mexico.** (Pomona) An introduction to Mexican dance in its most traditional manner. A practical study of choreography for the Sones, Jarabes, and Huapangos from principal folk regions of Mexico. Includes history and meaning of dances. *J. Gálvez.*

**DANC73 CH. Pre-Columbian Dance.** (Pomona) Introduction to Mexican dances since pre-Columbian times: La Danza de la Pluma, Danza de los Quetzoles, Danza de los Negritos and Pasacolas from Tarahumdra Indians. Aztec/Conchero dance with Alavanzas (songs by Concheros) along with Matachines from different parts of Mexico and their historical roots to pre-Aztec times covered. Students will learn to make Aztec and Matachine costumes and headdresses. *J. Galvez.*

**MUS131. Mariachi Performance and Culture.** *C. Jaquez*

**THEA001C PO. Basic Acting: Chicano Theatre & Performance.** *A. Martinez.*

### History

**17 CH. Chicana/o and Latina/o History.** (Pomona) Survey introduction to Chicana/o and Latina/o historical experiences across the span of several centuries, but focused on life in the U.S. Analyzes migration and settlement; community and identity formation; and the roles of race, gender, class and sexuality in social and political histories. Core course. *T. Summers Sandoval.*

**25 CH. All Power to the People!** (Pomona) A survey of 20th-century movements for change, with a focus on those created by and for communities of color. Examines issues of race, gender, and class in the U.S. society, while investigating modern debates surrounding equity, equality, and social justice. *T. Summers Sandoval.*

**31 CH. Latin America Before Independence.** (Pomona) Examines the history of Latin America up to 1820, focusing on the indigenous civilizations of the region (Olmecs, Teotihuacanos, Mayas, Aztecs, and Incas); the process of European expansion; the evolution of societies (gender, race, and ethnicity); and the rise of colonial institutions in the Americas. Explores the contradictions that developed in the late colonial period, as well as the wars of independence in the 19th century. *M. Tinker Salas.*

**32 CH. Latin America Since Independence.** (Pomona) The history of Latin America from 1800 to the present, including the complex process of national consolidation, the character of new societies, the integration of Latin American nations into the world market, the dilemma of mono-export economies, political alternatives to the traditional order, relations with the United States, and conflict in Central America. *M. Tinker Salas.*

**100C CH. Chicana/Latina Feminist Traditions.** (Pomona) Reading seminar analyzes the histori-

cal experiences of Chicanas and Latinas. Foregrounds gender, race, class and sexuality, examining these women's responses to conquest, capitalism, racism and patriarchy. Investigates their struggles for justice, connections to other "Third World" women and formations of feminist theory and practice. *T. Summers Sandoval.*

**100I CH. Race and Identity in Latin America.** (Pomona) Latin America incorporates indigenous, European, African, and Asian traditions. This seminar examines the interplay among race, identity, culture, gender, and national consciousness; the multifaceted process of ethnicity and race relations in colonial societies; the 19th century, when elites were first enamored with European and later with U.S. models; challenges to those elite preferences; alternative cultural identities such as Indigenismo and Negritude; the impact of immigration and the current state of nationalism. *M. Tinker Salas.*

**100N CH. The Mexico-United States Border.** (Pomona) This seminar examines the transformation of the U.S.-Mexican border region from a frontier to an international boundary. Employs the concept of an expansive "border region" that penetrates deep into Mexico and the United States, and influences the politics, economy, and culture of both countries. Focuses on the changes that Mexicans, Americans, native peoples, and Chicanos/as experience as a result of border interaction. *M. Tinker Salas.*

**100NB CH. United States-Latin American Relations.** (Pomona) An overview of the basic elements which have shaped the U.S. presence in Latin America and the way in which Latin America has been represented in the U.S. from the early 19th century to the present day, exploring both official (public) policy as well as the impact of corporations and the market, ideology, cultural representation, the media, and others. *A. Mayes.*

**110S CH. Latina/o Oral Histories.** (Pomona) Explores use of oral histories in historical research of marginalized communities, investigating issues such as memory and the "body as archive." Provides overview of oral history theory, practice, and ethical concerns. Students apply course knowledge in research project incorporating Latina/o oral histories. *T. Summers Sandoval.*

## Political Studies

**107 CH. Latino Politics.** (Pitzer) The role of Latinos in the American political process is examined. Latino political empowerment movements are analyzed with a focus on political culture/voter participation; organizational development in the different Latino subgroups; leadership patterns, strategy, and tactics; and other issues impacting the Latino community. *A. Pantoja.*

**174 CH. U.S. Immigration Policy and Transnational Politics.** (Pitzer) Examines the factors shaping the size and composition of past and contemporary immigration flows to the U.S. Areas examined include the role of economics, social networks, policy and politics in shaping immigration flows and the process by which immigrants simultaneously participate in the politics of sending and receiving countries. *A. Pantoja.*

**175CH, Immigration & Race in America.** (Pitzer) 175CH. Immigration and Race in America. America has long prided itself in being a nation of immigrants and in its ability to assimilate persons with distinct religious cultures and national origins. Far from being color-blind, the United States has been and remains a color-conscious society. The purpose of this course is to examine immigration and the formation of racial ideologies, hierarchies, and identities in America. *A. Pantoja*

## Psychology

**84 CH. Psychology of the Chicano/a.** (Pomona) Selected topics in psychology dealing with the affective and intellectual aspects of Chicano/a behavior. The psychological development of Chicanos/as will be evaluated against traditional psychological theories and variations in the Chicano/a's sociocultural environment. *R. Buriel.*

**151 CH. The Psychology of Multicultural Education.** (Pomona) Examines educational theory, research, and practice as it relates to the experience of the Chicanos/as and other ethnic and linguistic minorities. Consideration of selected psychological processes that potentially explain the scholastic performance of these groups. Discussion of multicultural education as a movement of school transformation. *R. Buriel.*

**180M CH. Chicano-Latino Cultural Psychology.** (Pomona) The cultural basis of Chicanos' and Latinos' psychology will be examined in different areas, including immigration, acculturation,

identity formation, family life and mental health. The immigrant student paradox in behavior and education will constitute a central theme of the seminar. *R. Buriel.*

## Sociology

**30 CH. Chicanos/as in Contemporary Society.** (Pitzer) Sociological analysis of the theoretical and methodological approaches used to study the Chicano/a and Latina/o communities. Examines socioeconomic conditions, education, cultural change, the family, gender relations, and political experiences. Includes a field internship option. *Staff.*

**114 CH. Los Angeles Communities: Transformations, Inequality and Activism.** (Pomona) This course uses a case study approach to explore the interplay between economic and demographic transformations and community dynamics. Focusing on Los Angeles communities, the course reviews some of the most recent scholarship in this area and considers topics such as economic transformations, (im)migration, class divisions, race and ethnic relations, community organizing, women and activism and strategies and possibilities for change. *G. Ochoa.*

**141 CH. Chicanas and Latinas in the U.S.** (Pomona) This seminar focuses on the ways that race, ethnicity, class, gender, and sexuality intersect and impact on the lives of Chicanas/os and Latinas/os in the U.S. As a way of linking theory to concrete experiences, the course examines in detail several key areas: health, migration, work, and family. Examples of resistance and strategies for building alliances are discussed throughout the course. *G. Ochoa.*

**145 CH. Restructuring Communities.** (Pitzer) This course examines how Latino and multi-racial communities are being transformed through economic restructuring, both locally and globally. Issues of community building and participating in the informal economy are brought to life through a service learning collaborative with a day labor center in the city of Pomona. Students work in teams as part of a partnership with immigrant day laborers, city officials, community leaders and a community-based board of directors. *Staff.*

**150 CH. Chicanos/as-Latinos/as and Education.** (Pomona) This course examines the historical and institutional processes related to the educational experiences of Chicanas/os and Latinas/os, as well as exploring the relationship between school factors (tracking, teacher expectations, and educational resources) and educational performance; attention is given to the politics of language, cultural democracy and schooling, higher education and forms of resistance. A field internship option is offered as part of the course. *G. Ochoa.*

**155 CH. Rural and Urban Ethnic Movements.** (Pitzer) This course examines the emergence of social movements, the process of their formation and the varied strategies for their mobilization. Particular attention paid to the Chicano/a civil rights, farm labor and union movements. Students organize a memorial and alternative spring break with the United Farm Workers Union. *Staff.*

## Spanish Language and Literature

**127 CH. Literatura Chicana en Español.** (Scripps) Analyzes 20th-century texts written in the U.S. in Spanish. Focusing primarily on the Mexican American experience, we will survey a wide array of genres dating to distinct historical periods, from crónicas published in Spanish-language newspapers to political treatises, poetry, drama, and narrative. *R. Cano Alcalá.*

## CLASSICS

*Professors Finkelp pearl (Scripps), McKirahan (Pomona)*

*Associate Professor Roselli (Scripps)*

*Assistant Professors Bjornlie (CMC), Chinn, Keim (Pomona), Berenfeld (Pitzer)*

Classics is an interdisciplinary major. The study of the ancient world combines archaeology, philology, history, philosophy, and anthropology – among other disciplines. While Classics is the name traditionally given to the study of ancient Greece and Rome from the Bronze Age to the early Middle Ages, the Department of Classics also sponsors study of the diverse cultures of the ancient Mediterranean and the cultures of the ancient Near East. Courses provide students with the opportunity to read ancient literature both in the original languages and in English translation, and to explore the life and culture of antiquity. Many courses also study the reception of antiquity and

its influential role in shaping the modern world. Students pursuing a major or minor in Classics are encouraged to study abroad in Athens or Rome. Courses taken at CYA and at ICCS typically count towards the major and minor in Classics.

There are two tracks for the major. The first track in Classical Languages is designed for students who intend to study classical languages in depth. Students considering graduate school in Classics should choose this track; they are strongly urged to acquire a solid foundation of both Greek and Latin as soon as possible. The second track in Classical Studies is designed for students who desire a comprehensive background in ancient cultures, as they plan for careers in law, medicine, business, or the many other pursuits for which a liberal arts education is essential. A major in Classical Studies also complements the study of related fields (e.g., History, English, Philosophy, Humanities, Art History, and Archaeology) and provides preparation for students planning to do graduate work in these areas.

There are two related tracks for the minor. The Minor in Classical Languages and Literature allows students to combine the study of Greek or Latin with courses in ancient culture. The Minor in Classical Civilization is designed for maximum flexibility in students' interests in the ancient world; it has no language requirement. These tracks provide students with a solid understanding of a number of linguistic, historical and cultural perspectives on the ancient world.

Since Classics is a cooperative program at The Claremont Colleges, courses taught at the other colleges count as Scripps courses. Courses in Greek, Latin, or Classical Hebrew fulfill the language requirement.

## Requirements for the Major

### Classical Languages

To complete the option in Classical Languages, a student is required to complete 10 courses in two languages chosen from Greek and Latin, plus the senior seminar (190). Up to two courses in classical civilization, art history, history, philosophy, or religion may be substituted for language courses if warranted by the student's program and if approved by her adviser. For Scripps students, the required senior thesis will count as one of the 10 courses in the major.

For students intending to pursue graduate study in Classics, a command of both Greek and Latin is essential; reading competency in French, German, or Italian is strongly recommended.

### Classical Studies

To complete a major in Classical Studies, a student is required to complete 10 courses plus the senior seminar (190). At least three courses must be in Greek, Latin, or Biblical Hebrew, one of which must be numbered 100 or above. At least one course must be taken from among the following: Classics 60, 61, History 10, 103A, 103B. The remaining courses in ancient culture, history, and languages will be selected in consultation with the student's adviser. For Scripps students, the required senior thesis will count as one of the 10 courses in the major.

## Requirements for the Minor

### Classical Languages and Literature

To complete a minor in Classical Languages and Literature students are required to complete a minimum of six Classics courses to include a sequence of at least three courses in Greek, Latin, or Hebrew; and three other courses to include either Classics 60 or 61.

### Classical Civilization

To complete a minor in Classical Civilization students are required to complete a minimum of six Classics courses to include Classics 60 or 61. Students choose their remaining courses and particular area of specialization based on their interests in consultation with their minor adviser.

## Honors Program in Classics

A student who wishes to pursue honors in Classics should notify the department by the end of her junior year. In order to qualify for honors, the student must fulfill the following:



1. 10.5 GPA minimum in the major.
2. A two-semester thesis on which the student receives an A or A-.
3. At least two additional courses in Classics chosen in consultation with the student's adviser.

## Course Descriptions

### Classical Civilization and Literature in Translation

**10. The Epic Tradition.** A survey of oral and written epic in Greek and Roman literature. Topics include the role of the hero; oral vs. written traditions; discussion of the roles of myth; traditional narrative and ritual; and the Classical epic as basis for later literature. Some attention to comparative materials (e.g., *Beowulf* and the *Song of Roland*). Readings from Homer, Vergil, Apollonius of Rhodes, Ovid, and others. Lecture and discussion.

**12. Greek Tragedy.** A reading of selected Greek tragedies with attention to their role in Greek civic culture, their utilization of Greek mythology and religious beliefs, and their contribution to the idea of the tragic in Western drama and literature. *D. Roselli.*

**14. Ancient Comedy.** A survey of Greek and Roman comedy, this course explores the origins, architecture, staging techniques, and rituals of the ancient theatre in terms of its changing social, political, and historical contexts. Special attention is paid to the function(s) of comedy and the role(s) of humor in the ancient world. *D. Roselli.*

**16. Ancient Historians.** Close reading of selected Greek and Roman historians, with special attention to their conceptions of history. Authors read may range from Herodotus in the 5th century B.C. to Ammianus Marcellinus in the 4th century A.D. Analysis of primary sources supplemented by readings in recent secondary literature. In addition, comparative material will be introduced from the Chinese historiographical tradition (Ssu-ma Chien) and the later Arab tradition (Ibn Khaldun).

**18. The Ancient Novel and Romance.** The dominant modern literary genre, the novel, finds its origins in ancient popular romances of wanderings and happy endings. Students will read the novels and romances of Longus, Heliodorus, Chariton, Lucian, Apuleius, and others, with attention to historical context, the nature of the genre, readership, and narratology. Special emphasis will be placed on the origins and nature of the novel, with a look at Homer's *Odyssey* and Euripides' romances as well as theorists including Bakhtin. *E. Finkelpearl.*

**19. The Ancient World in Film.** This course examines the reception of classical antiquity in cinema through a close reading of ancient texts and their transformation into film. Emphasis will be placed on how cinema has (mis)represented Roman history and Greek drama, and the ideological uses of the past in the 20th century. *D. Roselli.*

**60. Greek Civilization.** This course is intended as an introduction to Greek culture and society from Homer to Alexander the Great. It draws on poetic and historical texts (in English translation) and material culture. Topics may include daily life, social customs, politics, colonization, religious festivals, class, gender, and sexuality. *Staff.*

**61. Roman Life and Literature.** Literary texts organized around topics of importance to the study of Roman culture from c. 300 B.C. to 200 A.D.: poetry and politics, rhetoric, Roman self-definition, the family and gender roles, the influence of Greek philosophy, religion, and contact with the East. Readings from Lucretius, Vergil, Livy, Cicero, and Apuleius, among others. *C. Chinn.*

**64. Gods, Humans, and Justice in Ancient Greece.** Introductory course focusing on fundamental questions in ancient Greek moral thinking: What is the best kind of life for a human? Should I be good? Can I be good? Is morality objective, subjective, or relative to one's society? What is the relation between gods and humans? Are we at the mercy of Fate? Readings from Greek literature and philosophy. *R. McKirahan.*

**65. Pagans and Christians.** An interdisciplinary examination and contrasting of pagan and Christian modes of self-understanding in the Greco-Roman world as represented in a variety of primary sources such as medical and philosophical writings, religious documents, ancient novels, accounts of the martyrs, and dream literature. *Staff.*

**113. History of Sexuality: the Classical World.** The ancient Greeks and Romans categorized sexuality differently from modern Westerners. This course focuses on same-sex love, an area of

maximal difference. Using ancient evidence—from literature, history, and art—as well as modern theories, we will study the history of sexuality in the Classical cultures.

**114. Female and Male in Ancient Greece.** Using evidence from literature, oratory, law, medical writings, and the visual arts, this course will explore the legal and social position of women in ancient Greece; male attitudes toward women and the idea of the Female; sexuality; and the contrast between the myths of powerful women and the apparent reality. *E. Finkelpearl.*

**121. Classical Mythology.** The structure and interpretation of Greek and Roman myth. Readings from ancient literature in English translation and modern mythologists. Lectures and discussions. Also listed as Religious Studies 134. *M. Berenfeld and E. Finkelpearl.*

**125. Greek Religion.** A survey of Greek religion, using original documents ranging from late Bronze Age to late antiquity. Broadly defined to include the religions of all peoples of the ancient Mediterranean and Near East who either fell under the sway of the Greeks or came into contact with them. *Staff.*

**130. Roman Decadence.** From the Augustan Age onward, the Roman World was sharply divided between a self-created image of order, stability, and propriety, based on Rome's visible political and military achievements, and its increasing involvement with exotic, private, and unconscious forces of disruption and decay. This course will examine closely those so-called "enemies of Roman order": religious cults, superstition, personal corruption and excess, popular violence, the Roman obsession with death, the radical decline from Classical models of life and art. Authors read include Ovid, Lucan, Seneca, Petronius, Tacitus, Juvenal, Apuleius.

**Classics 145. Ancient Political Thought.** Students study the historical and theoretical construction of communities in antiquity (with particular attention to Greece) and its reception in critical theory. Topics include citizenship, class struggle, different political regimes, and the relationship between culture and the state. *D. Roselli.*

**150. Special Topics in Ancient Studies.** A research seminar that focuses on specific historical periods, societies, problems, or themes. Repeatable for credit with different topics. *Staff.*

**190. Senior Seminar in Classics.** This course consists of an intensive study of selected topics within the larger field of classical studies leading to significant independent research. Required of majors in the senior year. *Staff.*

**191. Senior Thesis.** The student will work closely and on an individual basis with the faculty to identify an area of interest, become familiar with basic bibliography and research tools, and define a topic to investigate. The student will submit the results of this research in writing and make an oral presentation to the Classics Department. Restricted to seniors majoring in classics. Offered annually. *Staff.*

**199. Independent Study in Classics: Reading and Research.** Offered annually. *Staff.*

**Art History 161. Greek Art and Archaeology.** An introductory survey of Greek sculpture, architecture, and vase paintings from their beginnings to the mid-4th century B.C. Major archaeological sites are discussed and their historical significance is explained. *M. Berenfeld.*

**Art History 163. Hellenistic and Roman Art.** Art in the ancient Mediterranean from the 4th century B.C. to the 2nd century A.D. (from Alexander to Septimius Severus). *J. Emerick.*

**Government 164. Political Rhetoric.** Devoted principally to examining the classical understanding of political rhetoric and the problems and possibilities connected with it. Readings will be Plato's *Gorgias* and Aristotle's *Rhetoric*. In the final part of the course, some famous speeches from the American political tradition will be examined. *J. Nichols.*

**History 10. The Ancient Mediterranean.** A survey of ancient Near Eastern, Egyptian, Greek, and Roman history to 300 C.E. Emphasis on the emergence of different civilizations around the Mediterranean. *Staff.*

**History 101. History of Greece.** An examination of ancient Greek history and culture from prehistoric times to the coming of the Romans, with special attention to the evolution of radical democracy in Athens and of charismatic kingship under Alexander the Great. Investigation of issues such as the significance of status divisions in Greek society and the implications of Greek history for

modern political life. Lecture and discussion. *Staff*.

**History 103A. From Village to Empire: The History of the Roman Republic, 750-44 BCE.** This course explores the history of Rome from its foundations as a small village in the middle of the 8th century BCE to its establishment as an imperial power over the Mediterranean world through the 1st century BCE. Rome's expansion from a city-state to a world power and the social, political and economic implications of this expansion will constitute the primary focus of the course. But we will also examine material culture, religion, social customs, sub-elites and women, and the dynamics of cultural interaction in the ancient Mediterranean. First part of the sequence on Roman history. *S. Bjornlie*.

**History 103B. Governing Rome: The History of the Roman Empire, 44 BCE-565 CE.** This course examines the manifold techniques adopted and adapted by Roman emperors and their representatives to govern a vast territory that at its greatest extent stretched from the British Isles to the Tigris and Euphrates Rivers. Particular attention will be given to changes in traditional Roman political, social and cultural practices brought about by the emergence of a monarchical government, economic crises, ethnic diversity, and the rise of Christianity. Part two of sequence on Roman history. *S. Bjornlie*.

**Philosophy 40. Ancient Philosophy.** A study of the origins of Western philosophy through reading and discussion of its classical sources, including the Presocratics, Plato and Aristotle. Lectures and discussion. *R. McKirahan*.

**Politics 1a. Classical Political Theory.** Introduction to some major works in ancient Greek, Hebrew, Roman, Christian, and Chinese traditions that have contributed to the understanding of political philosophy and practice. Emergence of the concept of politics; the political role of tragic theater and poetry; the Socratic challenge to Athens; the western tradition of epic heroism; the politics of class, race, and gender; the early Christian challenge to Rome. Readings from Homer, Aeschylus, Sappho, Plato, Aristotle, the Bible, Christine de Pizan, Confucius, Lao Tzu. *J. Seery*.

**Religious Studies 61. New Testament and Christian Origins.** Students will examine the New Testament and other Christian literature of the first and second centuries in the context of the history, culture, religion, and politics of the late ancient Mediterranean. The course will emphasize analytical reading, the varieties of early Christian expression and experience, and key scholarly and theoretical issues. *A. Jacobs*.

**Religious Studies 90. Early Christian Bodies.** In this course we will explore physical religious behavior, understandings of the human body, and interpretations of bodily experience among early Christian men and women. The course will emphasize critical analysis of primary sources, secondary scholarship, and contemporary theoretical approaches concerning gender, sexuality, martyrdom, pilgrimage, asceticism, virginity, fasting, and monasticism. *A. Jacobs*.

**Religious Studies 91. Heretics, Deviants, and "Others" in Early Christianity.** How did the concepts of "correct" belief and behavior, as well as "heresy" and "deviance," develop and exert authority out of the diversity in early Christianity? This course will examine the evidence for several debates and notorious dissenters. Topics include traditional and revisionist views of the nature of "orthodoxy" and "heresy," social theory as a tool for interpreting ancient sources, the rhetorical "construction" of otherness, and the use of violence by ecclesiastical and civil authorities. *A. Jacobs*.

**Religious Studies 92. Varieties of Early Christianity.** Through study of ancient texts and monuments, this course explores the diverse forms of Christianity that arose in the first six centuries CE. We will pay particular attention to political, cultural, and social expressions of early Christianity, including: martyrdom, asceticism, religious conflict (with Jews, pagans, and heretics), and political ideology. *A. Jacobs*.

**Religious Studies 93. Early Christianity and/as Theory.** Why do scholars of early Christianity so often turn to theories developed in modern contexts, and why do modern theorists so often use ancient Christianity as a testing ground? We will examine this cross-fascination in the realms of sociology, anthropology, Marxism, psychoanalysis, feminism, postcolonialism and queer theory. *A. Jacobs*.

**Religious Studies 129. Formative Judaism.** A survey of Jewish history, literature, thought, and

practice from the early Second Temple period (500 BCE) to the early Middle Ages (1000 CE). Particular attention will be given categories central to the formation of classical Judaism: modes of biblical interpretation, the role and authority of rabbis, the function of halakha (Jewish law), synagogue, philosophy, and mysticism. *G. Gilbert.*

**Religious Studies 131. Synagogue and Church.** A survey of early synagogues and churches, along with related examples of Greco-Roman temples and shrines, through their architecture and art work. The course will explore the contributions archaeological data make to the understanding of Judaism and Christianity and how each religious tradition physically and ideologically constructs sacred space. *G. Gilbert.*

**Religious Studies 170. Women and Religion in Greco-Roman Antiquity.** This course explores evidence for women's religious lives in pagan, Jewish, and Christian traditions in antiquity. Topics include practices and ritual, religious authority, holy women, arguments about "proper" gender roles, the feminine divine, and sexuality, marriage, and family. We will also consider modern scholarly and methodological issues in women's history and gender analysis. *A. Jacobs.*

**Science, Technology, and Society 80. History of Science and Technology in the Ancient and Medieval Worlds.** The changing content of scientific thought in its intellectual context provides the major focus, but substantial attention is also directed to the relation between scientific developments and the social and economic conditions. *R. Olson.*

## Greek

**51a,b. Introductory Classical Greek.** Greek grammar and syntax for beginning students. Selected readings from such works as Plato's Dialogues. Offered annually.

**101a,b. Intermediate Classical Greek.** The principal emphasis of this course will be on learning to read Attic Greek prose, focusing on the conflicting portrayals of the historical Socrates in Plato and Xenophon. The second semester will focus on Greek poetry, including Homer and Greek tragedy. Prerequisites: Classics 51b or permission of the instructor. *Staff.*

**182a,b. Advanced Greek Readings.** Works of Greek prose and poetry selected from the writings of the major authors according to the needs of students. Prerequisite: Classics 101b or permission of instructor. Offered annually.

## Latin

**8a,b. Introductory Latin.** Comprehensive study of Latin grammar and syntax with oral drills. Students who have completed 8a and 8b or the equivalent and any 100 course will have met the language requirement. Offered annually.

**32. Advanced Introductory Latin.** Intensive course for students with some previous Latin who are too advanced for Latin 8a and not ready for Latin 100. Designed to place students in second semester Intermediate Latin (100 or 112) to meet the language requirement. Focus on review and mastery of basic grammar and vocabulary. Offered annually. *Staff.*

**100. Intermediate Latin.** For students with two or three years of secondary school Latin or one year of college Latin. Selections from Latin poetry and prose of the late Republic and early Empire. Reading and translation from texts; grammar review and composition. Prerequisite: Classics 8b or Latin placement test results; test results valid for one year. Offered annually.

**103. Intermediate Latin: Medieval.** Selections from medieval Latin prose: historical, literary, and liturgical. Emphasis on translation and historical contextualization. Half credit. Prerequisites: Classics 8b (or equivalent) and permission of instructor. Offered annually. *Staff.*

**110. Cicero.** An introduction to Latin prose with readings from Cicero's orations and rhetorical and prose works. Weekly prose composition and term paper. Prerequisite: Classics 8b, Classics 32, or Latin placement test results.

**112. Vergil.** An introduction to Latin poetry with readings from Vergil's Eclogues and Aeneid. Prerequisite: Classics 8b, Classics 32, or Latin placement test results.

**181a,b. Advanced Latin Readings.** Great works of Latin prose and poetry from the writings of major authors of the Roman Republic and Empire, selected according to the needs of students.

Authors and topics covered may include the Roman letter, satire, lyric poetry, historians, drama, philosophy, elegiac poets, Lucretius, Apuleius, and Medieval Latin. Each semester may be repeated for credit. Prerequisite: Classics 100, or permission of instructor. Offered annually.

## Hebrew

**52a,b. Elementary Classical Hebrew.** Basic elements of Hebrew grammar and translation of selected Biblical passages. Offered alternate years.

**102. Readings in Classical Hebrew.** Review of grammar and readings of selected prose and poetic texts from the Hebrew Bible and the Qumran Library. Prerequisite: Hebrew 52a,b or equivalent.

## COMPUTER SCIENCE

Computer Science is an exciting and rapidly evolving discipline with components of design, logic, mathematics, engineering, and philosophy. It is a science, but it is not about nature. Like a natural science, computer science has theoretical and experimental components; unlike the natural sciences, however, computer scientists design some of their own objects of study. Students interested in this rapidly growing area pursue introductory and advanced courses leading to a major through Harvey Mudd or Pomona Colleges. See guidelines concerning off-campus majors and cross-registration.

## CORE CURRICULUM IN INTERDISCIPLINARY HUMANITIES

Scripps College has a long and distinguished tradition in teaching in the Humanities. New students must fulfill their general education requirement in the Humanities by taking the “Core Curriculum in Interdisciplinary Humanities” (or Core). The Core is a closely integrated sequence of three courses designed to encourage increasingly sophisticated and focused interdisciplinary investigation of a broad range of historical and contemporary issues. During the first semester, all first-year students take Core I which consists of a lecture/discussion course with a common syllabus taught by 15-18 faculty members drawn from each of the College’s academic divisions (arts, letters, natural sciences, and social sciences.) In the second semester of the first year, students choose from a set of Core II courses, each of which is devoted to the more intensive study of several of the methods, issues, and problems introduced in Core I. In the first semester of the sophomore year, students continue their interdisciplinary work in Core III, in which they choose from a large number of options which focus on more specialized topics and in which students develop independent research and projects. In the fall of 2010, the Core program adopted a new theme: “Histories of the Present: Human Nature and Human Difference.”

### Core I: Histories of the Present

With “Histories of the Present,” Core I faculty and students will explore the relationship between historically informed critical thinking and our engagement with contemporary issues and debates. Our investigations seek to highlight the categories and values that we may take to be given or obvious and the ways in which the conventional or received understanding and application of these categories and values can prevent us from seeing ourselves and the world—social and natural—in other ways. Core I takes up this task through an examination of a number of ways in which Human Nature and Human Difference are used as the bases of various modes of thought and action. The problems and issues we explore (for example, the alleged relationship between political organization and specific claims regarding a shared human nature, the oppression of and violence towards certain groups, the nature/nurture debates) involve values and categories such as justice, toleration, human rights, development, gender and sexual difference, race, universalism, cultural affiliation, and individualism and sociability. Few would deny that these ideas play a central role in our contemporary self-understandings and figure prominently in apparently intractable debates about the world—whether we define that world in indigenous, local, national, or global terms. What Core I seeks to provide, in relation to such debates, is the vantage point of critical distance: the opportunity to think about and to be self-consciously mindful of the consequences of the very things it is very easy to take for granted.

## Core II: Histories of the Present

Core II continues—with sharper focus and through an array of course offerings—the interdisciplinary investigations begun in Core I. That is, we develop our examination of the ways in which our contemporary self-understandings (political, moral, economic, aesthetic, etc.) emerge from and express commitments and categories that are often regarded as given—so “natural” and “obvious” as to prevent us from thinking clearly about their complexities and ambiguities. Core II courses are taught by a faculty member with interdisciplinary research interests and may be team-taught by faculty whose complementary research interests make for productive interdisciplinary dialogue. Core II courses currently offered are:

**Beyond Good and Evil.** The notions of good and evil are not fixed and self-evident moral categories that can easily be applied to specific actions or works but are rather shifting and ambiguous concepts. This course will begin with three works of the Enlightenment that introduce good and evil as apparent binary opposites while questioning and subverting that assumption. We will explore the complexities of these concepts from the eighteenth century to the present in an interdisciplinary (theoretical texts, films, operas, novels, plays, legal proceedings) as well as a historical context. Themes will include the pact with the devil, seducers and femmes fatales, crime and criminality. *D. Krauss/Staff.*

**Contract Enforcement: Histories of the Mafia, Past and Present.** This course will examine the nature of the mafia as an economic, cultural and political institution, one taking shape alongside the formation of the Italian state in the late nineteenth century, but with far more ancient and less localized roots. Through historic texts, fictional narratives, films and material on game theory and economic strategies to understand what determines the institutional boundaries of the mafia, the nature of contract enforcement within the mafia, and between the mafia and various non-members, students will learn about the historic and cultural reasons that allowed this organization to thrive, the representations of the mafia that have proliferated, and the details behind its economic structure. The course will also explore the development of mafia into a global phenomenon during the twentieth century and how it has been studied and represented as such in recent years. *L. Chaudhary, S Ovan.*

**Death.** What is death? Why do we care about it? Is death bad? Why do we mourn the dead? What ought to be done with the dead? Has death changed? Can one be dead? The definition of death is not obvious and its criterion has changed over time (soul departure, cessation of breath, cessation of heartbeat, cessation of brain waves, etc.) for a variety of complex reasons (including religious, scientific, practical, political). Drawing upon philosophical, historical, psychological, religious, and pop culture perspectives, we will investigate death. *R. Weinberg.*

**The Detective in the City.** In the dark corners of the popular imagination, crime virtually defines the modern city. We will go back to the nineteenth-century origins of detective fiction (Poe’s Paris, Conan Doyle’s London), before looking at classic and contemporary versions of “noir.” By combining literary and urban history, we consider how city settings shape the moral imagination—in particular, our sense of private and public life. *M. Katz.*

**Incentives Matter: The Economics of Gender and Choice.** This course will explore how gender construction and perceptions about gender have evolved over time and how current perceptions affect the choices that individuals, institutions, and governments make. We explore the very ideas of choice, gender roles, the relationship between social and biological functions, and the notion of equity that economic participation may promise. These are issues we will examine as we look at how economic opportunities for women are linked to issues of race and class and how education plays a key role in changing the economic calculus of women’s lives. *S. Flynn, N. Macko.*

**James Joyce’s *Ulysses*: Politics, Culture and the Law.** Through a close reading of James Joyce’s novel *Ulysses*, the most famous of all of the texts of modernism, students will be introduced to a number of key political and cultural issues. Topics to be considered may include gender, identity, racism, nationalism, colonialism, high and popular culture, normativity, sexuality and censorship. *T. Crowley.*

**Nationalism and Culture.** Cultural forms that both affirm and create a sense of national identity sustain the modern nation-state. This course begins with a study of contemporary national representations and excavates into the past to explore how music, visual arts, film, and other cultural forms from the last two centuries in Europe, China, and the United States represent and construct nations,

prescribe their membership and identity, and encourage participation in their perpetuation. *Y. Kang, J. Koss.*

**“Once Upon a Time”: Psychological and Literary Approaches to the Fairy Tale.** Fairy tales explore social conditions, families in crisis, the human search for the meaning of life, coming of age, the path to the self. A critical analysis of familiar categories such as gender, sexuality, race, and class can demonstrate how fairy tales both support and subvert the dominant ideology implicit in the tales. In the course we trace these tensions from the earliest myths to their modern re-telling in popular culture, architecture, film and advertisements. *J. LeMaster/Staff.*

**Riotous Americans: Los Angeles and the Poetics of Unrest.** This course focuses on three Los Angeles riots (“Zoot Suit,” Watts, Rodney King) with an eye towards understanding them as complex and multilayered “histories of the present.” By focusing on “riots,” we will explore how our built environments continue to produce and reproduce differential structures of class, race, gender, and citizenship. *W. Liu, R. Roberts.*

**The Roar of the Lion: the Lives and Deaths of Animals.** This course explores and historicizes how people have defined the boundaries between humans and animals in three critical moments: antiquity, the early modern, and today. Readings include philosophy, science, and literature and will explore issues around animal rights and capabilities, animal consumption, and the place of animals in society. *E. Finkelpearl, J. Wernimont.*

**Sleep: Nature, Nurture, Mystery.** This course looks at sleep through literature, science, history, anthropology. We will look at histories of our present sleep practices and attitudes toward sleep and see how these practices and attitudes are rooted in our values as a society and how even a behavior as innate and universal as sleep is culturally inflected. *G. Greene.*

**Terms of Modernity.** This course examines the concepts that structure the possibilities of our (contemporary) world, especially how we “experience” it and attempt to transform it through social and political action. The course will focus most explicitly on the fundamental concept of the “individual” and the characteristics most commonly associated with it: understanding, freedom, equality, family, justice, rights, secularism, to name a few. Too often, we take these concepts and characteristics as givens, and reduce their imperfect realization to the relations and machinations of the material world. In doing so, have we not bought into a false binary between principle and context that has precluded us from understanding these concepts as constituent elements of political power and social organization, and thus from fully appreciating what their potential might be? *A. Aisenberg, M. Pérez de Mendiola.*

**Tragedy, Trauma, and Terror.** This course studies the conventional and received understanding of tragedy as a literary genre and how the term has evolved in modern times to encompass the lives of everyday people and the impact of events or circumstances such as war, slavery, poverty, natural disasters, and massacres. Readings range across literature, history, psychology, politics, and philosophy. *K. Drake, G. Simshaw.*

**What is Avant-Garde?** This course will examine the shifting character of the avant-garde in modern movements in art, literature, cinematography, and performance, as well as the different meanings of the word in everyday language. We will explore how the notion of avant-garde shaped the modern imagination and changed the ways in which we perceive works of art and the world itself. *M. MacNaughton, S. Ovan.*

**Woman/Body/Language.** Beginning with a series of essays that address the historical construction of the female body in the West, this course will examine issues that affect young women today: spectacle and the female body, self-policing, and the body as text. *C. Walker.*

## Core III: Histories of the Present

Core III courses are small seminars designed to foster innovation and collaboration among students and faculty. The seminars involve considerable student participation and afford the opportunity to do more individualized, self-directed scholarship in association with a single faculty member working in her or his area of expertise from an interdisciplinary perspective. The work of the seminars culminates in a self-designed project which will include a substantial written element. Exceptional student work will be disseminated to the wider College community. Depending on instructor and subject matter, the Core III seminars involve research, internships with fieldwork, exhibits, perfor-

mances, conferences, and multimedia projects. Core III courses currently offered are:

**The Arts: Visions of Humanity.** This course utilizes visual and performing artworks to engage with contemporary themes and debates including justice, belief systems, equality, rights, freedom, autonomy, and tolerance. We will examine the work of twentieth/twenty-first century artists to illuminate concepts about human nature, human difference, and how, through their artistic creations, people contextualize themselves within their worlds (“worlds” meaning family, social circle, local/national environment, and place within the more global community) to create meaning and purpose in their lives. We will also explore how exposure to the arts can actually expand people’s awareness and understanding of issues and debates that affect all humankind. *G. Abrams.*

**Biblical Fictions and the Religious Imagination.** Since antiquity, Jews and Christians have rewritten biblical narratives, creating new media out of the Bible. By exploring these biblical fictions across three genres—drama, fiction, and film—we ask how religious identity is rearticulated out of a static textual canon. How do such biblical fictions engage with and subvert the limits of human personhood in the realm of religion? How have people, from antiquity to the present, from Africa to North America, used the Bible to reimagine their own social worlds, and how is the Bible itself reshaped in these acts of imagination? *A. Jacobs.*

**Blues Jazzlines: Past and Present Tense.** This course will focus on connections between music and poetry through jazz, a seminal American cultural performance practice. We will initially explore the complex relationship of jazz and blues to Harlem Renaissance concepts of New Negro art, folk authenticity, and modernist cosmopolitanism. Students will then engage in guided listening to music and reading poetry. The blurred boundaries between aural, oral and written art will be investigated within a historical context of past and present cultural practices. *H. Huang.*

**Ecological Justice.** This course focuses on sustainability, environmental racism, and ecological justice. We will examine key texts of environmentalism and environmental policy as artifacts of a history of the present. We will discuss the contingent and historical character of Enlightenment-derived conceptualizations of “nature” and “wilderness” that exclude humans, and how these conceptualizations shape responses to environmental problems, including the tendency to overlook human justice dimensions of environmental crisis. We will consider how our understandings of the environment are discursively produced even while we resist the political paralysis that sometimes accompanies such awareness. We will learn about ecological justice work in L.A. County. *T. Kim.*

**Fighting the Good Fight: Responding to Misogyny in Renaissance Italy.** This course will explore some of the complex issues concerning gender relations that existed in Renaissance Italy. It will focus on the ways dominant patriarchal ideology determined that women were inferior human beings, and accordingly shaped their lives by relegating them to subordinated roles in society. The course will also focus on the women writers who challenged the biases and resulting injustices of this ideology. Students will be offered a coherent historical perspective of the period (mid 1300’s to early 1600’s) as they explore the ways women’s writing developed over time. They will also gain an understanding of the relevant ways the present has evolved in ways far different from the past, as well as the ways the past has had an impact on shaping the present. *S. Adler.*

**Foreign Language and Culture Teaching Clinic.** This course will explore the notion of culture, its representation and relativity, and its inextricable correlation with foreign language acquisition. In contrast to the common view that language is universal, the class will examine the cultural embeddedness and diversity of language in each of its language communities. In a practicum, students will team-teach a self-designed foreign language and culture mini-curriculum to elementary school pupils. They will also be challenged to instill tolerance in their charges as they present to them a new linguistic and cultural “history of the present.”

*Prerequisites:* Native fluency, or completion of or enrollment in an upper-division course (numbered 100 or higher) in the chosen language. Students may teach any of the following: Chinese, French, German, Italian, Japanese, Korean, and Spanish, *or any other language proposed by at least two native speakers.* Instructor permission is required, and permission will be granted on a first-come, first-served basis. *T. Boucquey.*

**Islam versus the West? Unraveling the Terms of “Clashing Civilizations”.** This course takes up the Core I theme “Histories of the Present” and applies it to the question: Where do the terms of the contemporary perceived conflict between “the Muslim world” and “the West” come from?



It will examine how categories such as “Muslim,” “Christian,” “Eastern,” “Western,” “civilized,” “crusader,” “harem,” “oppressed woman,” “loose woman,” “sheikh,” and “terrorist” have been produced through a history of encounters between the U.S. and the Middle East. Students will then explore how these categories have been taken up in media and popular culture in the U.S. in relation to the histories of their construction. *L. Deeb.*

**Keywords: The Words We Use and The Way We Use Them.** Students will be introduced to the methods of ‘historical semiotics’ – the study of words from historical and contemporary perspectives – and asked to consider the meanings of terms such as “rights,” “identity,” “culture,” “society,” “material,” “gender,” “ecology” and so on. The course will consider how our commonplace terminology is historically loaded, apparently determinate, and yet open to change. *T. Crowley.*

**The Life Story.** A coherent life narrative can serve to create resilience and meaning for individuals at different stages of development. This course will explore adult development through the readings/ viewings of memoirs and life story narratives written at different points in development. These writings and films will explore the role that memory processes play in life stories. Additionally, students will be paired with older adults from the community and asked to assist them in developing and producing a life story narrative. *S. Wood.*

**The Mechanical Eye: Photography from Science to Art.** This course will explore changing ideas of the “real” in the history of photography. The readings will touch on the scientific promise once attributed to photographic images, attempts to regulate human differences (e.g., criminology and ethnography) through the photographic archive, the emergence of photography as a fine art, and the challenges presented by digital technologies to the objectivity of the “mechanical eye”. Through readings, hands-on demonstrations, and discussions students will learn to create and then contextualize their own photographic practice in relation to the historical use and misuse of photographic truth claims. *K. Gonzales-Day.*

**The Medieval Role in the Contemporary Artist Book.** The contemporary artist book utilizes structures and textual conventions based on medieval prototypes, but experiments with new ways of presenting contemporary issues. The medieval book established the canon for Humanist letterforms which led directly to modern Roman typefaces; the medieval layout of the page is the precursor of the modern grid system; authoritative texts were extensively dissected by use of glossing, highlighting the issues of the day. Conventional attitudes about the role and depictions of women in the medieval period will be examined. Particular attention will be paid to how contemporary artist books address and question these attitudes and what forms such books might utilize to make their point. *K. Maryatt.*

**Oral History: Theory, Method, and Practice.** Oral historians use focused interviews to broaden and deepen the historical record, documenting the stories and experiences of a wide range of people and communities. We will examine the theories and methods of oral history, before embarking on our own oral history project with Scripps College alumnae. This course engages with the theme of “Histories of the Present” by examining debates over how to define, collect, organize, and communicate history. Most broadly, this course encourages students to reexamine the concept of “history” and to see all historical narratives as influenced by the contemporary “present” in which they were created. *M. Delmont.*

**Representations of the Male Body in Contemporary Art and Culture.** Images of the male body pervade our visual environment. Many artists have challenged and elaborated upon these images - as commentary and celebration of contemporary visual culture. These bodies are of different types: queer, foreign, adolescent, racialized, disabled, masculine, emasculated, and powerful. Each image is an aesthetic entity; each carries an ideological meaning, and when analyzed on numerous levels a variety of connections might be drawn between them. The central focus of this course will be on contemporary visual art, but we will also cover contemporary film, music, commercials, celebrities, and media representations in order to shed light on connections, cross pollinations, and appropriations. *A. Davis.*

**Roots: Agriculture and American Identity.** When the United States was founded, it was a nation of land-owning family farmers. Today, American agriculture is a small, but productive, sector dominated by a few large corporately-organized farms. And yet, in arenas as diverse as government and commercial advertising, current policies and perceptions are still based upon our Jeffersonian origins – or, at least, assumptions about them. What benefits come from maintaining an identity

that is so rooted in the past? In the face of a rapidly changing society and economy, what are the costs of clinging to that identity? We will attempt to answer these questions using insights from different disciplines. *K. Odell.*

**The Sexuality of Citizenship in the U.S.** This course will examine contemporary discussions around sexuality and citizenship in the United States while providing a genealogical framework that contextualizes our present understanding of what it means to be a sexual citizen. Looking specifically at four key moments in the twenty-first century that centered public debates around “miscegenation,” same-sex marriage, immigration, and “don’t ask/don’t tell,” this course will trace the varied and often intertwined histories of these debates as they emerged in the nineteenth-century. Through analyses of literary, legal, historical, and theoretical texts, this course will critically examine the role of sexuality in the construction of American citizens. *C. Guzaitis.*

**Sites of Seduction: Aesthetic Contexts of the French Garden and its Others.** What does the built environment, and specifically landscape architecture, tell us about the culture that creates it? How can gardens be considered as barometers of the human condition, and how do they define the relationship between humankind and Nature as they reflect the aspirations of an era? Framed within the multiple contexts of art, architecture, literature, politics, and social history, this course will approach the French garden as a paradigm of interdisciplinary inquiry. Central to our concerns will be the evolution from order to chaos as Louis XIV’s seventeenth-century brand of absolutism gave way to eighteenth-century notions of exoticism, intimacy, and enlightenment. As our analysis shifts to twentieth- and twenty-first century landscapes, we will illuminate the ways in which modern gardens constitute new terrains for experimentation as they stand at the intersection of histories present and past. *E. Haskell.*

**Southern California and Hollywood Film: Human Dreams, Human Difference and Human Desire.** Real or imagined or somewhere hidden in between, the histories of Southern California and Los Angeles have been portrayed in popular film for almost 100 years. We will analyze how visual aspects of filmmaking, including editing, cinematography, and art direction, have been used to emphasize particular aspects of power relationships based on human differences such as gender, sexuality, ethnicity, race, class and disability. This course includes the student-conceived and -directed Scripps College Core 3 Film Festival. *S. Rankaitis.*

**Space/Place: Critical Human Geography.** This course will focus on critical human geography, a branch of geography that seeks to understand how our lived experience of space/place shapes, defines, and even produces ideas of the individual (in terms of race, class, gender, sexuality) and the community (in terms of culture, history, politics). The course will seek to unearth the deeply embedded “histories of the present” (both visible and “invisible”) that structure the built environments of our present-day everyday lives, investigating how these histories might contribute to a more complex sense of both self and community, both in terms of exclusionary *and* inclusionary practices. *W. Liu.*

**The Twentieth-Century Music Schism.** In this course, students will reflect upon the origin of discrete (yet artificial) musical categories, including *classical*, *popular*, and *contemporary* music. The separation between art music and popular culture was largely caused by radical changes in the function/conceptualization of musical art in the early twentieth century. Through the study of representative works by composers such as Schoenberg, Stravinsky, and Weill—and by examining how these works were interconnected with developments in the fields of dance, theater, literature, philosophy, psychology, politics, and history—we will revisit the categories that continue to shape our understanding of music, art, and popular culture in contemporary society. *D. Cubek.*

**What is Happiness?** The paradox of happiness is that most people want it, but few people can define it. Most people seem to agree that happiness is one of life’s most important goals, yet they do not know how to achieve it. What is it about happiness that makes the concept and perhaps its reality so elusive? The course starts with an examination of recent research on happiness done in the fields of positive psychology and behavioral economics. We then turn to the ways in which happiness was articulated 2500 years ago by ancient philosophers, such as Aristotle, Epictetus and Marcus Aurelius who offered not only definitions of happiness but practical instructions on how to achieve it. Are these ancient “technologies of happiness” so different from the discoveries made by our current science of happiness? *N. Rachlin.*

**Women, Girls, and Mathematical Superstitions.** The course will examine the foundations, valid-

ity, and effects of various perceptions related to mathematics and the teaching of mathematics, including the beliefs that: 1. there exists a difference in innate mathematical ability between men and women; 2. mathematics is, or should be taught as, unquestioned and unquestionable algorithmic procedure; 3. mathematics is less a part of, or perhaps more alien to, human nature than language or letters; etc. Students will, in addition to writing papers, participate in the creation of a series of on-line lectures on junior high school mathematics with the goal of shifting these perceptions. *W. Ou.*

**Independent Study Projects.** For those students of demonstrated talents and motivation, Core III invites applications for either of two sorts of special student-designed independent studies. Both are described below; both involve small groups of students. One type is an ambitious intellectual inquiry, the other, preparation for a collaborative performance. Whichever type of project a group applies for, it must be placed within the context of “Histories of the Present.” Interested students may make a formal application to the Core Steering Committee, which will select a limited number of groups on the basis of the individual project’s soundness, its significance, the feasibility of its realization, the abilities of the applicants, and the appropriate faculty supervision. Both the inquiry and the performance will culminate in a public presentation and in each student’s producing a significant piece of written work. Normally a group must consist of no more than eight students. The students will first consult with the professor who agrees to supervise the project and then draw up as part of the application a schedule of meetings, rehearsals, bibliographies, readings, written work, and any other responsibilities. Please ask the Core Director for the application.

**I. An Inquiry.** A group of students proposes an inquiry into a problem or issue that is related to some aspect of its work in Core I and/or Core II. The problem might be centered in an issue of morals and ethics, in law and government, in politics, in science or social science, in aesthetics, or in methodology. The inquiry must be interdisciplinary in scope. The group will present its findings at an event at the end of the first semester to which the community is invited. *Staff.*

**II. A Performance.** This might consist of a play written by a student, a short dramatic work by a professional author, a musical performance, an exhibit, etc. The students will be responsible for all aspects of the performance. The student’s supporting written work, addressing the broad themes of the Core curriculum, must be interdisciplinary in scope and may focus on the historical and aesthetic context of the performance, on matters of methodology, or on theory. *Staff.*

## DANCE

*Professors Abrams, Brosterman*  
*Lecturers Branfman, J. Smith, P. Smith*

Dance is the study of bodily movement in its many manifestations—as an expressive art form, as a key to the humanistic study of the world’s cultures, and as a means of gaining understanding and control over one’s self and environment.

The Scripps Dance Program centers on the interdisciplinary study of dance and movement. Advanced technical training is provided and encouraged. However, the focus of the program is on developing integrated individuals who can think, feel, and speak with their bodies as well as their minds. Graduates have gone on to perform and choreograph professionally or have moved towards careers or graduate study in arts administration, criticism, education, dance ethnology, dance history, film and video, dance therapy, or medicine.

Scripps dance classes, noted for individualized instruction and course work, are open to all students regardless of their majors. Cross-disciplinary connections are encouraged and supported. Technique classes may be repeated until the student is ready to advance to the next level. Customarily this takes two semesters.

Although Scripps dance classes are non-competitive and emphasize sound warm-up and stretching techniques, dance is a strenuous physical pursuit that places greater demands on the body than everyday activity. Students with a history of injury or health problems are advised to consult a physician prior to participating.

## Requirements for the Major

Students wishing to major in dance must develop both a physical and historical/theoretical understanding of the discipline. The following three tracks—Performance/Choreography, Movement Studies, and Theoretical Studies in Dance—are designed to focus the student's study in order to prepare her for different career paths or graduate study. Flexibility exists for designing personal tracks in collaboration with the dance adviser.

Students wishing to study dance in conjunction with another discipline, such as anthropology, biology, economics, English, history, psychology, or visual arts should choose a self-designed or dual major. All major programs are designed in consultation with a dance adviser.

All dance majors take a minimum of two technique courses at Scripps, at least one of which must be modern. In addition to Senior Thesis, at least one-half of the major courses (five) must be taken at Scripps.

1. **Prerequisites:** Students entering with prior dance experience may waive out of one or more of these classes through placement auditions or permission of instructor. Ideally, the following courses should be completed by the end of the sophomore year:
  - a. Beginning Dance (Dance 68).
  - b. Modern Dance I (Dance 76; full or half credit).
  - c. Modern Dance II (Dance 77; full or half credit).
  - d. Ballet I (Dance 78; full or half credit).
2. **Core Requirements: two courses**
  - a. Laban Movement Analysis (Dance 103).
  - b. Senior Seminar (Dance 190).
3. **Track Requirements: six courses**

**Dance Performance/Choreography Track:**

  - a. Modern Dance III (Dance 100) or IV (Dance 111) and Ballet II (Dance 110) or III (Dance 124 PO); one-half credit of each.
  - b. Dance Composition I (Dance 159). At least one Dance Composition course must be taken at Scripps by end of the junior year.
  - c. Dance Composition II (Dance 160), Movement Improvisation (Dance 108A), or Dancing the News: Choreographing Women's Lives (Dance 161).
  - d. History of Dance in Western Culture: 1600-Present (Dance 101) or comparable dance history course approved by dance adviser.
  - e. Principles of Kinesiology as Related to Dance (Dance 163 or Dance 160PO).
  - f. Music or stagecraft course chosen in consultation with adviser.

Dance Performance/Choreography majors are expected to take a daily movement class each semester of their junior and senior years, whether or not enrolled for credit. They are also expected to participate in at least four performances with Scripps Dance.

**Movement Studies Track:**

- a. Dynamics of Human Movement (Dance 102).
- b. Principles of Kinesiology as Related to Dance (Dance 163 or Dance 160PO).
- c. Somatics elective chosen in consultation with adviser.
- d. Traditions of World Dance (Dance 135PO) or comparable dance theory course.
- e. Intro to Psychology (Psychology 52).
- f. Child Development (Psychology 110).

**Theoretical Studies in Dance:**

- a. History of Dance in Western Culture: 1600-Present (Dance 101).
- b. Traditions of World Dance (Dance 135PO).
- c. Dance Composition I (Dance 159).
- d. Music, Art, or Theatre history course chosen in consultation with dance adviser.
- e. Cultural styles course: Introduction to West African Dance (Dance 135), Explorations of Cultural Styles (Dance 150PO), Kabuki (Theatre 19), Regional Dances of Mexico (Chicano Studies 70CH), Pre-Columbian Dances (Chicano Studies 73CH), or an equivalent; full credit or two half-credit courses.
- f. One additional Dance Theory course chosen in consultation with adviser

4. **Electives: 2 courses**

Students will select two electives in consultation with the dance adviser. Dance Repertory (Dance 162) may only be counted for one full credit toward the major. In addition to dance electives, suggested electives for specific tracks may include:

**Performance/Choreography:** one additional elective in music or theatre, chosen in consultation with the dance adviser, is strongly recommended.

**Movement Studies:** one elective may be chosen from a discipline outside of dance, such as psychology, anthropology, biology, sociology, women's studies, etc., in consultation with the dance adviser.

**Theoretical Studies in Dance:** one elective may be chosen from a discipline outside of dance, such as philosophy, writing, aesthetics, critical inquiry/analysis of the arts, etc., in consultation with the dance adviser.

5. **Senior Thesis in Dance (Dance 191):** May be a research project/paper or a performance/choreography project with written documentation as specified in Senior Thesis in Dance Guidelines.
6. **Production Experience (Dance 193a,b,c,d):** All dance majors are required to complete at least four production/crew assignments on Scripps Dance events, totaling at least 16 hours, by graduation. Students register for Dance 193 a total of four times, on a no-credit, Pass/Fail basis. Students who complete Dance Production (Dance 168) are waived from this requirement.

## Honors Program in Dance

The Dance Department awards honors in the major to exceptional students who meet the following requirements:

1. A GPA of 10.5 or higher in the Dance major, and an overall GPA of 9.0 or higher.
2. A two-semester thesis with a grade of A or A-.
3. An oral defense of the thesis before the Dance faculty and any additional thesis readers.

A student who wishes to be considered as a candidate for honors should notify the Department Chair no later than the first two weeks of the senior year.

## Requirements for the Minor

A minor in dance consists of six upper-division dance courses, at least three of which must be full-credit theory or composition classes. Dance Repertory (Dance 162) may only be counted for one full credit. At least half of the minor courses (three) must be taken at Scripps. Like majors, minors are planned in consultation with the dance faculty.

## Choreographic Opportunities

A number of performance and choreographic opportunities are available to all students. The fall dance concert, *In the Works*, is produced jointly with Pomona Dance. In the spring, Scripps and Pomona each produce their own mainstage concerts. An informal, intercollegiate, student-produced concert, *Fast Forward*, takes place at the end of spring semester. Additional projects related to classes or independent student projects frequently occur. Normally, students are expected to take Dance Composition I before, or concurrent with, choreographing for a Scripps dance production. Students must choreograph for an informal concert (i.e. *In the Works*, *Fast Forward*, or independent project) before their work will be considered for inclusion in a mainstage production.

## Course Descriptions

Only full-credit courses which include history and theory may be used to fulfill the fine arts requirement of Scripps. Courses marked with an asterisk *may not* be counted in the major or minor.

**\*68. Beginning Dance.** Recommended for those students with no previous dance experience. Prepares the student for further study of particular dance styles such as modern, ballet, and jazz. Readings and written assignments augment studio experiences. May be taken twice for credit. Offered annually. *G. Abrams, S. Branfman, R. Brosterman.*

**\*76A,B. Modern Dance I.** Fundamentals of modern dance for the beginning student, including

technique, improvisation, and composition. 76A: readings and written assignments augment studio experiences. Full course. Prerequisite: Dance 68 or permission of instructor. 76B: half course; may be taken twice for credit. Prerequisite: Dance 76A or permission of instructor. Offered annually. *G. Abrams, S. Branfman, R. Brosterman, J. Smith.*

**\*77A,B. Modern Dance II.** Modern dance skills for the student with low intermediate competency. Emphasis on technique, with some improvisation and composition. 77A: readings and written assignments augment studio experiences. Full course. Prerequisite: Dance 76A or permission of instructor. 77B: half course; may be taken twice for credit. Prerequisite: Dance 77A or permission of instructor. Offered annually. *G. Abrams, S. Branfman, R. Brosterman, J. Smith.*

**\*78A,B. Ballet I.** Fundamentals of ballet technique and theory. Includes barre, basic positions, and center floor work. 78A: includes readings, video viewings, and written/oral assignments in ballet history. Full course. Prerequisite: Dance 68 or permission of instructor. 78B: half course; may be taken twice for credit. Prerequisite: Dance 78A or permission of instructor. Offered annually. *R. Brosterman, Staff*

**100A,B. Modern Dance III.** Modern dance skills for the student with high intermediate competency. Emphasis on technique, with some improvisation and composition. 100A: readings and written assignments augment studio experiences. Full course. Prerequisite: Dance 77A or permission of instructor. 100B: half course; may be taken twice for credit. Prerequisite: Dance 100A or permission of instructor. Offered annually. *J. Smith, Staff.*

**101. History of Dance in Western Culture: 1600-present.** This course traces the evolution of dance as an art form in Europe and America from the late Renaissance through the Baroque, Classical, and Romantic periods, to the 21st century. The influence, appropriation, and subjugation of popular dance and the dance styles of other cultures will be considered. *R. Brosterman*

**102. Dynamics of Human Movement.** Provides students with fundamental knowledge of our physical structures and explores the meaning of movement as a reflection of mental states. Recognition of individual movement habits, tension patterns, and clues to inner states, as reflected by movement, will be approached through discussions, movement experiences, readings, and observations. *G. Abrams.*

**103. Laban Movement Analysis.** This course explores movement as a physical and mental phenomenon, functional movement in relation to developmental phases, and the expressive power of movement. The vehicle for this exploration is the system of movement analysis and observation developed by Rudolf Laban, a pioneer in movement, dance, and therapy. *G. Abrams.*

**108A,B. Movement Improvisation.** Designed to develop non-verbal communication skills, stimulate creative thinking, and explore interdisciplinary group process. Includes structured explorations based on theater games, Laban's Effort-Shape Theory, music/sound/breath/rhythm, spatial design, contact improvisation, etc. 108A: full course credit available with research and performance. 108B: half course. *S. Branfman.*

**110A,B. Ballet II.** Continuation of Ballet I, with emphasis on movement phrases and performance quality. 110A: includes readings, video viewings, and written/oral assignments in ballet history. Full course. Prerequisite: Dance 78A or permission of instructor. 110B: half course; may be taken twice for credit. Prerequisite: Dance 110A or permission of instructor. Offered annually. *R. Brosterman, Staff*

**111A,B. Modern Dance IV.** Modern dance skills for the student with advanced competency. Emphasis on technique, with some improvisation and composition. 111A: readings and written assignments augment studio experiences. Full course. Prerequisite: Dance 100A or permission of instructor. 111B: half course; may be taken twice for credit. Prerequisite: Dance 111A or permission of instructor. Offered annually. *G. Abrams, S. Branfman, J. Smith, Staff.*

**112A,B. Jazz Dance.** Intermediate-level course will include a variety of styles from lyrical to hip-hop and street dance. Emphasis on rhythms, isolations, flow, syncopation, style, and performance quality. 112A: readings, video viewings, and written assignments in historical, cultural, and aesthetic issues pertaining to jazz dance will augment studio experiences. Full course. Prerequisite: Minimum of one full year of college dance training. Cross-registration limited. 112B: half course, if 112A space permits; may be taken twice for credit. Offered annually. *J. Smith.*

**131. Critical Perspectives on Dance: Gender, Race, and Sexuality.** This course provides students an opportunity to critically investigate a variety of perspectives in current dance scholarship, as well as a platform to think, speak and write critically about dance as a cultural meaning-producing activity. Readings in feminism, post-modernism, semiotics and cultural studies are used to analyze the intersections of gender, race and sexuality, and the power structures reflected in, and enacted by, dance. First-year students by permission of instructor only. *J. Smith, Staff.*

**135. Introduction to West African Dance.** A movement-based study of the dances of West Africa (Senegal, Gambia, Guinea, Nigeria, Ghana). Includes investigation of similarities and differences among dances, and examination of historical and cultural influences. Videos, readings, and research papers augment the studio experience. Basic dance conditioning included. Open to all experience levels. Offered annually. *P. Smith.*

**140. Music for Dancers.** This is an interdisciplinary course that will introduce students to elementary music theory; explore the significance and impact of a soundscape in dance, video and film; and teach students to use a computer program to digitally compose original music to accompany dance or other sequential events. Required lab. *Staff.*

**159. Dance Composition I.** Composition and improvisation skills with an emphasis upon the fundamental principles of space, time, and energy. Students must be concurrently participating in a dance technique class. Offered annually. *G. Abrams, S. Branfman, R. Brosterman, J. Smith.*

**160. Dance Composition II.** Composition and improvisation skills with an emphasis on understanding form. Students must be concurrently participating in a dance technique class. Prerequisite: Composition I or permission of instructor. Offered annually. *G. Abrams, S. Branfman, R. Brosterman, J. Smith.*

**161. Dancing the News: Choreographing Women's Lives.** This course engages students in the process of looking at social issues (both contemporary and historic) and turning those issues into dance and/or performance. Issues will be examined from the perspectives of women living the news and those surrounding them. Culminates in public showing and community dialogue. *S. Branfman.*

**162A,B. Repertory.** Scripps Dancers. Development of performance quality and skill through performing student, faculty, and/or guest artist's works. 162A: full course, two or more dances, average of four rehearsals per week. 162B: half course, one dance, average of two rehearsals per week. Both 162A and 162B may be taken twice for credit. Eligibility by audition. Permission of instructor. Offered annually. *Staff.*

**163. Principles of Kinesiology as Related to Dance.** This course studies the science of human movement and includes the fields of anatomy, physiology, and physics. Emphasis is on understanding and appreciation of how dance movement is executed by the body, and how kinesiological ideas relate to training, injury prevention, rehabilitation, and daily life. *Staff.*

**168. Dance Production.** This course provides experience and theoretical inquiry into the staging of dance including concert organization, audience development, publicity, budgeting, stage management, lighting, sound, and costuming. Students will assist in producing Scripps dance events as well as study dance productions and producing entities in the Los Angeles area. Includes investigation of economic, social, and political issues that impact dance production. Does not meet fine arts breadth requirement. Full course. *R. Brosterman.*

**190. Senior Seminar in Dance.** Offered annually. *G. Abrams, R. Brosterman.*

**191. Senior Thesis.** Offered annually. *G. Abrams, R. Brosterman.*

**193a,b,c,d. Production Experience.** All dance majors are required to complete at least four different production/crew assignments on Scripps dance events. Each assignment must be a minimum of four hours work. Pass/Fail. Non-credit. Offered each semester. *G. Abrams, R. Brosterman.*

**199. Independent Study in Dance: Reading and Research.** Offered annually. *G. Abrams, R. Brosterman, Staff.*

## Courses Available at Pomona College

\*10. **Introduction to Modern Dance Technique and Theory.** *L. Cameron*

\*12. **Ballet I.** *V. Koenig, M. Jolley.*

- \*50. **Modern Dance Technique II.** *L. Cameron, J. Pennington.*  
 51. **Ballet II.** *V. Koenig.*  
 119, 120. **Modern Dance III Technique and Theory.** *J. Pennington, guest artists.*  
 121, 122. **Modern Dance IV Technique and Theory.** *J. Pennington, guest artists.*  
 123, 124. **Ballet III Technique and Theory.** *V. Koenig.*  
 130. **The Language of the Body.** *L. Cameron.*  
 135. **Traditions of World Dance.** *A.T. Shay.*  
 136. **Performing Art: Sex and Gender Issues.** *A. Shay.*  
 140. **Creative Movement Exploration.** *L. Cameron.*  
 141. **Composition/Choreolab.** *L. Cameron, M. Jolley.*  
 150A,B,C,D. **Exploration of Cultural Styles.** *A. Shay, N. Wenten. guest artists.*  
 151 **African Aesthetics.** *K. Gadlin.*  
 152. **Hip-Hop Dance.** *B. Aiken.*  
 153. **Intermediate Jazz.** *V. Robles.*  
 160. **Anatomy and Kinesiology.** *M. Jolley.*  
 165, 166. **Somatics.** *M. Jolley.*  
 170. **The Mind in Motion.** *M. Jolley.*  
 175, 176. **Alexander Technique in Motion.** *M. Jolley*  
 180. **Dance Repertory: Performance.** *L. Cameron, faculty, and guests.*  
 181. **Dance Repertory: Masters of Modern Dance.** *J. Pennington and guests.*

### Theatre Courses Available in Movement

13. **Corporeal Mime.** *T. Leabhart.*  
 19. **Fundamentals of Kabuki.** *L. Pronko, T. Tomono.*  
 113. **Theatre and Dance of Asia.** *L. Pronko.*

### Chicana/o-Latina/o Studies Courses Available in Dance

For course descriptions, see Chicana/o-Latina/o Studies.

- 70 CH. **Regional Dances of Mexico.** *J. Galvez.*  
 73 CH. **Pre-Columbian Dances.** *J. Galvez.*

In addition, numerous recreational dance/exercise classes, such as pilates, yoga, and ballroom, are offered through the physical education programs of The Claremont Colleges.

## ECONOMICS

*Professor Odell*

*Associate Professor Pedace*

*Assistant Professors Chaudhary, Flynn*

Economics studies how markets allocate resources, goods and services, and incomes throughout the economy. It analyzes how the aggregate level of economic activity is determined; how well the economy performs with respect to inflation, unemployment, and growth; and the implications of government involvement in particular markets and in the economy as a whole via policies to improve economic performance or distributional equity. The major is designed to develop a core set of skills useful in analysis of economic issues while maintaining a commitment to a liberal arts education. The curriculum provides preparation for graduate study or careers in economics, business, law, government, and public affairs.

Students are encouraged to participate in the Scripps College Economic Society, the Student Investment Fund, and *Money Wise Women* events and activities. The Joan Robinson Prize is awarded for superior accomplishment in the economics senior thesis.

## Requirements for the Major

### Economics

#### 1. Prerequisite



Mathematics 30. Calculus I (to be taken prior to Economics 101).

## 2. Core Requirements

Economics 51. Principles of Macroeconomics.  
 Economics 52. Principles of Microeconomics.  
 Economics 101. Intermediate Microeconomic Theory.  
 Economics 102. Intermediate Macroeconomic Theory.  
 Economics 120. Statistics.  
 Economics 125. Econometrics.

*Prerequisites and core courses are to be completed at Scripps. Students planning to study abroad are urged to complete core courses beforehand.*

## 3. Electives

The economics major requires four additional upper-division courses in economics, to include at least two courses with an intermediate theory prerequisite. At least two of the four electives must be taken at Scripps.

## 4. Senior Seminar and Thesis

Economics 190. Senior Seminar.  
 Economics 191. Thesis.

## Mathematical Economics

### 1. Core Requirements

Economics 51. Principles of Macroeconomics.  
 Economics 52. Principles of Microeconomics.  
 Economics 101. Intermediate Microeconomic Theory.  
 Economics 102. Intermediate Macroeconomic Theory.  
 Economics 120. Economic Statistics.  
 Economics 125. Econometrics.  
 Economics 126. Econometrics II or Economics 127, Special Topics in Econometrics (both CMC) or an equivalent course.

*Unless otherwise specified, prerequisites and core courses are to be completed on the Scripps campus. Students planning to study abroad are urged to complete core courses beforehand.*

### 2. Electives

Two additional courses in economics, both of which must have an intermediate theory prerequisite. At least one of them must be taken at Scripps.

### 3. Mathematics Courses

Math 30, 31, and 32 (Calculus I, II, and III).  
 Math 60 (Linear Algebra).  
 One semester of either Math 102 (Differential Equations) or Math 151 (Probability).

### 4. Senior Seminar and Thesis

Economics 190. Senior Seminar.  
 Economics 191. Thesis.

## Honors Program in Economics or Mathematical Economics

Requirements for honors in economics or mathematical economics:

1. A grade point average in the major of at least 10.5.
2. A grade of A- or better on the senior thesis.
3. A successful oral defense of the thesis before the economics faculty and the thesis readers.

The student interested in being considered as a candidate for honors should consult with her economics adviser during the second semester of her junior year.

## Requirements for the Minor

A minor in economics consists of Economics 51, 52 and five upper-division (beyond 51 and 52) economics courses, at least one of which must be either Intermediate Microeconomic Theory or Intermediate Macroeconomic Theory.

## Dual Majors

A student wishing to complete a dual major in economics and any other field must fulfill the economics major requirements listed above with the following exceptions.

1. She must complete three (rather than four) electives, at least two with an intermediate theory prerequisite.
2. She may take the senior seminar either in the Economics Department or in the department offering the complementary portion of her dual major.

## B.A./M.A. Program

A B.A./M.A. program in economics with The Claremont Graduate University is available for Claremont Colleges students; contact CGU for more information.

## Course Descriptions

**40. Personal Finance.** This course covers the fundamentals of personal financial management: the principles and tools of saving, investing, managing credit, paying taxes, buying property and insurance, long-term planning. It emphasizes how the economy works and the economic environment that affects assets, including the role of government institutions and policies and how they impact private sector product and financial markets. No prerequisites. Offered annually. *P. Dillon.*

**51. Principles of Macroeconomics.** An introductory course in the workings of the national economy—how the level of GDP is determined and why it fluctuates, the causes of inflation and unemployment, and the factors that influence the economy's growth rate. The model of the economy that is developed can be used to examine the role of government, the international implications of domestic policies, the importance of public debt and deficits, and other current macro policy issues. Offered annually. *K. Odell.*

**52. Principles of Microeconomics.** An introductory course about how markets set prices and thereby allocate goods, services, labor, and financial resources in an economy. Models of consumer and seller interaction are used to examine the effects of government intervention and to consider the efficiency and equity impacts of the market system. Microeconomics provides powerful analytic tools that are applicable to any choice situation. Offered annually. *L. Chaudhary.*

**101. Intermediate Microeconomic Theory.** An intermediate-level study of how markets organize the allocation of goods and services in the economy. The course provides a rigorous analysis of consumers' and producers' behavior and the roles of these agents in both input and output markets. Different market structures are explored—competition, oligopoly, monopoly, etc. Questions of economic efficiency and equity and the role of government are addressed. Prerequisites: Economics 52, Mathematics 30. Offered annually. *R. Pedace.*

**102. Intermediate Macroeconomic Theory.** A more advanced treatment of the subject matter of introductory macroeconomic theory, with emphasis on the development and manipulation of models of the economy. These models help us study the determination of national output, inflation, employment, growth, and business cycles. They are also used to analyze current economic issues and policies. Prerequisite: Economics 51. Offered annually. *S. Flynn.*

**111. Behavioral Economics.** This class will introduce students to the field of behavioral economics, which combines ideas from psychology with experimental and empirical results to get a better handle on human behavior than has been supplied by traditional economic theory. Prerequisites: Economics 51 and 101. *S. Flynn.*

**113. European Economic History.** This course will cover economic change and growth in Western Europe from prehistoric times to the 20th century. It focuses on specific institutions necessary to ensure long-run economic success. Topics include agriculture and trade in the medieval economy, political institutions in early modern England, and the Industrial Revolution. Prerequisites: Economics 51 and 52. *L. Chaudhary.*

**114. The Development of American Markets.** The economic history of the United States is one of the extension of markets over a vast geographical space. This course will examine both input and output markets in the 200 years after the American Revolution. How did those markets first form

and how did they evolve over time? When were they efficient, and when did they fail? How was the pace and pattern of growth affected? Prerequisites: Economics 51 and 52. *K. Odell.*

**120. Statistics.** Introduction to statistical analysis, focusing on causal relationships, experimental design, and statistical reasoning. The course develops tools for problem solving and interpretation of real-world data. Computer-based analysis of data rather than computational recipes will be emphasized. Prerequisites: Economics 51 and 52. Offered annually. *R. Pedace.*

**125. Econometrics.** Statistical techniques for testing economic models and evaluating data. Includes regression models, time series, and cross-section data analysis. Prerequisites: Economics 101 and 120. Offered annually. *R. Pedace.*

**135. Monetary and Financial Economics.** This course examines financial assets and markets, and the unique positions of money and banks in those markets. The roles of money and financial markets in the macro economy are investigated, with particular emphasis on monetary policy and the finance of government deficits. Prerequisites: Economics 52 and 102. *K. Odell.*

**140. International Economics.** A survey of topics in international trade and finance. Included are studies of the law of comparative advantage, patterns of trade between nations, and the financial relationships involved in transactions in international markets. The course also examines the motivation and form of government policies which influence international flows of money and goods. Prerequisites: Economics 52 and 102, or permission from instructor. *K. Odell.*

**144. Economic Development.** This course provides an introduction to mainstream neoclassical economic models of development as well as a survey of central debates within the economic development literature. Alternative approaches to development will be discussed within the context of several underdeveloped country cases. Prerequisites: Economics 51 and 52. Offered annually. *L. Chaudhary.*

**175. Labor and Personnel Economics.** This course presents theoretical models and empirical evidence on employment-related issues such as unions, segmented labor markets, discrimination, immigration, and personnel management. Strategies associated with worker selection, task assignment, and compensation will be analyzed as the outcomes of market conditions. Prerequisites: Economics 51, 52, 101, and 120. *R. Pedace.*

**184. Behavioral Finance.** In contrast to traditional courses in finance which deal with how investors *should* behave, this class will introduce students to behavioral finance, which deals with how investors *actually* behave. Prerequisites: Economics 101, 125, and 135. *S. Flynn.*

**190. Senior Seminar.** This seminar is intended to develop and improve research skills. Seniors will produce research reports, both oral and written, while examining topics and methodology in economics. Each student will complete a senior thesis outline, research design, bibliography and overview chapter. Prerequisites: Economics 101 and 102. Offered annually. *Staff.*

**191. Senior Thesis.** Offered annually. *Staff.*

## ECONOMICS ACCOUNTING

A student of accounting learns to classify, analyze, interpret, and evaluate financial records so as to make an accurate assessment of the economic status of a financial entity. Graduates in this field can, with additional training, seek certification as public accountants, or they can find employment in financial institutions or in the financial departments of businesses and government agencies. Scripps students wishing to major in accounting complete an off-campus major in Economics-Accounting through the Robert Day School of Economics and Finance at Claremont McKenna College.

## ENGINEERING

Scripps offers the opportunity to combine a B.A. degree with a B.S. degree at a number of institutions, including Harvey Mudd College. Please refer to the engineering requirements under Science in the Courses of Study. Please also see Combined Degree Programs in this catalog.

## ENGLISH

*Professors Greene, C. Walker*

*Associate Professor Peavoy*

*Assistant Professors Liu, Matz, Wernimont*

The discipline of English examines the history of British and American literatures, teaches the skills of critical and perceptive reading, and develops a facility for clear, precise, and elegant writing.

The student who majors in this field is uniquely prepared for any career in which analytical thought and clear communication are important: teaching, publishing, journalism, law, business, and certain areas of medicine.

### Requirements for the Major

A major in English requires a minimum of 11 courses constituted as follows:

#### Basic Requirements:

1. Two British Literature Surveys: English 101a and English 101b.
2. Two American Literature Surveys: English 102a and English 102b.
3. One course in British Literature before 1900 (courses numbered 110 through 149).

**One of these five basic courses may be taken off the Scripps campus. The remaining four must be taken at Scripps.**

**Four electives:** Up to two of these electives may be courses in creative writing, film, and linguistics. It is recommended but not required that most of these be taken at Scripps. Writing 100 will count as an elective. Courses in literature not originally written in English do not count toward the English major.

**Senior Seminar and Senior Thesis:** English 190 and 191. **Must be taken at Scripps.**

These minimum requirements leave ample room for further work in literature, and any student planning to do graduate work should follow the course requirements for the Honors Program. Many courses have been arranged on a cycle of rotation to allow for greater diversity in the program. Students planning to go abroad should make sure they will be able to fulfill these requirements.

### Honors Program in English

In addition to completing the following course requirements, a student who wishes to pursue the Honors Program in English must achieve a GPA of 10 (B+) in the major, and her thesis must receive a grade of A or A-. She will be expected to produce a more substantial thesis than those not working on honors. She must apply in writing to the department by the end of her junior year, specifying the electives she intends to use to complete the program. (Transfer students should consult the English Department.) The requirements are 13 courses distributed as follows:

#### Basic Requirements:

1. Two British Literature Surveys: English 101a and English 101b.
2. Two American Literature Surveys: English 102a and English 102b.
3. English 115
4. One course in British literature of the Medieval or Renaissance periods (courses numbered 110 through 129).
5. One course in British literature of the 18th or 19th centuries (courses numbered 130 through 149).

**One of these seven basic courses may be taken off the Scripps campus. The remaining six must be taken on campus.**

**Four electives:** Up to two of these electives may be courses in creative writing, film, and linguistics. It is recommended but not required that most of these be taken at Scripps. Writing 100 will count as an elective. Courses in literature not originally written in English do not count toward the English major.

**Senior Seminar and Senior Thesis:** English 190 and 191. **Must be taken at Scripps.**

## Requirements for the Minor

Students wishing to minor in English will be required to take six courses (**courses marked with an asterisk must be taken at Scripps**). Transfer students should consult the English Department.

1. English 101a.\*
2. English 101b.\*
3. One survey course in American literature, either 102a\* or 102b.\*
4. One course in British literature in a historical period before 1900 (courses numbered 110 through 149).\*
5. Two electives in British and/or American literature.

## Course Descriptions

### 100-109 Introductory Survey Courses, British and American:

**101a. A Survey of British Literature, Part I.** A survey of British literature from its Anglo-Saxon beginnings to the 18th century. Particular attention will be paid to major authors such as Chaucer, Spenser, Milton, and Pope, but students will undertake a broad range of readings in order to acquire a sense of both the variety and the historical development of the British literary traditions. Offered annually. *Staff.*

**101b. A Survey of British Literature, Part II.** A survey of British literature from the 18th to the early 20th centuries. Particular attention will be paid to major authors such as Blake, Wordsworth, Tennyson, and Yeats, but students will undertake a broad range of readings in order to acquire a sense of both the variety and the historical development of the British literary tradition. Students are encouraged to take 101a before 101b. Offered annually. *Staff.*

**102a. Survey to 1865: American Literature in Search of Foundations.** An examination of the literature of America's beginnings, culminating with the period of the American Renaissance. Using novels, poems, essays, personal narratives, and short stories, we will probe the development of America's national literary sensibility. Writers to be read in this course will include the Puritans, Jefferson, Paine, Wheatley, Poe, Hawthorne, Melville, Stowe, Douglass, and others. *Staff.*

**102b. Survey 1865 to Present: American Dreams, American Nightmares.** This course will include literature from a variety of American cultural and literary movements. Authors to be read will include Whitman, Twain, Dickinson, Cather, Williams, Faulkner, Cisneros, and others. Attention will be given to innovation in literary form and the multicultural backgrounds of American literature. *Staff.*

**104. Realism and Naturalism.** This course looks at late 19th and early 20th century American literature when Realism (whose documentary techniques were strongly inflected with moral passion) came up against Naturalism, its more radical step-child. In naturalism, sexuality, criminality, and an emphasis upon forces beyond the human will made this literature seem "immoral" or non-moral. For Realism: Melville, James, Howells, Wharton and others. For Naturalism: Dreiser, Norris, Crane, Chopin, Cather and others. Literature will be supplemented with theoretical readings. *C. Walker.*

**105. American Short Story.** Through close attention to a sequence of American texts, we will consider the short story as a genre. This course is designed to explore theoretical questions of narrative technique as well as issues of historical development and cultural focus. A variety of female as well as male authors—both traditional and experimental—will be read, including Hawthorne, Poe, Wharton, Jackson, Faulkner, Hemingway, Oates, Cheever, Erdrich, Baldwin, and Carver. *C. Walker.*

**107. The "P-Word": Reclaiming Poetry.** The course is an introduction to poetry as public or private utterances; as arranged imaginative shapes or worlds; and as political and epistemological tools. The class is an invitation to fall in love with poetry, and to understand why Audre Lord asserts that "Poetry is not a luxury." *J. Wernimont.*

### 110-119 Literary Theory and Criticism

**English 115. Junior Seminar in Literary Theory.** This course provides an introduction to liter-

ary theory, covering a wide range of critical approaches (Formalist, Feminist, New Historicist, Psychoanalytic, Deconstructive, Marxist, among others), and exploring multiple frameworks for the intensive study of literary texts. *Staff.*

### 120-129 Renaissance British Period Courses, Elizabethan and Seventeenth Century:

**121. Milton's "Dark Materials": Nature, Knowledge, and Creation.** John Milton's work inspires Philip Pullman's "His Dark Materials" trilogy, in which reality and knowledge are radically altered. This course will introduce Milton's explorations of the nature of knowledge, creation, and the place of fiction in a culture of science, as well as Pullman's reworking of Milton's epic poem. *J. Wernimont*

**123a. The Elizabethan Shakespeare.** A study of major comedies, histories, and tragedies before 1603 in relation to their historical context. We will pay particular attention to the role of women as it varies in the different genres and as it evolves in the course of Shakespeare's development. *G. Greene.*

**123b. The Jacobean Shakespeare.** A study of Shakespeare's dark comedies, tragedies, and romances (1603-1611) in relation to their historical context. We will trace the development of Shakespeare's dramatic art through his increasingly tragic vision to the magical transformations of the final romances, with special attention to the roles of women in the various genres. *G. Greene.*

**129. Possible Worlds: Literature, Science, and Games.** There is reality and then there is possibility. The hope of an election, the possibility of social change, and visions of unknown galaxies are all tied to our ability to create possible worlds. In this course we will investigate the theoretical and practical implications of literary, scientific, and new media possible worlds. *J. Wernimont.*

### 130-139 Eighteenth-Century British Period Courses:

**131. Eighteenth-Century British Literature.** The 18th century was a period of benevolent geniality and vicious satire, stern moralism and weepy sentimentality, the worship of reason, and the fear of madness. It saw the rise of the novel, the near death of the drama, and the stirrings of a new poetry. We shall investigate this age through a reading of major authors, including Pope, Swift, Fielding, Richardson, Sheridan, Johnson, and Austen. *J. Peavoy.*

**134. Gothic Fiction.** A study of the Gothic novel, a literature of extreme emotion that subverted the earlier 18th-century emphasis on reason and helped inaugurate the Romantic period. Readings include works by Horace Walpole, Ann Radcliffe, Matthew G. Lewis, Charles Robert Maturin, Mary Shelley, William Godwin, Emily Bronte, and Jane Austen. *J. Peavoy.*

**135. The Satirical Imagination.** Exploration of the long tradition of satire: literature dedicated to exposing folly, hypocrisy, and human error, and to holding them up for ridicule. Focus on the crucial era of English satire, the eighteenth century, especially Swift and Pope. Consideration also of the history of satire, its forms in twentieth-century English fiction and contemporary popular culture, and its moral and political uses and implications. *A. Matz*

### 140-149 Nineteenth-Century British Period Courses:

**143. Victorian Novel.** This course studies the English novel from 1840 to 1900, the era of its greatest cultural authority in Britain. Emphasis both on the development of novelistic form (the Victorian narrator, the multi-plot novel, experiments in point of view, the representation of consciousness) and on the novel's centrality in the representation and critique of nineteenth-century English culture and society (with regards to industrialization, urban experience, political representation, poverty and wealth, imperialism, the role of women in private and public life). Authors include the Brontes, Thackeray, Gaskell, Dickens, Eliot, and Hardy. *A. Matz.*

**145. Romantic Literature.** A principal focus of this course will be on the relationship between Romanticism and revolution and specifically on the impact of the French Revolution upon the major English Romantic poets—Blake, Wordsworth, Coleridge, Byron, Shelley, and Keats. In addition to the major poetry, we shall read some of their most important manifestoes and theoretical works. We shall also read novels by William Godwin, Jane Austen, and Mary Shelley, as well as prose by De Quincey and Hazlitt. *Staff.*

**147. Victorian Literature.** This course covers the period from approximately 1837 to 1900 and

dwells on the major Victorian writers of poetry, non-fiction prose, and the novel. Victorian society experienced as shattering and rapid a transformation as any the West has known. We shall pay particular attention to the writers' often ambivalent reactions to their society's faith in religion, in culture, in technological and scientific progress, and in political solutions to a bewildering array of crises. *Staff*.

**149. Literature of the Fin de Siècle.** This course explores the fiction, poetry, and drama of 1880-1905, a period of enormous innovation in literary form and expression. Study of the major schools and movements of the fin de siècle—symbolism, naturalism, aestheticism, decadence—with emphasis on how the major writers of the period transformed 19th-century conventions into a new modernist vocabulary. The focus is on British literature, with consideration of Continental writers as well. *A. Matz*.

### 150-159 Twentieth-Century British Period Courses:

**150. Character and the Novel.** This course studies representations of the individual from ancient to contemporary literature, with primary focus on 19th- and 20th-century fiction. Consideration will be given to recurring themes and problems inherent in literary characterization: formation of individual identity, representation of consciousness, solitude and the relation of self to society, heroism and anti-heroism, political implications of “representation,” realism of fictional personhood. Readings in theory and philosophy as well as in fiction and drama. *A. Matz*.

**151. Modern British Novel.** A study of British fiction of the Modernist period, 1900-1940. Emphasis on the novels' formal innovations (in perspective, chronology, language, and frankness) and on their representation of a society in extreme transformation (in light of new theories of self, and of world war). Authors include Conrad, Ford, Forster, Joyce, Woolf, Lawrence, and Rhys. *A. Matz*.

**155. Contemporary British Literature.** The course will focus upon the British experience of the 1970s and 1980s as expressed in the literature of the period. Readings will concentrate upon the novel (e.g., Kingsley Amis, Beryl Bainbridge, Malcolm Bradbury, A.S. Byatt, Len Deighton, Margaret Drabble, John Fowles, Graham Greene, Iris Murdoch). *Staff*.

### 160-169 American Period Courses:

**162. Race and Ethnicity in 19th-Century American Literature.** By bringing canonical works together with U.S. minority literatures, this course examines race and ethnicity as central components of 19th-century American national culture. Melville's *The Confidence Man* and *Benito Cereno* will be read in conjunction with such work as *The Life of Black Hawk*, *The Life and Adventures of Joaquin Murieta*, *The Heroic Slave*, and Ronald Takaki's *Iron Cages*. Readings may vary from year to year. Students will be asked to complete a research project on outside material. *C. Walker*.

**163. Hawthorne, Melville, and James.** These three major writers shaped American traditions of the novel in significant ways. The intensity of Hawthorne's guilt, Melville's pessimism, and James' psychological intrigue will be explored, paying special attention to the way the darkness of these writers is relieved by humor and irony. *C. Walker*.

**165. Contemporary American Graphic Novels.** This course explores the emergence of the graphic novel as a newly “serious” genre, appropriate for literary study. A primary question will be: what is distinctive about the way a graphic novel uses narrative form? Authors may include Alan Moore, Alison Bechdel, Marjane Satrapi, and Chris Ware, among others. *W. Liu*.

**169. Contemporary American Fiction.** Because there is no canon of recent American fiction—no generally accepted list of the “great” works—we will draw our readings from prize winners, or runners-up, for literary awards in the last five years. Awards may include the Pulitzer Prize, the National Book Award, the National Book Critics Circle Award, the Edgar Award, the Hugo Award, the Pen/Faulkner Award, and the Newbery Prize. All students need instructor permission. *J. Peavoy*.

### 170-179 Women and/in Literature:

**174. Contemporary Women Writers.** This course will study several major women novelists writing today—British, American, and Canadian. Authors include Doris Lessing, Margaret Drabble, Margaret Atwood, Toni Morrison, Alice Walker, Paule Marshall, Sandra Cisneros. *G. Greene*.

**175. American Women Poets.** This course looks at five poets including Emily Dickinson, Edna St.

Vincent Millay, and Sylvia Plath. Each of these poets has been extensively written about. We will consider how creativity is affected by culture, personal experience, politics, and artistic convention, reflecting upon the changes in critical appreciation of their work and recent approaches to their poems. Each student will keep a reading journal and direct one of the classes. *C. Walker.*

**176. Southern Women Writers.** This course will explore the culture of the American South in terms of women participants. Topics include the role of women in the South, regional humor, the outcast, women's relation to nature, and other themes particularly appropriate to Southern women writers. Authors to be read include Katherine Anne Porter, Eudora Welty, Flannery O'Connor, Carson McCullers, Lillian Smith, Alice Walker, and Kate Chopin. *C. Walker.*

**177. The Memoir.** Why is the memoir the most popular form for modern readers today? Does the genre have special relevance to women? We'll read several memoirs, mainly (though not exclusively) by women, mainly by unknown writers, looking at the ways the writers negotiate their lives and life crises, their cultures, their construction of selves and a narrative they can live with. Students will write a memoir of their own. *G. Greene.*

**179. Advanced Studies in Contemporary Women Writers: Memory, Reconstruction, and Representation.** An in-depth study of several major novels by contemporary women writers—British, American, and Canadian. Works include Doris Lessing's *The Golden Notebook*, Toni Morrison's *Beloved*, Joy Kogawa's *Obasan*, Margaret Laurence's *The Diviners*, Margaret Atwood's *Cat's Eye*. *G. Greene.*

### 180–189 Special Topics, Including Film:

**180. Asian American Fiction.** This course will focus on Asian American fiction, and will explore the function of representation (both political and aesthetic) in relation to questions of race, ethnicity, gender, sexuality, and class. The course will involve readings in both primary and secondary texts, including critical and theoretical work in Asian American studies. *W. Liu.*

**181P. Asian American Poetry 1900–Present.** This course will provide a historical overview and theoretical framework through which to understand the development of Asian American poetry, particularly in relation to larger questions of nation, citizenship, territory (physical and literary), history, and subjectivity. The course will also emphasize analyses of poetic form and the politics of interpretation. *W. Liu.*

**183. Asian American Literature: Gender and Sexuality.** This course will explore questions of gender and sexuality in the context of Asian American literature and will investigate how these key terms undergird even the earliest formations of Asian America. The course will investigate this idea through a variety of lenses, focusing on both creative and critical texts. *W. Liu.*

**184a. Chicano Movement Literature.** *For description, see Chicano Studies 126A CH. R. Alcalá.*

**184b. Contemporary Chicana/o Literature.** *For description, see Chicano Studies 126B CH. R. Alcalá.*

**184c. Contemporary Chicana Literature Seminar.** *For description, see Chicano Studies 186 CH. R. Alcalá.*

**185M. Memoir: Creative Nonfiction Writing Workshop.** This course is a follow-up to English 177, The Memoir. Emphasis will be on writing a memoir or autobiographical essays. Readings to be selected from among the following: Russell Baker's *Growing Up*, Kay Redfield Jameson's *An Unquiet Mind*, Philip Roth's *Patrimony*, Linda Grant's *Remind Me Who I Am, Again*, Elaine Mar's *Paper Daughter*, Helen Fremont's *After Long Silence*, Geoffrey Wolff's *The Duke of Deception*, Rick Bragg's *All Over But the Shouting*. *G. Greene.*

**185P. Poetry Writing Workshop.** This course focuses on the art and craft of writing poetry, with emphasis on the evolution of poetic forms and the relationship between form and content. While the primary work will be on the active, rigorous production of poems, there will also be a good deal of investigative reading. Prerequisite: Instructor permission. (Interested students should email instructor for details.) *W. Liu.*

**186. Poetry and the Bible.** This course will explore poetry written in English over the course of four centuries that attempts to represent the sacred as understood in the Judeo-Christian tradition.



Poetic texts will be juxtaposed to Biblical texts and students who are interested in learning about the Biblical base of English and American literature or who are interested in poetry as an encounter with the divine will find this course useful. We will use several anthologies, some critical literature, and the Bible. *C. Walker.*

**187. Study of a Major Author.** This is a seminar devoted to the comprehensive and intensive study of the work of a major British or American author and is different each year. The course is designed to supplement the work done in survey or thematic courses by providing the student with an opportunity to acquire a more thorough and detailed knowledge of a single author and of the context (biographical, critical, etc.) relevant to consideration. Offered annually. *Staff.*

**189a. American Film: John Ford, Frank Capra, Alfred Hitchcock.** Analysis of major works by each director in artistic and historical context. *J. Peavoy.*

**189b. American Film: Orson Welles, Preston Sturges, Fritz Lang.** Analysis of major works by each director in artistic and historical context. (Note: Lang films will be chosen from his American period.) *J. Peavoy.*

**189c. Fifties Films: Pop Culture and Society.** Using American films from the fifties, we will explore the relation between popular culture and the society that produces it. Includes films such as "Some Like it Hot," "Rebel Without a Cause," "Singin' in the Rain," and "High Noon." *J. Peavoy.*

**189d. Genre: The Art Film.** In the '50s and '60s, foreign films became a cultural phenomenon in the United States. They were seen as works of art, in contrast to the "products" of the Hollywood "factory." We will study these films in terms of their reception in American culture. Works by Bergman, Fellini, Kurosawa, Bunuel, Godard, Ray, and others. *J. Peavoy.*

### 190-199 Courses for Seniors; Independent Study:

**190. Senior Seminar in English.** A seminar for students writing a thesis with a substantial component in English or American literature. The seminar will introduce students to a range of ways of discussing and analyzing literary texts, but the focus of the course will be connecting the core readings with the development of each student's senior thesis. Required of English majors. Offered annually. *Staff.*

**191. Senior Thesis.** An extended critical work of at least 40 pages required of all majors in English. The student works closely with the faculty member whose specialization lies in the area in which she has chosen to write. This thesis is designed to follow English 190. Offered annually. *Staff.*

**197. Special Topics in English.** This number will be used for one-time courses in the English Department. Consult the preregistration materials for specific course titles.

**199. Independent Study in English: Reading and Research.** Offered annually. *Staff.*

### Africana Studies:

**12 AF. Introduction to African American Literature.** *For description, see Africana Studies.*

**187 AF. Major Author: Nuruddin Farah.** *For description, see Africana Studies.*

## ENVIRONMENT, ECONOMICS, AND POLITICS

*Professor Morhardt*

The Environment, Economics, and Politics (EEP) major emphasizes 21st-century problems and opportunities involving interrelated environmental, economic, and political issues. The EEP major provides students in economics and policy studies with a background in ecological analysis and environmental management. Students take basic courses in science, economics, politics, and mathematics, together with advanced courses in areas such as environmental law, environment and resource economics, politics and the environment, and natural resource management. Seniors participate in a clinic course directed toward a specific environmental project. In the clinic, small

groups of students work together to complete field work, analyses, report preparation, and oral seminar presentations.

## Requirements for the Major

1. **Prerequisites** (4 courses)
  - a. Mathematics 30. Calculus I.
  - b. Economics 51. Principles of Macroeconomics.
  - c. Economics 52. Principles of Microeconomics.
  - d. Politics 120. Introduction to American Politics.
2. **Core Requirements** (4 courses)
  - a. Biology 43L-44L. Introductory Biology.
  - b. Biology 137. EEP Clinic.
  - c. Economics 170, Environmental Economics (PZ) (or Economics 118, Processes of Environmental Policymaking or Economics 172, Politics and Economics of Natural Resource Policy in Developing Countries, both CMC).
3. **Electives** (8 courses chosen in consultation with major adviser)
  - a. Economics 144, Economic Development.
  - b. Chemistry 14L. Basic Principles of Chemistry (or one course from the list of biology or policy courses).
  - c. Chemistry 15L. Basic Principles of Chemistry (or one course from the list of biology or policy courses).
  - d. Economics 86. Introductory Accounting (or one course from the list of biology courses).
  - e. One course from the list of biology courses.
  - f. One course from the list of economics courses.
  - g. One course from the list of mathematics/statistics courses.
4. **Senior Thesis**

EEP 191. Senior Thesis.

## Honors Program in Environment, Economics and Politics

A student who is majoring in Environment, Economics and Politics may apply for honors if she has a minimum grade point average in the major of 10.5. This includes all the courses counted toward the major. She must also earn an A or A- on the Senior Thesis. She should inform her Scripps EEP advisor or Professor Morhardt in the W. M. Keck Science Department of Claremont McKenna College, Pitzer College and Scripps College of her intention, preferably by the latter part of her junior year.

The honors candidate who fulfills these criteria is required further to defend the senior thesis before her thesis readers, plus two additional faculty representatives – one from the W. M. Keck Science Department of Claremont McKenna College, Pitzer College and Scripps College, and another from either the Politics or Economics department at Scripps. It will be the responsibility of the student, once she is accepted for honors candidacy, to make all arrangements for the defense.

## Course Descriptions

### Biology Courses

**Biology 146L. Ecology.** An exploration of how past and present environmental factors influence the current distribution and abundance of organisms. Comparative, theoretical, and empirical data are applied to questions concerning biogeography, life histories, population, regulation, community structure, and resource management. Prerequisites: Biology 43L, 44L. Enrollment limited. *Staff.*

**Biology 159. Natural Resource Management.** A course designed to allow students to appreciate the importance of the role of science in understanding environmental systems. Lectures will consist of an intensive analysis of natural resource problems and the impact of human activities on these resources. Appropriate for biology or environmental studies majors with upper-division standing. Prerequisites: Biology 44L and permission of the instructor. Enrollment limited. *E. Morhardt.*

**Biology 165. Advanced Topics in Environmental Biology.** Readings and discussion of current technical journal articles in active areas of environmental biology. Topics are chosen for their cur-

rent relevance and technical interest. Students present papers for class discussion, and conduct a formal literature review on the topic of their choice. Prerequisites: Biology 43, 44, or equivalent. *E. Morhardt.*

**Biology 169L. Marine Ecology.** A course designed to expose students to the study of the ecology of marine organisms. Lectures will cover various aspects of marine environments. Laboratories and field trips will include ecological sampling procedures and a survey of local marine plants and animals. Prerequisites: Biology 43, 44. Enrollment limited. Laboratory fee. *Staff.*

**Biology 176. Tropical Ecology.** Examination of the many facets of tropical biodiversity and community structure, with an emphasis on tropical rainforests and conservation issues. Prerequisites: Biology 43, 44. Enrollment limited. *Staff.*

## Policy Courses

**Politics 130. Introduction to Political Economy.** This course explores the ways in which the study of politics and economics are interrelated, and introduces students to several models that attempt to explain and analyze the ways in which politics and economics affect each other. These include public choice theory, game theory, new institutionalism, and neo-Marxism. Open to first-year students. *N. Neiman Auerbach.*

**Government 118. Practicum in Government and the Environment.** (CMC) This course examines how environmental policy is created through the political process and how government implements it. The course is designed to help students learn by involving them in the process of developing environmental policy, including developing solutions to specific problems. Although the course includes a reading list and class discussion, it emphasizes field work, field trips, and guest speakers representing government and the environment. The course focuses on two or three key environmental issues against which students will learn about the legislative process, direct legislation, regulation and regulatory bodies, intergovernmental relations, public opinion formation, and interest group lobbying. *Staff.*

**Government 119. Introduction to Environmental Law and Regulation.** (CMC) This weekly seminar will focus on the intellectual and philosophical bases for modern environmental policy, law, and regulation, including a historical review of the major elements of the American conservation movement, and an analysis of the regulatory responses to these elements leading to the development of modern environmental statutory and regulatory law. *Staff.*

**Government 120. Environmental Law.** (CMC) This course is intended to introduce students to environmental law through an examination and discussion of a number of currently debated issues. The emphasis of the course will be on the role of law in protecting environmental quality and mediating environmental disputes. *Staff.*

**Government 121. Organization and Management.** (CMC) Basic concepts of organization theory and organizational behavior. Systems of organizational design and task management and their relation to issues of productivity improvement, motivation and morale, and organizational adaptation and change. Management methods in government and business; ethical problems of management. *Staff.*

## Economics Courses

**Economics 101. Intermediate Microeconomic Theory.** An intermediate-level study of how markets organize the allocation of goods and services in the economy. The course provides a rigorous analysis of consumers' and producers' behavior and the roles of these agents in both input and output markets. Different market structures are explored—competition, oligopoly, monopoly, etc. Questions of economic efficiency and equity and the role of government are addressed. Prerequisites: Economics 52, Mathematics 30. Offered annually. *R. Pedace.*

**Economics 102. Intermediate Macroeconomic Theory.** A more advanced treatment of the subject matter of introductory macroeconomic theory, with emphasis on the development and manipulation of models of the economy. These models help us study the determination of national output, inflation, employment, growth, and business cycles. They are also used to analyze current economic issues and policies. Prerequisite: Economics 51. Offered annually. *S. Flynn.*

**Economics 120. Statistics.** Introduction to statistical analysis, focusing on causal relationships,

experimental design, and statistical reasoning. The course develops tools for problem solving and interpretation of real-world data. Computer-based analysis of data rather than computational recipes will be emphasized. Offered annually. *R. Pedace.*

**Economics 125. Econometrics.** Statistical techniques for testing economic models and evaluating data. Includes regression models, time series, and cross-section data analysis. Prerequisites: Economics 101 and 120. Offered annually. *R. Pedace.*

**Economics 140. International Economics.** A survey of topics in international economics. Included are studies of the law of comparative advantage, patterns of trade between nations, and the financial relationships involved in transactions in international markets. The course also examines the motivation and form of government policies which influence international flows of money and goods. Prerequisites: Economics 52 and 102, or permission from instructor. *K. Odell.*

**Economics 144. Economic Development.** This course provides an introduction to mainstream neoclassical economic models of development as well as a survey of central debates within the economic development literature. Alternative approaches to development will be discussed within the context of several underdeveloped country cases. Prerequisites: Economics 51 and 52, or permission from instructor. *L. Chaudhary.*

**Economics 170. Environmental Economics.** (PZ) Application of theories of externalities, public goods, and cost-benefit analysis to environmental policy and regulation. Topics include air and water pollution, global warming, environmental health, economic development and the environment, the trade-off between production and environmental amenities, non-market valuation, and command-and-control regulation versus market mechanisms. Prerequisite: Economics 101, or permission from instructor. *Staff.*

### Mathematics/Statistics Courses

**Economics 120. Statistics.** See Economics section above.

**Economics 125. Econometrics.** See Economics section above.

**Mathematics 31. Calculus II.** Techniques and applications of integration; introduction to differential equations; improper integrals and indeterminate forms; infinite series and power series representation of a function; introduction to multivariable optimization. Applications to problems from the social and physical sciences. Prerequisite: Mathematics 30 or placement. *Staff.*

**Biology 175. Applied Biostatistics.** A hands-on introduction to choosing, applying, and interpreting the results of statistical methods for life scientists. The course will include traditional parametric statistics, such as t-tests, analysis of variance, correlation, and regression analysis, together with powerful non-parametric randomization tests. Data presentation and experimental design will be addressed, together with a miscellaneous of less common statistical techniques that find use outside of the laboratory setting. Enrollment limited. *Staff.*

## ENVIRONMENTAL ANALYSIS PROGRAM

*Professor Char Miller (Pomona), Director*

*Steering Committee: Ann Davis (Pomona), Paul Faulstich (Pitzer), Richard Hazlett (Pomona), Melinda Herrold-Menzies (Pitzer), Emil Morhardt (Joint Science), Donald McFarlane (Joint Science), Katie Purvis-Roberts (Joint Science), Paul Steinberg (HMC)*

Scripps College participates with Claremont McKenna, Harvey Mudd, Pitzer, and Pomona Colleges in a 5-College collaboration that allows students to take advantage of a broad range of courses, facilities, and opportunities in the study of environmental issues.

The Environmental Analysis Program (EAP) is designed to prepare students for careers in many environmental problem-solving fields, including law, policy, medicine, chemistry, conservation, global climate change, urban planning, and resource management. It also provides a solid background for careers in environmental education and community environmental action.

The program regards Off-Campus Study as a vital, strongly encouraged, part of the major experience, enabling students to secure a deeper appreciation for the global dimensions of our environmental situation. Specially focused environmental Off-Campus Study semesters include programs

in Australia, Costa Rica, Botswana, Ecuador, New Zealand, and South Africa.

## Requirements for the Major in Environmental Analysis

The major consists of three sets of requirements:

1. Introductory Core of three courses: EA10, 20, and 30
2. One Specialized Field from among three in which to develop a course plan:
  - Environmental Science
  - Environmental Policy
  - Society and the Environment

There are two options for course-plan development within any given specialized field: (1) select a pre-designed plan, or (2) design your own course plan with your advisor, to include at least 7 but no more than 11 courses total, in addition to the required Core and Capstone courses. Individually designed course plans must show depth in some foundational discipline, or set of closely related disciplines, and *must be approved by the Environmental Analysis Program Steering Committee*.

3. A Senior Capstone of two courses to include one of the following options:
  - A one semester thesis, Biol/Chem/EA/Phys 191 (Fall) plus EA 190, Senior Environmental Seminar (Spring),
  - A two-semester experimental thesis, Bio/Chem/Physics 188L and 190L (Fall and Spring).

### *Environmental Science Specialized Field*

- Introductory Core: EA 10, EA 20, and EA 30
- Biology 44L, Introductory Biology
- Chemistry 14L and 15L, Basic Principles of Chemistry.
- 6 upper division courses, including:
  - At least 1 policy course from the list below
  - At least one Earth Sciences course, e.g., GEOL 20 PO
  - Biology 146L, Biology 169L, or equivalent ecology course
  - An environmentally-focused Off-Campus Study program is strongly recommended.
- Senior Capstone (2 courses)

### *Environmental Policy Specialized Field*

- Introductory Core: EA10, EA20, and EA30
- At least 1 EA-Economics course
- One upper division ecology course (i.e., Biology 146L, Biology 169L, or an equivalent course)
- Five EA-Policy courses from the list below
- Senior Capstone (2 courses)

### *Environment and Society Specialized Field*

- Introductory Core: EA10, EA20, EA30
- An upper division ecology course (eg. Biol 146L, Biol 169L or equivalent)
- An internship (summer internship, approved independent study, etc.)
- At least one EA-policy course
- Five EA-society courses.
- Senior Thesis/Capstone

## Requirements for the Minor in Environmental Analysis

1. The Introductory Core courses: EA10, EA20, and EA30
2. Four courses from among the EA courses listed below

## Honors Program in Environmental Analysis

To be considered for departmental honors in Environmental Analysis, a student must:

- Achieve a minimum grade point average of 10.50 in courses in the major;
- Complete a one- or two-semester thesis project in which the student has demonstrated excellence by making a significant contribution to the progress of the research and by producing a thesis document judged to be of honors quality by the department;
- Present an oral progress report at the end of the first semester of a two-semester thesis and a poster at the conclusion of either a one- or two-semester thesis in which the student clearly explains the rationale for the project and the conclusions that she has drawn, engages the listener,

- and knowledgeable answers questions; and
- Attend at least six scientific seminars during the semester (each semester for a two-semester thesis) and submit a brief and clear summary of each.

## Course Descriptions

**EA30L. Science and the Environment.** This course is an introduction to the basic principles of environmental science with application in chemistry, ecology, and geology, and is part of the core course requirements for the Environmental Analysis major. Topics covered include a discussion of ecosystems, climate change, energy and food production, land resources, pollution, and sustainable development. A full laboratory accompanies the course and will include an emphasis on introduction to Geographical Information System (GIS) mapping and analysis. Enrollment limited to 24. Laboratory fee: \$50. *K. Purvis-Roberts.*

**EA 100L. Global Climate Change.** An introduction to the Earth Sciences, this course focuses on past and present global climate change. Topics include earth system science, climate change on geologic timescales, and recent climate change. Lectures will include a discussion of primary journal literature about climate change and relevant topics in the media. Labs will include an introduction to proxy methods used to reconstruct past climate variability. Prerequisites: Biology 43L and 44L; or Chemistry 14L and 15L (or 29L); or Physics 30L and 31L, or 33L and 34L; or both semesters of the AISS course. Laboratory fee: \$50. *B. Williams.*

### Approved EA-Science Courses

**BIOL 146L JS, Ecology**

**BIOL 169L JS, Marine Ecology**

**BIOL 176 JS, Tropical Ecology**

**BIOL 138L JS, Applied Ecology and Conservation with Lab**

**BIOL 159 JS, Natural Resource Management**

**BIOL 165 JS, Advanced Topics in Environmental Biology**

**BIOL 166 JS, Animal Physiological Ecology**

**BIOL 187P JS, Special Topics in Biology: Herpetology**

**BIOL 175 JS, Applied Biostatistics**

**GEOL 110 PO, Looking at the Earth: Using GIS and Images from Space to Explore our Environment.**

### Recommended Off-Campus Study Programs

**Costa Rica – Tropical Ecology (CIEE)**

Tropical diversity

Tropical community ecology

Independent Study in tropical biology

**Kenya – Wildlife Ecology (SFS)**

Techniques of Wildlife management

Wildlife ecology

Directed research in wildlife ecology

*Note: Scripps students must petition to the Committee on Study Abroad to participate in either of the following two programs:*

**Costa Rica – Restoration Ecology (via Pitzer)**

Fundamentals of tropical ecology

Independent Study in restoration ecology

**New Zealand – Earth Sciences (University of Auckland)**

Earth systems field module semester

3 courses in Dept of Geography, geology and Environmental Sciences.

### Approved EA-Policy Courses

**POST 114 HM, Comparative Environmental Politics**

**EA 90 PZ, Economic Change and the Environment in Asia**

**EA 86 PZ, Environmental Justice**

**GOVT 120 CM, Environmental Law**

**POST 140 HM, Global Environmental Politics**  
**EA 120 PZ, Global Environmental Politics and Policy**  
**POLI 60 PO, Global Politics of Food and Agriculture**  
**GOVT 144 CM, Political and Social Movements**  
**GOVT 111 CM, Politics and Population**  
**EA 72 PZ, Protecting Nature: Parks, Conservation Areas & People**  
**GOVT 112 CM, Public Policy Process**  
**EA 154 PZ, The Political Economy of Global Production and Natural Resources**  
**POLI 136 PO, The Politics of Environmental Action**  
**GOVT 118 CM, The Processes of Environmental Policymaking**  
**SOC 180 HM, Tropical Forests: Policy and Practice**  
**EA 95 PZ, U.S. Environmental Policy**

### Approved EA-Society and the Environment Courses

**EA 68 PZ, Ethnoecology**  
**EA 74 PZ, California's Landscape: Diverse Peoples and Cultures**  
**EA 141 PZ, Progress and Oppression**  
**EA 104 PZ, Doing Natural History**  
**EA 72 PZ, Protecting Nature: Parks, Conservation Areas & People**  
**EA 146 PZ, Theory and Practice in Environmental Education**  
**EA 48 PZ, A Sense of Place**  
**EA 140 PZ, The Desert as a Place**  
**EA 152 PZ, Nature through Film**  
**ANTH 12 PZ, Native Americans and their Environments**  
**ANTH 110 PZ, Nature and Society in Amazonia**  
**EA 144 PZ, Visual Ecology**

## ENVIRONMENTAL SCIENCE

*Please refer to Environmental Analysis in the Courses of Study section of this catalog.*

## ENVIRONMENTAL STUDIES

*Please refer to Environmental Analysis in the Courses of Study section of this catalog.*

## EUROPEAN STUDIES

The European studies major is intended for the student who has a keen interest in European culture and society and who wants to undertake the interdisciplinary training necessary to master a discrete, meaningful segment of the European experience. The program provides strong preparation for students seeking careers in government, foreign service, law, or journalism, or for majors planning to continue graduate work in European studies, the humanities and arts, or related fields.

### Requirements for the Major

A major in European studies requires a minimum of eight courses and a senior thesis as follows:

1. One upper-division course (minimum) in European history.
2. One upper division course (minimum) in European literature.
3. One upper-division course (minimum) in European politics.
4. One upper-division course (minimum) in the history of European arts (e.g., art, dance, film, music, theater).
5. One course (minimum) at the 100-level or above in a classical or modern European language (other than English).

6. Students will choose the remaining courses in the major (for a total of eight upper-division courses) in conjunction with an adviser from the European studies faculty, with the objective of establishing competency in a historical period (e.g., Classical, Medieval and Renaissance, or Modern), an intellectual theme (e.g., philosophy and literature, economics and politics), or a geographical area (e.g., Greece, Italy, France, Central Europe).
7. A senior thesis is also required of all majors, normally to be completed during the spring semester.

Students should consult with their European Studies adviser or Professor Marc Katz in selecting courses which will meet the distribution requirements (items 1-5 above). No course can be double counted as meeting more than one of these distribution courses, with the exception of some 100-level language courses, which may meet the literature requirement.

## Requirements for the Minor

A minor in European Studies requires a minimum of six courses:

1. One upper-division course (minimum) in European history.
2. One upper-division course (minimum) in European politics.
3. One upper-division course (minimum) in European literature or the history of European arts.
4. One course (minimum) at the 44 level or above in a classical or modern European language (other than English).
5. Students will choose the remaining courses in the minor (for a total of six courses) in conjunction with an adviser from the European studies faculty.

## Requirements for Honors in European Studies

1. A grade point average in the major of at least 10.5.
2. A grade of A- or better on the senior thesis.

The student interested in being considered as a candidate for Honors should consult with her European Studies adviser or with Professor Marc Katz, Director of the European Studies program, during the junior year.

## FOREIGN LANGUAGES

*Professors Adler, Boucquey, Burwick, Finkelppearl, Haskell, Krauss, Perez de Mendiola, Rachlin*  
*Associate Professors Alcalá, Katz, Lopez, Roselli, J. Wood*  
*Assistant Professors Lemoine, Ovan, Sanjuan-Pastor*  
*Visiting Assistant Professors Klekovkina, Magistro*

A student may choose to pursue any of the following three tracks leading to a major in foreign languages:

### A. Two-Language Cultural Studies Track

This track is designed to provide students with an in-depth comparative view of two cultures in which different languages are spoken. As such, it differs from other related fields (for example, European studies) in that it focuses on the immersion of the student in the culture and language of two different linguistic domains.

In order to promote the student's clear conception of the focus of her program of study, every major must consult with one faculty member in each domain upon declaring her major. For languages not taught at Scripps, special arrangements must be made with the student advisory committee consisting of one Scripps faculty member and a faculty member in the foreign language. Normally, at least half of the courses for the major must be taken in Claremont.



### Requirements for the Major

1. Nine courses to be distributed as follows:
  - a. Five courses above the 44 level in a primary language taught in Claremont.
  - b. Four courses above the 33 level in a secondary language taught in Claremont.
2. At least a one-semester stay abroad where the primary language is spoken. It is also recommended that students spend at least one additional semester abroad in a country where the secondary language is spoken.
3. A senior thesis with a topic or theme treating both domains in a comparative/contrastive manner as it pertains to countries or areas in which the languages are spoken. The thesis will be written in the student's primary foreign language.

### Requirements for the Minor

1. Six courses to be distributed as follows:
  - a. Three courses above the 44 level in a primary language taught in Claremont.
  - b. Three courses above the 33 level in a second foreign language taught in Claremont.
2. A one-semester stay abroad is highly recommended.

## B. Three-Language Cultural Studies Track

This track is designed to provide students well-versed in several languages with an in-depth comparative view of three cultures in which different languages are spoken. As such, it differs from other related fields (for example, European studies) in that it focuses on the immersion of the student in the culture and language of three different linguistic domains.

In order to promote the student's clear conception of the focus of her program of study, every major must consult with one faculty member in each domain upon declaring her major. For languages not taught at Scripps, special arrangements must be made with the student advisory committee consisting of one Scripps faculty member and a faculty member in the foreign language. Normally, at least half of the courses for the major must be taken in Claremont.

### Requirements for the Major

1. Ten courses to be distributed as follows:
  - a. Four courses above the 44 level in a primary foreign language taught in Claremont.
  - b. Three courses above the 33 level in a second foreign language taught in Claremont.
  - c. Three courses above the 33 level in a third foreign language taught in Claremont.
2. A one-semester stay abroad where the primary language is spoken. A semester abroad in a country where one of the secondary languages is spoken.
3. A senior thesis with a topic or theme treating at least two of the three domains in a comparative/contrastive manner as it pertains to countries or areas in which the languages are spoken. The thesis will be written in the student's primary foreign language.

### Requirements for the Minor

1. Six courses to be distributed as follows:
  - a. Two courses above the 44 level in a primary language taught in Claremont.
  - b. Two courses above the 33 level in a second foreign language taught in Claremont.
  - c. Two courses above the 33 level in a third foreign language taught in Claremont.
2. A one-semester stay abroad is highly recommended.

## C. Philology Track

The Philology track is designed to provide students with reading, writing, and speaking skills in a modern language as well as with an understanding of the way in which that language functions. It is conceived, therefore, as a major in applied linguistics and is especially useful as background for students wishing to pursue careers as interpreters, translators, or editors of foreign languages. This major contrasts with other related fields of study in its emphasis on the comparative structure and usage of the language rather than on literature, civilization, or theoretical linguistics. As such, it is normally not recommended to entering students who have not attained a proficiency equivalent to the successful completion of a 33-level course in the language. A student who wishes to major in the Foreign Languages Philology track must consult with a faculty member in both linguistics and

the chosen foreign language in order to plan her program before declaring her major. For languages not taught at Scripps, special arrangements must be made with the student advisory committee consisting of one Scripps faculty member and a faculty member in the foreign language. Normally, at least half of the courses for the major must be taken in Claremont.

### Requirements for the Major

1. Nine upper-division courses to be distributed as follows:
  - a. Five courses above the 44 level in a foreign language taught in Claremont.
  - b. Four courses in linguistics above Linguistics 10.
2. At least a one-semester stay abroad where the chosen language is spoken. It is also recommended that students spend at least one additional semester abroad in a country where the secondary language is spoken.
3. A senior thesis dealing with a linguistic problem in the chosen language and written in that language.

### Requirements for the Minor

1. Six upper-division courses to be distributed as follows:
  - a. Four courses above the 44 level in a foreign language taught in Claremont.
  - b. Two courses in linguistics above Linguistics 102.
2. A one-semester stay abroad is highly recommended.

## Honors Program in Foreign Languages

As early as the first semester of the sophomore year, a student, upon consultation with the foreign language faculty, may choose to become a candidate for the Honors Program in Foreign Languages. The Honors Program includes the normal course requirements as stated above as well as a two-semester thesis followed by a successful thesis defense before the faculty representing the primary and secondary language chosen by the student. There is a GPA requirement of B+ (10.0) in the major and senior thesis grade requirement of A- (11.0).

## Course Descriptions

**FLAN 101. Foreign Language and Culture Teaching Clinic II.** This course enables students who have previously taken and successfully completed the Core III section entitled "Foreign Language and Culture Teaching Clinic" to continue their teaching experience for one semester. Approval from the teaching site needs to be secured prior to registration. Prerequisite: Core III, Section "Foreign Language and Culture Teaching Clinic." *T. Boucquey.*

**FLAN 191. Senior Thesis.**

**FLAN 199. Independent Study.**

## FRENCH STUDIES

*Professors Boucquey, Haskell, Krauss, Rachlin*  
*Assistant Professor Lemoine*  
*Visiting Assistant Professor Klekovkina*

All students wishing to enroll in French language courses must take the Language Placement Test. Only those students who have had no more than one semester of high school French are exempt from taking this examination and may enroll in French I (Introductory French).

Students are strongly encouraged to fulfill the language requirement in an uninterrupted sequence. In all cases, however, the language requirement must be completed by the end of the first semester of the senior year.

### Requirements for the Major

1. Eight courses above French 33 (Intermediate French) or equivalent, **four of which must be taken at CMC or Scripps**. Exceptions must be approved by a French adviser. The eight courses must

include French 100, as well as at least one course pertaining to a period prior to the year 1900. (These courses are identified by an asterisk below.)

2. At least one semester in France (or other francophone country). Courses taken in France, up to a maximum of four, may be counted towards the French Studies major. However, French language courses taken abroad qualify for the major requirement only if they are at the upper-division level. All others count as an elective.
3. Senior thesis.

## Dual and Double Majors

Many students opt for a double/dual major in French Studies and another discipline (e.g., art history, international relations, sociology, studio art, psychology, European studies, political science, economics, history, etc.) to enhance their diplomas and resumes. In contrast to the double major, the dual major requires only one thesis (which may be written in English, although the student is encouraged to write in French, second reader permitting). Whereas the minor in French Studies allows the student to count only three courses taken in France, the dual major allows the student to count four. Students may also double count two courses toward their respective disciplines when pursuing double or dual majors.

## Honors Program in French Studies

As early as the first semester of the sophomore year, a student, upon consultation with the French faculty, may choose to become a candidate for the Honors Program in French studies. The Honors Program includes the normal course requirements as stated above, as well as a two-semester thesis followed by a successful thesis defense before the French faculty. There is a GPA requirement of A- (11.0) in the major and a senior thesis grade requirement of A- (11.0).

## Requirements for the Minor

1. Six courses above French 33 (Intermediate French) or equivalent, *three of which must be taken at CMC or Scripps*. Exceptions must be approved by a French adviser.
2. One course which pertains to a period prior to the year 1900. (These courses are identified by an asterisk below.)
3. French 100
4. Participation in a program in France or a francophone country is most strongly recommended.

## Study Abroad in Paris, Aix-en-Provence, Nantes, Senegal, Madagascar, or Mali

Study Abroad is considered an integral part of the French Studies curriculum at Scripps, and all students of French are strongly encouraged to complement their Claremont curriculum with a semester or year stay in France, Senegal, Mali, or Madagascar. All coursework completed in France satisfies the requirements for the major or minor in French Studies, except for most language courses.

We will accept only one studio art course as well. Students must also complete at least French 44 prior to going abroad. We strongly recommend however, that students also take French 100, which prepares them more fully for the French experience. It is also strongly recommended that students intending to go abroad take a French course every semester prior to leaving, regardless of their incoming level. Thus, first-year students entering the French curriculum at the 44 level will have completed all major/minor requirements upon their return.

Currently, students may study abroad on the following approved programs:

- Paris (year-long): Hamilton College Program
- Paris (semester or year): Middlebury College Program
- Paris (semester): Sarah Lawrence College Program
- Aix-en-Provence (semester/year): American University Center of Provence
- Nantes (semester/year): Institute for International Education of Students (I.E.S.)
- Madagascar (semester/year): Programs in Antananarivo (Culture) and Fort Dauphin (Ecology) through School for International Training (SIT, Brattleboro, VT)
- Mali (semester): School for International Training: Gender Health and Development (SIT, Brattle-

boro, VT)

- Senegal (semester): School for International Training (SIT, Brattleboro, VT)

## Co-Curricular Activities

Scripps has a French Corridor where students speak French with the residing native French assistant and with each other. The members of the corridor form the core of the French Club, which organizes activities for French students throughout the year. Any student of The Claremont Colleges is welcome to join the French Club by signing up with the French assistant. In addition, weekly French language tables meet in the Malott Commons (SC), Collins (CMC), and Hoch (HMC), and weekly films are shown.

## Course Descriptions

All students wishing to enroll in French language courses *must* take the Language Placement Test. Only those students who have had no more than one semester of high school French are exempt from taking this examination; they may enroll in French 1 (Introductory French).

The lower-division program in French studies is part of Northern Colleges' Joint French Program. Conversation groups are conducted by a native French speaker for all lower-division courses; hours are to be arranged. *Courses marked with an asterisk meet the pre-1900 requirement.*

**All of the following courses are taught entirely in French:**

**1. Introductory French.** Classroom and laboratory practice to develop aural, oral, reading, and writing skills. Laboratory and conversation groups with a native assistant required. Enrollment limited. *Staff.*

**2. Continued Introductory French.** Study of more advanced grammatical structures and syntax. Intensive practice in speaking, reading, and writing. Laboratory and conversation groups with native assistant required. Prerequisite: French 1 or French Placement Test (test results valid for only one academic year). Enrollment limited. Offered annually. *Staff.*

**22. Intensive Introductory French.** Designed for students with some previous experience in the language who are too advanced for French 1, but do not yet qualify for French 2. Students will fulfill in one semester the equivalent of two semesters (1, 2) and upon completion will enroll directly in French 33. This course includes laboratory work and tutorial sessions (times arranged). Prerequisite: French Placement Test (test results valid for only one academic year). Offered annually. *Staff.*

**33. Intermediate French.** Refinement of the four basic skills. Reading in literature. Laboratory and conversation groups with a native assistant required. Prerequisite: French 2, French 22, or French Placement Test (test results valid for only one academic year). Enrollment limited. Offered annually. *Staff.*

### Courses Counted Towards the Major/Minor

**44. Advanced French: Readings in Literature and Civilization.** This course examines the distinctions among literary genres and presents them within an analytical frame. Selections from classical and modern texts will be read with focus on interpretation and comprehension. Development of correctness and style in students' written and oral work will be emphasized. Prerequisite: French 33 or equivalent. Enrollment limited. Offered every semester. *Staff.*

**100. French Culture and Civilization.** Through a historical survey of the major characteristics of French civilization, this course will focus on interrelationships between trends in art, history of ideas, political institutions, and social traditions that have shaped modern France. Discussion groups with a native assistant arranged. Required of all majors in French studies. Highly recommended to candidates for study abroad. Prerequisite: French 44 or equivalent. Offered every semester. *E. Haskell.*

**104. History, Memory, and Loss: Vichy (1940-45) in Contemporary France.** In the late 1960s, France started to come to terms with its Fascist past and its complicity with the Holocaust. This course examines why and how French collective memory was reshaped a generation after the end of World War II. We will look at works by historians like Paxton, Rousso, Azema and Wieviorka; writers like Modiano, Duras, Raczymov, Finkielkraut; and filmmakers like Malle, Ophüls, Resnais,

Lanzmann, and Losey. Prerequisite: French 44 or equivalent. *N. Rachlin*.

**106. The French Business World and its Language.** While focusing on French business culture and familiarizing the students with Français des Affaires parlance, this course will be an introduction to the French economy, the French corporate ambience, marketing and management in France, the French business environment, and France's international trade milieu. In addition to textbook materials, current articles from leading French magazines as well as French television programs and DVDs will be used. Prerequisite: French 44 or equivalent. *T. Boucquey*.

**107. Headline News: Advanced Oral Expression and Composition in Current Events and Culture.** This course aims to intensively upgrade oral and written skills at the advanced level, and is organized around a series of cultural readings as well as current events topics relating to France and the francophone world. Students will be exposed to various discursive modes and stylistic forms. French-language plays, newscasts, television programs, film clips, and websites, as well as newspaper and magazine articles will serve as the subject material for this speaking- and writing-intensive course. In semesters when French 100 is not offered, this course will fulfill the French 100 major requirement. Prerequisite: French 44. *T. Boucquey*.

**110. France in the 'Hood: Nationhood, Immigration, and the Politics of Identity in France.** As France struggles to meet the challenges of both European integration and the globalization of its economy, immigration is today being perceived as "a problem." France's "problem" with immigration, cannot, however, be viewed simply as a knee-jerk response to the country's endemic economic crisis. It is rather the symptom of a deeper social, political, and cultural crisis besetting France at the fin-de-siècle: an identity crisis, which this course attempts to diagnose. Topics to be explored: the "banlieue" (the side of France tourists never see: its projects on the outskirts of large cities) as a social and cultural phenomenon; identity politics in France; immigration and nationhood; immigration in the postwar period; citizenship and the rights of immigrants; the resurgence of racist and xenophobic politics in France today; integration vs. multiculturalism; and finally, the impact of immigrants on French culture (Beurs, French rappers, Rai music, etc.). *N. Rachlin*.

**111. French Cinema: Images of Women in French Film.** This course will concentrate on three aspects of the role of women in French film in order to define the relationship between women as icons (larger-than-life images in the collective fantasy of a certain "Frenchness"), women as subjects, and, finally, women as creators of film. Appropriate readings in French will be assigned. Some films may be shown without subtitles; discussion and written work will be in French. Prerequisite: French 44 or equivalent. *D. Krauss*.

**112. Le Théâtre Francophone.** The course will examine contemporary Francophone cultures as expressed in the world of theatre, and the exploration of identity and agency in Francophone postcolonial societies. Authors studied will include today's major French-language dramatists, such as Aime and Ina Césaire, Simone Schwarz-Bart, Sony Lab'ou Tansi, Bernard Dadie, Alek Baylee, Kateb Yacine, Cheik Aliou N'dao, Michel Tremblay, Antonine Maillet, among others. Prerequisite: French 44 or equivalent. *Aitel, M. Shelton*

**114. Documenting the French: An Introduction to the French Documentary Tradition.** This course examines how documentary cinema has recorded and reflected upon France's dramatic social transformations in the 20th century. Through analyses of films by the Lumière brothers, Vigo, Rouquier, Franju, Resnais, Marker, Rouch, Tavernier, Godard, Lanzmann, Depardon, Philibert, and Varda amongst others, the course will stress the diversity and inventiveness of the documentary as an art form. Prerequisite: French 100 or equivalent. *N. Rachlin*.

**116. Written Page / Digital Image.** This course examines various ways of transferring literary texts into a different medium, as well as socio-cultural, anthropological, and artistic implications of the (re)representations. Readings include 19th and 20th century French short stories as well as practical guides to cinematic analysis and multi-media representations. Visual renditions of the stories, studied in class and produced by students at the end of the semester, will be broadcast on YouTube. Prerequisite: French 44 or equivalent. *V. Klekovkina*.

**117. Novel and Cinema in Africa and the Caribbean. (CMC)** This course will examine works by writers and filmmakers from French-speaking countries of Africa (Senegal, Cameroon, and Burkina Faso) and the Caribbean (Martinique, Guadelupe, and Haiti). Special emphasis will be placed on questions of identity, the impact of colonialism, social and cultural values, as well as the nature of

aesthetic creation. Prerequisite: French 44 or equivalent. *M. Shelton.*

**118. From French “Frogs” to Quebec “Wawarons”: A Cultural Exploration of French Identity.** This course explores Quebec’s cultural identity and its relationship to French culture through novels, films, humorists, singers, poets and cultural guides. This class investigates the relationship of France and Quebec via a multi-faceted analysis and uncovers what, in their respective system of values, makes both societies remarkably and perhaps intolerably French. Prerequisite: French 100. *F. Lemoine.*

**120. Order and Revolt in French Literature.** (CMC) A study of selected writers from the 18th century to the present who have confronted, in particularly significant ways, dominant social values and literary conventions. A historical perspective will be provided to explicate the various dimensions of the literary text in its relationship to society, history, and culture. Readings will include works by Olympe de Gouges, Mme. de Duras, Victor Hugo, Jules Valles, Andre Breton, Tristan Tzara, and Marguerite Duras. Prerequisite: French 44 or equivalent. *M. Shelton.*

**\*121. The Politics of Love.** This course is a survey of French literature from the medieval age to contemporary fiction as seen through exemplary love stories. In this course we will see the transformation of the traditional structure of the love story from Tristan et Yseut and Manon Lescaut, to more transgressive love stories such as *Ma Mère* by Georges Bataille or *Le corps lesbien* by Monique Wittig in which the politics of love is made explicit and put into question. We will try to explain why, for example, these love stories are often paradigmatic stories of social integration for the male heroes and stories of social exclusion for the female characters. Other authors include Racine, Balzac, Flaubert, Chateaubriand, Duras, Yourcenar. Prerequisite: French 44 or equivalent. *N. Rachlin.*

**\*122. French Women Writers from Marie de France to Madame de La Fayette.** A survey of women writers of Medieval, Renaissance, and Classical France, including Christine de Pisan, Marie de France, Marguerite de Navarre, Louise Labe, Madame de La Fayette and Madame de Sevigne. Poetry, novels, short stories, and fairy tales will exemplify the status of women and its evolution from the Middle Ages to 1700. Prerequisite: French 44 or equivalent. *T. Boucquoy.*

**\*123. Representations of the Self: From Rousseau to Lévi-Strauss.** An examination of autobiography and its claim to autonomy as a literary genre. The point of departure for the course will be a selection of the autobiographical writings of Rousseau. Other texts to be studied will include works by Stendhal, Valles, Gide, and Sartre. We will also discuss contemporary developments in the genre that are taking it in a completely nontraditional direction. Prerequisite: French 44 or equivalent. *D. Krauss.*

**\*124. The Novelist and Society in France.** A study of the major trends in the French novel from the 17th-century to the present. Particular attention will be given to the social and intellectual factors that influenced the evolution of the tradition of the novel in France. Readings and discussions to include novels by Madame de La Fayette, Diderot, Constant, Chateaubriand, Balzac, Stendhal, Maupassant, Gide, Camus, and Duras. Prerequisite: French 44 or equivalent. *Staff.*

**125. Introduction to French Poetry.** This course traces the changes in poetic structure and language from the traditional lyrical forms of the Middle Ages to the subversive poetics of such 20th-century avant-garde groups as the Surrealists and the poets of *Tel Quel*. The latter portion of the course will be devoted to poets whose effort to disrupt poetic conventions was to have not only aesthetic but also social and political ramifications, for language and the literary text were seen as instruments for social revolution. Prerequisite: French 44 or equivalent. *Staff.*

**\*130. French Theater from Text to Stage I: Theatricality and “Mise en Scène.”** This course will examine major plays of the French theatrical canon from a performance perspective. The role of the characters as actors inside their play will be central to our investigation. Textual analysis as well as performance of selected scenes constitute the focus of this course. *T. Boucquoy, E. Haskell.*

**\*131. French Theater from Text to Stage II: The Tragic and Comic Muse.** This course proposes to investigate the nature of tragedy and comedy and their subsequent fusion in the Nouveau Theatre phenomenon of the post-war period in France. Major plays from the French dramatic canon will be the object of our study. In addition to examining analytical and theoretical issues related to tragedy and comedy, students will perform scenes from the plays studied in the course. *T. Boucquoy, E. Haskell.*

**132. North African Literature after Independence.** In North Africa, as elsewhere, once independence was gained, other struggles emerged though with different objectives and in different forms and contexts. After independence, national culture has been a central issue. Writers in particular have played a key role addressing some of the major debates concerning religion, national tradition, language, music, and even the form of everyday life. In the past decades, writers have been engulfed in a new wave of cultural change as the North African populace has been deeply influenced by new Islamicist movements, and the politics of Arabization. In this course, we will examine the situation of the writer in North Africa, “post-Independence.” *F. Aitel.*

**133. The Beur Question in Films and Texts.** Over the last 30 years a new generation of French citizens has emerged. These are young people of French and North African descent, commonly known as the “beur.” They have grown up in France, in the working-class suburbs, or banlieues, of Paris and other major cities. Many know little of their family’s culture and language, and feel more at “home” in France; though with daily discrimination they are always reminded that they are not really “French.” The texts will draw on recent political and social commentary on religion (the veil) and culture. We will also read literary texts. The films will engage a range of topics, such as exile and Islam, all within the context of the “beur” experience. *F. Aitel.*

**135. The Art of the Short Story.** This course will offer students the opportunity to perfect their reading comprehension and writing skills through the concentrated study of one genre: the short story. It provides an introduction to critical reading, literary interpretation and analysis, and students will learn to apply various literary approaches to the genre in their written and oral work. Focusing on the contributions of some of the major French and Francophone authors, we will look at point of view, narrative structure, character development, and other issues related to style and language in order to better appreciate the work of fictional creation. The course also allows students to expand their knowledge of French language and style—and express their creativity—by writing a short story of their own. Prerequisite: French 44 or equivalent. *Staff.*

**\*141. Medieval French Literature, Culture, and Language.** A survey of some of the major texts in French Medieval narrative literature. Each text will be studied for its intrinsic literary merits, and for the particular aspect of medieval culture it reflects. Modern French versions of the texts will be used, but for each text an excerpt will be studied linguistically in the original. Prerequisite: French 44 or equivalent. *T. Boucquey.*

**\*154. The 18<sup>th</sup> Century Novel: Experimentations in Form.** The 18<sup>th</sup> century in France marked one of the great periods in the development of the novel. The vitality characteristic of this genre was due to a great extent to the novelists’ awareness of narrative techniques and to their willingness to experiment with diverse modes of novelistic form. In this course, problems of narration will be studied in the works of L’Abbe Prevost, Voltaire, Diderot, Rousseau, Laclos, and Sade. Prerequisite: French 44 or equivalent. *D. Krauss.*

**\*155. Nature/Culture; Government/Utopia: Political Writings of the 18<sup>th</sup> Century.** A study of attempts by 18<sup>th</sup>-century authors from Montesquieu to the Revolution to describe ideal forms of social and political organization, as well as “natural” alternatives to “cultural” systems. Political writings by Diderot, Rousseau, and Voltaire, and articles of the Encyclopédie, excerpts from L’esprit des lois, and the Voyage de Bougainville will be discussed during the first half of the course; the latter half will be devoted to texts from the Revolutionary period, including selections from Danton, Robespierre, Sade, and Babeuf. Prerequisite: French 44 or equivalent. *D. Krauss.*

**\*160. Hugo, Women, and the French Revolution.** This class looks at the French Revolution through Victor Hugo’s novel Quatre-Vingt-Treize and the lives and writings of outstanding women of the era. It explores the representation of the guillotine as a “feminine” arm of justice and the rise of Marianne as a national symbol. *F. Lemoine.*

**\*171. Aesthetics, Society, and Thematic Structures in the 19<sup>th</sup>-Century Novel in France.** A study of the works of Stendhal, Balzac, Flaubert, and Zola. The course will examine such problems as the evolution in techniques of description and characterization, the relationship of the individual to society, and the representation of women. Emphasis will be placed on the novel as a work of art reflecting the social, political, philosophical, and aesthetic consciousness of an era. Prerequisite: French 44 or equivalent. *E. Haskell.*

**\*172. Baudelaire and the Symbolist Aesthetic.** A study of the poetic theories and practices of

Baudelaire and the principal symbolist poets. This course will examine the origins, goals, realizations, and paradoxes of the symbolist movement as it distinguishes them from realist traditions and modernist modes. Readings from Baudelaire, Mallarme, Verlaine, Rimbaud, and the minor symbolists will frame the movement's central themes and illuminate the function of language in art and thought. Prerequisite: French 44 or equivalent. *E. Haskell.*

**\*173. Wit and Ridicule in the French Salon.** This course will examine the role of wit and its counterpart, ridicule, in nineteenth century French society through an analysis of Stendhal's novel *The Red and The Black*, Balzac's novel *Illusions perdues*, Patrice Leconte's film *Ridicule*. We will explore how wit is characterized in these works and investigate the role of language in social success and self-definition. We will also consider the process by which France's national identity became tied to its language and how wit arose as an aristocratic value and came to embody key cultural capital. The course will include critical readings as well (Hesse, Lilti, Corbin, Foucault). Prerequisite: French 44 or equivalent. *F. Lemoine.*

**\*176. "Voyage et Exotisme."** A search for a new definition of the poetic function, the expression of the quest for the reality of Self through the experience of the Other characterizes the renewal of the traditional theme of the journey as self-discovery in late 19<sup>th</sup>- and early 20<sup>th</sup>-century French literature. The significance of this trend will be studied in prose and poetic works of major writers. Prerequisite: French 44 or equivalent. *V. Klekovkina.*

**182. Contemporary Fiction in French.** What are Francophone people reading and writing about today? This course will examine works by major novelists writing in French in the latter part of the 20<sup>th</sup> century. These include Georges Perec, Patrick Modiano, Jean Echenoz, Jean-Marie Le Clézio, Annie Ernaux, (France), but also Tahar Ben Jelloun (Morocco), Anne Hébert (Québec), Marima Bâ (Sénégal), and Assia Djebar (Algeria). Prerequisite: French 44 or equivalent. *N. Rachlin.*

**183. The Novel in France Since 1945.** Study of the evolution of the novel in post-World War II France in relation to the political and social currents of the age. This course will focus on major literary experiments from the existential novel to the New Novel, the practice of *écriture féminine* to more recent works reflecting the experience of colonialism and immigration. Readings will include works by Jean-Paul Sartre, Marguerite Duras, Georges Perec, Helene Cixous, Tahar Ben Jelloun, and Patrick Chamoiseau. Prerequisite: French 44 or equivalent. *M. Shelton.*

**184. Portrait of Two Voices: Marguerite Yourcenar and Marguerite Duras.** An in-depth study of 20th-century French literature through the works of two of its major writers. Although usually situated at opposite ends of the literary spectrum, the works of the neo-classicist Yourcenar and the unclassifiable Duras (novelist, essayist, film-maker) can both be defined and examined as the paradoxical attempt to create the "portrait of voices" now silent. Special attention will be given to their protagonists' relation to the past, to the issues of private vs. public history, and the fictionalization of history. Discussion of novels, films, and interviews in book and video form. Prerequisite: French 44 or equivalent. *N. Rachlin.*

**191. Senior Thesis. Offered annually. Staff.**

**199. Independent Study in French Studies: Reading and Research.** Special topics for the most advanced students. To be arranged with the faculty. Offered annually. *Staff.*

## GENDER AND WOMEN'S STUDIES

*Assistant Professor Guzaitis*

*Affiliated Faculty*

*Professors Abrams, Adler, Coats, Finkelppearl, Forster, Gonzales-Day, Greene, Hatcher-Skeers, Liss, Macko, Marcus-Newhall, Neiman Auerbach, Rachlin, Roberts, Sperling, C. Walker, S. Walker*  
*Associate Professors Alcalá, Deeb, Groscup, Jacobs, Jáquez, Kang, Koss, LeMaster, MacNaughton, Weinberg*

*Assistant Professors Delmont, Golub, Harley, Lemoine, Sanjuán-Pastor, Wernimont*

*Lecturer Castagnetto*

The Gender and Women's Studies Department examines women, gender and sexuality in relation to race, class, ethnicities, belief systems, and nationalities. We offer an interdisciplinary framework



through which to explore the social construction of gender and sexuality and the material impact of those constructions on the lives of women and men. We explore how norms of gender and sexuality arise in different times and places, are challenged, and persist. We offer historical, contemporary, and transnational analyses of how women in many different situations experience the dynamics of oppression and resistance. We value open inquiry and critical rigor as we study and participate in the cultural processes that construct gender in global contexts. From our engagement with and critique of disciplinary practices in the arts, humanities, natural sciences, and social sciences, we formulate new questions and forge new critical paradigms and methods for generating feminist knowledge. Our courses satisfy campus breadth requirements, develop critical analysis and writing skills, and transform students' understanding of and engagement with the world around them.

A student who majors in Gender and Women's Studies will take a strong liberal arts background linked to a range of practical experiences into a range of endeavors. Graduates may pursue advanced training and degrees in the arts, humanities, social sciences, or law; or pursue work in the private sector, government, social services, women's advocacy programs, or NGOs. The Department of Gender and Women's Studies (GWS) at Scripps participates in the Intercollegiate Women's Studies Program (IWS) at The Claremont Colleges.

## Requirements for the Major

A student may choose to pursue either of the following tracks leading to a major in Gender and Women's Studies:

### Gender Studies Track

Students choosing the gender studies track are required to complete a total of 11 courses:

1. GWS 26. Introduction to Gender and Women's Studies
2. GWS 181. Feminist Community Engagement (or a GWS course with a feminist community engagement component).
3. Four courses that constitute a concentration\* in GWS. Two of the four courses must be upper division and drawn from the GWS 187 offerings.
4. One upper division GWS course addressing issues of race.
5. GWS 184. Seminar in Feminist Theory.
6. GWS 189. Doing Feminist Research.
7. GWS 190. Senior Seminar.
8. GWS 191. Senior Thesis.

\*Concentration to be decided upon in consultation with major adviser. Also, the student's senior thesis needs to be on a topic related to the concentration. Examples of concentrations include: Gender and Media; Transnational Feminisms; Feminism, Science, and Technology; Gender and Politics; Feminist Forms of Expression; Postcolonial Feminisms; Gender, Feminisms, and the Politics of Representation; Gender and the Environment; Feminist Cultural Studies; Critical Race and Feminist Theories; Gender and the Criminal Justice System

### Queer Studies Track

Students choosing the queer studies track are required to complete a total of 11 courses:

1. GWS 26. Introduction to Gender and Women's Studies.
2. GWS 36. Introduction to Queer Studies .
3. GWS 180. Transnational Feminist Theory (PO)
4. GWS 188. Advanced Topics in Queer Studies.
5. One upper division GWS course addressing issues of Race.
6. Four courses: two must be upper division and can include another GWS 188 on a different topic; one must include a community engagement component, [e.g. GWS 181: Feminist Community Engagement, English 128 (PZ): Writing the Body, etc.]
7. GWS 190. Senior Seminar.
8. GWS 191. Senior Thesis.

## Requirements for the Minor

Students minoring in Gender and Women's Studies are required to complete a total of seven courses:

1. GWS 26. Introduction to Women's Studies.
2. Five Gender and Women's Studies courses clustered to represent a coherent focus to be selected in consultation with the student's adviser.
3. GWS 184. Junior Seminar in Feminist Theory, or comparable feminist theory course approved in consultation with the department chair of Gender and Women's Studies.

## Honors Program in Gender and Women's Studies

Qualified students will be encouraged to apply for honors in Gender and Women's Studies in their junior year. In order to receive honors, a student must notify the department chair in the spring of their junior year and fulfill the following additional criteria:

1. Maintain an overall GPA of 9.0 or higher; GPA in major of 11 or higher.
2. Receive an A or A- on a two-semester thesis.
3. Present thesis work-in-progress for discussion and review by GWS faculty at the end of the fall semester and participate in a thesis defense at the end of the spring semester.
4. Take two additional Gender and Women's Studies courses (for a total of 13 courses).

## Course Descriptions

**GWS 26. Introduction to Gender and Women's Studies.** This course introduces students to the dynamic, interdisciplinary field of Gender and Women's Studies. Issues to be covered may include: the increasingly transnational and global concerns and methodologies of Gender and Women's Studies, as well as the history of their genesis; the social construction of gender and sexuality; the gender politics of everyday life; the women's movement in the U.S. and its relation to civil rights, labor, and queer activism; and the relationship of feminism to freedom and consent. Offered annually at Scripps. *Staff.*

**GWS 36. Introduction to Queer Studies.** This course introduces students to the field of queer studies. Issues to be covered may include: the development of a visible lesbian and gay movement in the U.S., the political nature of medical and historical knowledge about sexualities, sexualities and legalities, sexual freedoms and dissent within democracies, critiques of normativity, queer theory and performance, transgender issues, sexualities in global contexts, queer of color critique, and the relation between feminist studies and queer studies. *C. Guzaitis.*

**GWS 181. Feminist Community Engagement: Bridging Theory with Praxis.** (Pomona) Under supervision of a GWS faculty member and in the context of a seminar of interdisciplinary readings, students work in a community setting. Placements range from organizations providing direct social services and apprenticeships with feminists in the field to museums, bookstores and dance/theatre companies. Prerequisite: GWS 26. *E. Runions.*

**GWS 184. Junior Seminar in Feminist Theory.** The seminar explores a range of feminist theories. Topics include the purpose of theory; the variety of theoretical perspectives; feminist epistemology; the intersection of race, class, and gender in theorizing; global feminisms; theory and activism; theoretical issues of gender and sexualities; the sexual division of labor; and other topics. Historical and contemporary readings. Prerequisite: GWS 26 or permission of instructor. *Staff.*

**GWS 187. Advanced Topics in Feminist Studies.** This course explores a current topic in feminist studies. Topics may include: gender and autobiography; feminism and the cultural politics of privacy; human rights and women's human rights; race and reproductive freedom; feminist film theory and mass media; science, gender, and technology; transnational feminism; studies in sexualities; testimonial narratives and trauma studies. *Staff.*

**GWS 187J. Women and the Writing of Science.** This seminar course will consider the role of women in early modern and Enlightenment science as the objects of scientific inquiry and women as scientists or natural philosophers. Reading topics will include: anatomy, astronomy, mathematics, and physical sciences, along with contemporary theory on gender, science, and cultures of pre-1800 Europe. *J. Wernimont.*

**GWS 188. Advanced Topics in Queer Studies.** This course explores a current topic in queer studies and the history and cultural politics of sexualities. Topics of study include: queer histories/historicizing queerness, queer of color critique, law and sexualities, queer popular culture, cinema, and media, queer nationalisms and transnationalisms. GWS 26 or 36 required. *C. Guzaitis.*

**GWS 189. Doing Feminist Research.** This course explores a range of feminist methodologies and offers students practical guidance in doing feminist research. Guest speakers will demonstrate and reflect on feminist research within their disciplines and in relation to the inter-discipline of Gender and Women's Studies. Quantitative, qualitative, and hybrid methods will be explored in academic and activist projects. *C. Guzaitis, Staff.*

**GWS 190. Senior Seminar in Gender and Women's Studies.** (Pomona) An overview and intergration of work in Gender and Women's Studies through readings, student-led discussion and analysis of interdisciplinary issues. Guidance on research and writing the thesis. *E. Runions.*

**GWS 191. Senior Thesis.** Thesis is an original investigation on a topic in Gender and Women's Studies within the discipline of concentration, completed under the guidance of the reader in the department of concentration and a reader in the Scripps Department of Gender and Women's Studies. Offered annually. *Staff.*

**GWS 193. Field Work Experience.** Some fieldwork or internship experience involving women's issues is required. In consultation with the adviser, students will select the most appropriate means by which to fulfill this requirement. It might be fulfilled during the school year or summer as an internship, independent study, volunteer work, fieldwork as part of a senior thesis, or as part of another course. Pass/Fail. Noncredit course. Offered annually. *Staff.*

### GWS List of Courses

The following courses are a sample of the range offered in Gender and Women's Studies at Scripps and the other Claremont Colleges.

#### Anthropology

- 50. **Sex, Body, Reproduction.** (Pitzer) *E. Chao.*
- 87. **Contemporary Issues in Gender and Islam.** (Scripps) *L. Deeb.*
- 88. **China: Gender, Cosmology and State.** (Pitzer) *E. Chao.*
- 107. **Medical Anthropology and Global Health.** (Scripps) *Staff.*
- 108. **Kinship, Family, Sexuality.** (Scripps) *L. Deeb.*
- 151. **Gender in Prehistory.** (Pomona) *J. Perry.*

#### Art

- 181G. **From Beauty to the Object: Whiteness, Race and Modernism.** (Scripps) *K. Gonzales-Day.*
- 183. **Feminist Concepts and Practices in Studio Art and Media Studies.** (Scripps) *N. Macko.*

#### Art History

- 186P. **Women, Art and Ideology.** (Pomona) *F. Pohl.*
- 186W. **Whiteness: Race, Sex and Representation.** (Pomona) *P. Jackson.*
- 189. **Modernism 1840 – 1940.** (Scripps) *J. Koss.*

#### Applied Women's Studies

- AWS300. **Feminist Research Applications.** (CGU) *L. Perkins.*
- AWS301. **Feminist Theory.** (CGU) *S. Snowiss.*
- AWS352. **Black Feminist Theory and Activism.** (Pomona) *P. Jackson.*

#### Asian American Studies

- 160. **Asian American Women's Experience.** (Scripps) *Staff.*

#### Biology

- 002A. **Biology, Gender and Society.** (Pomona) *R. Levin.*

#### Chicano/a Latino/a Transnational Studies (CHLT)

- 60 CH. **Women in the Third World.** (Pitzer) *M. Soldatenko.*
- 115 CH. **Gender, Race & Class: Women of Color in the U.S.** (Pitzer) *M. Soldatenko.*
- 154 CH. **Latinas in the Garment Industry.** (Pitzer) *M. Soldatenko.*

- 155 CH. **Chicana Feminist Epistemology.** (Pitzer) *M. Soldatenko.*  
 157CH. **Latina Activism Work and Protest.** (Pitzer) *M. Soldatenko.*

### Classics

18. **The Ancient Novel and Romance.** (Scripps) *E. Finkelpearl.*  
 113. **History of Sexuality in the Classical World.** (Pomona) *A. Lear.*  
 114. **Female and Male in Ancient Greece.** (Scripps) *E. Finkelpearl.*

### Cultural Studies

352. **Feminist and Queer Theory: Bodies of Knowledge.** (CGU) *E. Oishi.*

### Dance

131. **Critical Perspectives on Dance: Gender, Race, and Sexuality.** (Scripps) *J. Smith.*  
 137. **Sex and Gender Differences in Performance.** (Pomona) *A. Shay.*  
 135. **Traditions of World Dance.** (Pomona) *A. Shay.*  
 161. **Choreographing Women's Lives.** (Scripps) *S. Branfman.*

### Economics

121. **Economics of Gender and the Family.** (Pomona) *E. Brown.*

### English/ English World Literature

53. **Twentieth Century American Women Writers.** (Pomona) *T. Clark.*  
 56. **Contemporary Native American Literature.** (Pomona) *V. Thomas.*  
 106. **19th Century U.S. Women Writers.** (Pomona) *K. Wazana Tompkins.*  
 112. **Rule Britannia: Imperialism in Victorian Literature and Culture.** (Pitzer) *S. Bhattacharya.*  
 112. **Resistances: Black Women Decolonizing Language.** (Pomona) *V. Thomas.*  
 113. **Step Right Up: Race, Gender and Popular Culture, 1865-1917.** (Pomona) *K. Wazana Tompkins.*  
 114. **British Women Writers Before 1900.** (Pitzer) *S. Bhattacharya.*  
 115. **Eating and Other: Race, Gender and Literary Food Studies.** (Pomona) *K. Wazana Tompkins.*  
 125C AF. **Introduction to African American Literature: Middle Passage to Civil War.** (Pomona) *V. Thomas.*  
 128. **Writing the Body.** (Pitzer) *B. Armendinger.*  
 130 AF. **Topics in 20th Century African Diaspora Literature.** (Pomona) *V. Thomas.*  
 140. **Literature of Incarceration: Writings from No Man's Land.** (Pomona) *V. Thomas.*  
 153. **Chaucer and His World.** (Pomona) *Staff.*  
 157. **Nature and Gender: Reading Environmental Literature.** (Pomona) *T. Clark.*  
 158. **Jane Austen and the Reader.** (Pomona) *S. Raff.*  
 163. **T.S. Eliot & Virginia Woolf.** (Pomona) *T. Clark.*  
 166. **Writing the Body / Writing Community.** (Pitzer) *B. Armendinger.*  
 170J. **Special Topics in American Literature: Toni Morrison.** (Pomona) *V. Thomas.*  
 174. **Contemporary Women's Writers.** (Scripps) *G. Greene.*  
 174. **The Romantic Other.** (Pomona) *M. Waller.*  
 175. **American Women Poets.** (Scripps) *C. Walker.*  
 176. **Southern Women Writers.** (Scripps) *C. Walker.*

### Environmental Studies

162. **Gender, Environment & Development.** (Pitzer) *Herrold-Menzies.*

### Gender and Women's Studies

26. **Introduction to Gender and Women's Studies.** (Pomona) *K. Wazana Tompkins.*  
 36. **Introduction to Queer Studies.** (Scripps) *C. Guzaitis.*  
 180. **Transnational Feminist Theory.** (Pomona) *K. Wazana Tompkins.*  
 181. **Feminist Community Engagement: Bridging Theory with Praxis.** (Pomona) *K. Wazana Tompkins.*  
 184. **Junior Seminar in Feminist Theory.** (Scripps) *Staff.*

187. **Advanced Topics in Feminist Studies.** (Scripps) *Staff*.  
 188. **Advanced Topics in Queer Studies.** (Scripps) *C. Guzaitis*.  
 189. **Doing Feminist Research.** (Scripps) *C. Guzaitis and Staff*.  
 190. **Senior Seminar in Gender and Women's Studies.** (Pomona) *E. Runions*.

### Government

90. **Women and Politics.** (CMC) *J. Schroedel*.  
 187. **Women and the Law.** (Claremont McKenna) *J. Schroedel*.

### History

36. **Women of Honor, Women of Shame: Women's Lives in Latin America and the Spanish-Speaking Caribbean, 1300-1900.** (Pomona) *A. Mayes*.  
 48. **Women in Latin America: The Violence of Poverty.** (Scripps) *C. Forster*.  
 72. **History of Women in the U.S.** (Scripps) *J. Liss*.  
 74. **Holiness, Heresy, and the Body.** (Pitzer) *C. Johnson*.  
 100AC. **East Asian Popular Culture.** (Pomona) *A. Chin*.  
 100C CH. **Chicana/Latina Feminist Histories.** (Pomona) *T. Summers Sandoval*.  
 100X. **Sexuality, Empire, and Race in the Modern Caribbean.** (Pomona) *A. Mayes*.  
 100V. **Modern Feminisms in East Asia.** (Pomona) *A. Chin*.  
 110B. **Gender and Nation in Modern Latin America and the Caribbean.** (Pomona) *A. Mayes*.  
 112. **Nuns, Saints, and Mystics from Late Antiquity to Early Modern Europe.** (Scripps) *J. Sperling*.  
 114. **Women and Gender in the Wider Mediterranean (ca. 1300-1800).** (Scripps) *J. Sperling*.  
 118. **Queering the Renaissance.** (Scripps) *J. Sperling*.  
 153 AF. **Slave Women in Antebellum America.** (Scripps) *R. Roberts*.  
 148. **Gender in African History.** (Pitzer) *H. O'Rourke*.  
 160L. **History of Latinas in the U.S.** (Scripps) *A. Chavez*.  
 168. **Diaspora, Gender, and Identity.** (Pitzer) *H. O'Rourke*.  
 171 AF. **African American Women's History.** (Scripps) *R. Roberts*.  
 172. **Empire and Sexuality: Gender, Nations, and British and French Colonialisms.** (Pitzer) *C. Johnson*.  
 175. **Women and Politics in America.** (CMC) *D. Selig*.  
 184. **Women and Gender, 1300-1650.** (Pitzer) *C. Johnson*.

### International & Intercultural Studies

50. **Power and Social Change.** (Pitzer) *J. Parker*.  
 75. **Introduction to Postcolonial Studies.** (Pitzer) *J. Parker*.  
 80. **Introduction to Critical Theory.** (Pitzer) *J. Parker*.  
 128/POST 145. **The War on Terror.** (Pitzer) *J. Parker*.  
 167. **Theory and Practice of Resistance to Monoculture.** (Pitzer) *J. Parker*.

### Linguistics

110. **Language and Gender.** (Pitzer) *C. Fought*.

### Literature

72. **Jane Austen.** (CMC) *A. Bilger*.  
 105. **Domestic Bliss? The Medieval Household.** (CMC) *E. Rentz*.  
 108. **Medieval Women Writers.** (CMC) *E. Rentz*.  
 145. **Third World Women Writers.** (Harvey Mudd) *I. Balsiero*.  
 145. **Wilde and Co.** (CMC) *K. Walsh*.  
 166. **Feminist Theory.** (CMC) *A. Bilger*.  
 170. **Women and Comedy.** (CMC) *A. Bilger*.  
 175. **Women's Magazines and the Female Journalist.** (CMC) *A. Bilger*.

### Media Studies

80. **Video & Diversity.** (Pitzer) *M. Ma*.  
 110. **Media and Sexuality.** (Pitzer) *A. Juhasz and M. Ma*.

149. **Queer Visions, Queer Theory.** (Pomona) *J. Hall.*

### Modern Languages and Literatures

French 111. **Images of Women in French Film.** (Scripps) *D. Krauss.*

French 151. **Men, Women, and Power.** (Pomona) *M. Waller.*

French 160. **Hugo, Women and the French Revolution.** (Scripps) *F. Lemoine.*

French 173. **Nineteenth-Century French Literature: French and Ridicule in the French Salon.** (Scripps) *F. Lemoine.*

French 175. **Writing the Exotic.** (Pomona) *M. Waller.*

German 146. **Fairy Tales and the Female Story Teller.** (Scripps) *R. Burwick.*

JPNT 178. **Japanese and Japanese American Autobiography.** (Pomona) *L. Miyake.*

RUST 112. **Politicizing Magic: Russian and Soviet Fairy Tales.** (Pomona) *L. Rudova.*

Spanish 104. **The Spanish Transition Through the Lens of Pedro Almodovar.** (Scripps) *C. Sanjuán-Pastor.*

Spanish 115. **Contemporary Spanish Women Writers: Gender, Politics and the Self.** (Scripps) *C. Sanjuán-Pastor.*

Spanish 124. **Visions of Democracy: New Spanish Voices after the Fall of the Dictatorship.** (CMC) *R. Vega-Duran.*

Spanish 130. **Spectacles of the Body: Theory, Disclosure, and Performance in Contemporary Latina/o American Literature and Culture.** (Pomona) *N. Montenegro.*

Spanish 140. **From the Boom to 'literature lite': Gender & Genre in Latin American Literature and Culture.** (Pomona) *S. Chávez-Silverman.*

Spanish 146. **El Deseo de la Palabra: Poetry or Death.** (Pomona) *S. Chávez-Silverman.*

Spanish 156. **Ella y Él: Gender and Sexuality in Latin America.** (Pitzer) *M. Machuca.*

Spanish 179. **Women Writers of the Hispanic World.** (Scripps) *C. Lopez.*

### Music

119. **Women in Music.** (Scripps) *Staff.*

123. **Music and the Performance of Identities: Intersections of Race, Class, and Gender.** (Scripps) *Y. Kang.*

130. **Rhythm and the Latina Body Politic.** (Scripps) *C. Jáquez.*

### Philosophy

39. **Women, Crime and Punishment.** (Pomona) *S. Castagnetto*

46. **Feminism and Science.** (Pomona) *S. Castagnetto*

150. **Philosophy of Feminism.** (Scripps) *S. Castagnetto.*

151. **Feminist Ethics.** (Scripps) *S. Castagnetto.*

185Q. **Science and Values.** (Pomona) *N. Davis.*

### Politics/Political Studies

42. **Gender and Politics.** (Pomona) *E. Crighton.*

112. **Hannah Arendt: Politics, Love, Violence, Gender.** (Pomona) *J. Seery.*

145/IIS128. **The War on Terror.** (Pitzer) *J. Parker.*

152. **Women and Public Politics.** (Scripps) *J. Schroedel.*

187B. **Race, Gender, and Welfare State Politics.** (Scripps) *D. Bensonsmith.*

187D. **Gender Politics and Public Policy.** (Scripps) *D. Bensonsmith.*

195. **Senior Seminar: Women in Politics.** (Pitzer) *R. Van Sickle-Ward.*

### Psychology

102. **Psychology of Women.** (Scripps) *J. LeMaster.*

117. **Children and Families in South Asia.** (Pitzer) *M. Banerjee.*

127. **Psychology of Women.** (Pomona) *D. Burke.*

153. **The Socialization of Gender: A Developmental Perspective.** (Pitzer) *M. Banerjee.*

157. **Psychology of the Black Woman in America.** (Scripps) *S. Walker.*

199. **Seminar in Developmental Psychology: Mating: Perspectives from Developmental, Genetic, and Evolutionary Psychology.** (Pitzer) *D. Moore.*

### Religion

**304. Intro to Women's Studies in Religion (CGU) *K. Torjesen.*****Religious Studies****90. Early Christian Bodies.** (Scripps) *A. Jacobs.***119. Religion in Medieval East Asia.** (Pitzer) *J. Parker.***163. Women and Gender in Jewish Tradition.** (Claremont McKenna) *G. Gilbert.***164. Engendering and Experience: Women in the Islamic Tradition.** (Pomona) *Z. Kassam.***170. Women and Religion in Greco-Roman Antiquity.** (Scripps) *A. Jacobs.***177. Gender and Religion.** (Pomona) *E. Runions.***Science, Technology and Society****185. Science and Engineering from an "Other" Point of View.** (Harvey Mudd) *R. Olson.***Sociology****116. Women and Law.** (Pitzer) *E. Steinman.***120. Sexual Politics and Sexuality Movements.** (Pitzer) *E. Steinman.***146. Women's Roles in Society.** (Pomona) *L. Rapaport.***150 CH. Chicanos/Latinos and Education.** (Pomona) *G. Ochoa.***157. Men and Women in American Society.** (Pitzer) *A. Bonaparte.***Women and Gender Studies****301. Introduction to Women and Gender Studies.** (CGU) *C. Jáquez.***325 Masculinities and Race.** (CGU) *E. Flores.***GEOLOGY**

Geology is an exciting, interdisciplinary science dedicated to understanding the formation and evolution of our planet and the other bodies in the solar system. Geologists probe the deep past to see as clearly as possible how life has evolved, how the continents have shifted, and how climates have changed. They apply the tools of chemistry, biology, physics, and mathematics in doing so, and examine problems that range from microscopic to interplanetary in scale using a variety of approaches including fieldwork, laboratory analysis, and computational modeling. In addition to guiding the stewardship of mineral and energy resources vital to society, geologists increasingly strive to reduce the impact geological hazards (e.g., earthquakes, volcanoes, landslides) have on people and to reduce the adverse effect people have upon the natural environment (e.g., soil erosion, polluted groundwater). An understanding of at least rudimentary geology is essential for solving many environmental problems. Geology students typically have a wide variety of employment options, as their education prepares them for a diverse array of professional activities. Students interested in majoring in geology may register for an off-campus major through Pomona College in one of three tracks: Geology; Environmental Earth Science; or Earth, Planetary and Space Science.

See the guidelines concerning off-campus majors and cross-registration in this catalog as well as [www.geology.pomona.edu](http://www.geology.pomona.edu) to learn more about these geology majors.

**GERMAN STUDIES***Professor Burwick (Scripps)**Associate Professors Katz (Scripps), Rindisbacher (Pomona)**Assistant Professors Buchholz (Scripps), von Schwerin-High (Pomona)**Instructor Kronenberg (Pomona)*

German Studies is the interdisciplinary study of the contemporary cultural, social, economic, and political life of German speakers in their historical and international contexts. The German faculty of Pomona College and Scripps College offer a single unified and comprehensive curriculum for language, literature, and cultural studies courses.

Scripps College is the Testing Site of the Goethe-Institut for *Zertifikat Deutsch (ZD)*, *B2*, and *C1*. The German Studies Program offers as degree options both a major and a minor in German Studies.

## General Requirements for the Major in German Studies

1. Required are 10 courses numbered above German 33. German 44 or the equivalent and two courses from the 100-series are required. Five more courses must be taken from among the German Program offerings, three of them taught in German. Two more courses may be chosen from a list of associated courses in the Humanities or Social Sciences (see below). All German Program courses taught in English are offered with a German language component (German 189), a one-half credit course which may also be taken without the student being enrolled in the main course.
2. All students of German are strongly encouraged to complement their Claremont curriculum with a semester or year stay in Germany. All majors in German Studies are required to spend one semester of study at the University of Heidelberg (*Institut für Deutsch als Fremdsprache*) or, in consultation with a German faculty, on an approved program in a German-speaking country. All course work completed in Germany satisfies the requirements for the major or minor in German Studies.
3. Senior Thesis.

## Requirements for the Minor in German Studies

Required are German 44 (or the equivalent) plus five courses numbered above 100, three of which must be in German. As for the major: German minors may enroll in the German language component (German 189) offered to all German program courses taught in English. This one-half credit course may also be taken without being enrolled in the main course.

## Co-Curricular Activities

Scripps has a German Corridor where students speak German with the resident native German assistant and with each other. The members of the corridor form the core of the German Club, which organizes activities for German students throughout the year. Any student of The Claremont Colleges is welcome to join the German Club by signing up with the German assistant. In addition, a weekly German language table meets in the Elizabeth Hubert Malott Commons.

## Honors in German Studies

Exceptionally qualified students in German are encouraged to consult with German faculty no later than the first semester of their sophomore year concerning their participation in the German Honors Program. The Honors Program consists of 10 courses above 33 and a year's senior research thesis, which is followed by a successful defense before the German faculty. The defense of an interdisciplinary thesis will include faculty from the specific fields. There is a GPA requirement of B+ (10.0) in the major and a senior thesis grade requirement of A- (11.0).

## Study Abroad

Study Abroad is considered an integral part of the German Studies curriculum at Scripps, and all students of German are strongly encouraged to complement their Claremont curriculum with a semester or year stay in Germany. All course work completed in Germany satisfies the requirements for the major or minor in German Studies. Students must also complete at least German 44 prior to going abroad. We strongly recommend that students also take two courses from the 100-series, which prepares them more fully for the German experience. It is also strongly recommended that students intending to go abroad take a German course every semester prior to leaving, regardless of their incoming level. Thus, first-year students entering the German curriculum at the 44 level will have completed all major/minor requirements upon their return. Currently, students may study abroad on the Scripps College Program in Heidelberg or, in consultation with the Scripps faculty, on an approved program in a German-speaking country.

## German Across the Curriculum (GAC)



In addition to its major and minor programs of study, the German Studies Program offers students who have successfully completed German 44 (or its equivalent) the option to maintain and further develop their language proficiency in German courses in translation. Students enrolling in such courses co-enroll in German 189, the accompanying German language section. They receive one-half course credit for meeting with the German faculty member to read and discuss, in German, German texts related to the subject course.

## Course Descriptions

Entering students who have previously taken German must take the Language Placement Test. This includes students who have received AP (Advanced Placement) credit. Only those students who have had no more than one semester of high school German are exempt from taking this examination; they may enroll in German 1 (Introductory German) or German 22 (Accelerated Introductory German). Students are strongly encouraged to fulfill their language requirement in an uninterrupted sequence. In all cases, however, the language requirement must be completed by the end of the first semester of the senior year.

All lower-division language courses have conversation hours where students meet an additional hour in small groups with a native German speaker; hours to be arranged.

### Language Courses

**1. Introductory German.** Acquisition of basic oral communication, survey of German grammar, practice in reading and writing. Meets five days a week. Language laboratory three times a week. Offered annually. *R. Burwick, H. Rindisbacher, F. von Schwerin-High.*

**2. Introductory German.** Acquisition of basic oral communication, survey of German grammar, practice in reading and writing. Meets five days a week. Language laboratory three times a week. Offered annually. *R. Burwick, H. Rindisbacher, F. von Schwerin-High.*

**22. Accelerated Introductory German.** For students with some background in the language. Accelerated introduction to basic structure; intensive practice in reading and writing. Meets five days a week. Listening comprehension exercises in language laboratory three times a week. Prerequisite: placement examination. Offered annually. *R. Burwick, M. Katz.*

**33. Intermediate German.** Emphasis on developing reading ability. Extensive review of grammar; continuing acquisition of new vocabulary and conversational skills. Meets four days a week. Listening comprehension exercises in language laboratory twice a week. Prerequisite: German 2, 22, or equivalent. Offered annually. *R. Burwick, M. Katz.*

**44. Advanced German.** Emphasis on correct idiomatic writing. Essays every other week, oral work, and grammar review. Meets three days a week. Small conversation groups with native speaker once a week. Prerequisite: German 33 or equivalent. Offered annually. *R. Burwick, M. Katz, H. Rindisbacher, F. von Schwerin-High.*

### Literature and Culture Courses

**Prerequisites:** For admission to literature and culture courses, German 44 or the equivalent is normally required. **Note: Courses taught in English are identified with an asterisk.**

**101. Introduction to German Culture.** Concepts of culture have long been the object of intellectual inquiry. The course will introduce students to some of the most compelling issues and debates in German culture through fiction, criticism, and philosophy, as well as film and the visual arts. The presentation of materials is exemplary rather than comprehensive and is based on thematic, historical, generic, etc., units. *R. Burwick.*

**102. Introduction of German Literature: Portraits of the Artist.** In tracing the figure of the artist from Romanticism to the Postmodern, attention will be given to the ideal of creative genius, in both its heroic and decadent modes. Readings will include theoretical texts (E.T.A. Hoffmann's *Beethovens Instrumentalmusik*), reflections on art and the self (Caspar David Friedrich, Thomas Mann), and literary texts by Hoffmann, Grillparzer, Mann, Kafka, Wolf and Jelinek. Prerequisite: German 44. *R. Burwick.*

**103. Introduction to German Media and Film.** This course introduces students to some of the

most compelling issues and debates in German culture through various forms of media, including film and television, music, advertising and the visual arts. The presentation of materials is exemplary rather than comprehensive and based on thematic, historical, generic and other units. Prerequisite: German 44 or equivalent. *P. Buchholz.*

**104. Introduction to German Composition.** This course will provide the students with intensive practice in expository writing. Introduction to German stylistics and the varieties of essay construction. Wide range of texts analyzed, discussed, and written about. Frequent essays. Prerequisite: German 44 or equivalent. *F. von Schwerin-High.*

**\*114. Plotting Crime.** This course covers various “genres” of criminality in modern European fiction and film, including murder, criminal vice, theft, sex crimes, white-collar corporate conspiracy, crimes of passion, and domestic violence. We explore two related (but distinct) topics: how crimes are planned and executed; and how they are then turned, step-by-step, into compelling literary and cinematic storylines. *M. Katz.*

**\*116. The Decadents.** The 19th-century “decadents” treated art as an intoxicant. Theirs was a cult of extremes: theaters of cruelty, art for art’s sake, celebrations of criminality, and deliberate derangement of the senses. Course begins with 19th-century fiction, visual arts and criticism, and then turns to their “after-images” among 20th-century avant-gardes. *M. Katz.*

**\*117. Berlin in the '20s: An Experiment in Modernity.** Expressionist painting. The glass architecture of the Bauhaus. The rise of photojournalism. The cult of the aerodynamic body. Dadaism. Cyborgs. Cabaret. Berlin in the 1920s has helped define modernization for decades. The course will examine the competing practices and principles of Weimar-era culture, drawing on fiction and film, as well as journalism and the visual arts. *M. Katz.*

**128. Multicultural Germany.** Course explores the history and culture of Turkish-Germans and other minority communities residing in Germany with emphases on political, legal, social, cultural, and religious aspects of multicultural life. Course materials include historical accounts, newspaper and internet articles, autobiographical narratives, fiction, poems, and films. Prerequisite: GERM044. *F. Von Schwerin-High.*

**134. National Stereotypes in Advertising.** Course explores the cultural implications of the use of national stereotypes on American print advertisements and TV commercials. Provides analyses, historical overview, and theoretical background. Focuses on the stereotypical representation of various nationalities in American advertising. Emphasis on depiction of Germans and Germany. Half-course language component (GERM 189) may be taken in conjunction by students with GERM044 or above. Offered alternate years. *F. Kronenberg.*

**146. Fairy Tales and the Female Storyteller.** In the oral tradition of fairy tales women create a female discourse by regendering patriarchal myths, transforming domestic space into imaginary territories of hollow trees and magic kingdoms. Desires and constraints are represented in multifaceted characterizations of mother, stepmother and witch, orphaned daughters, and wicked stepsisters. Male scholars, such as the Brothers Grimm, reappropriate the fairy tale and domesticate it into children’s stories. *R. Burwick.*

**151. Modern German Poetry.** More radically than any other literary and artistic tradition, 20th-century German lyric poetry has used formal and semantic experiments to explore the extreme limits of truth, beauty, meaning, and human experience. Prerequisite: German 44 or equivalent. Offered in alternate years. *Staff.*

**152. Drama as Experiment.** Beginning with the Naturalists, 20th-century dramatists delved ever further into topics previously considered off limits: class war, sexuality, and the problematic nature of human communication. The formal elements traditional to drama were also continually undermined, until the very notions of character, plot, and dramatic performance were themselves called into question. Works by Hauptmann, Schnitzler, Hofmannsthal, Wedekind, Sternheim, Kaiser, Brecht, Borchert, Frisch, Duerrenmatt, Weiss, and Handke. Lectures, discussion, oral reports. *F. von Schwerin-High.*

**154. Great German Fiction.** This course introduces students to some of the greatest works of 19th- and 20th-century German literature. Close reading of literary works by such authors as Kleist, Keller, Mann, Rilke, Kafka, Hesse, Böll, Frisch, Grass, Wolf, and others is combined with key ideas

of selected representatives of the German intellectual tradition: Marx, Nietzsche, Freud, Adorno, and others. Prerequisite: German 44. *R. Burwick.*

**\*161. Nationbuilding and Nationalism: A German Cultural History.** Historical, cultural, political, and psychological inquiry into nationalism, that central and controversial aspect of German (cultural) history. German unifications, then and now. The shifts and rifts between community and society, town and country, native and foreign that marked Germany's transition to modernity. The Germans' sense of regional belonging and the creation of a national identity. Analysis of the concept of "Heimat." Materials include film as well as written accounts from history, politics, culture, and literature, from around 1800 to the present. Emphasis on the 20th century. *H. Rindisbacher.*

**164. Gender Issues in German Romanticism.** Without establishing a "counter canon," the emerging feminist consciousness will be traced in text and context of women writing. Men's and women's literature will be seen in conjunction and women's contribution to literary culture established. Women not only "inspired" male authors and "copied" their ideas, they also created new themes and techniques that men later adopted and claimed as their own. Writings by Caroline Schlegel Schelling, Friedrich and Dorothea Schlegel, Henriette Herz, Sophie Mereau, Clemens Brentano, Rahel Varnhagen, Caroline von Guenderode, Bettina von Arnim. *R. Burwick.*

**\*167. Metropolis: Imagining the City.** Whether pictured as labyrinth, stage set, utopian pleasure-dome or gigantic living room, the urban landscape has played a crucial role in the attempt of 20th-century writers and artists to come to terms with modernity. The course will move from the squares of 19th-century Berlin, the grid of Manhattan, to the malls and theme parks of Los Angeles, using fiction (Poe, Kafka, Wm. Gibson), film (Lang, Wenders, R. Scott), essays (Eco, Didion), and urban theory (Sennett, Choay) to investigate how changes in the perception of the city reflect the ways modernity sees itself. *M. Katz.*

**\*170. The Culture of Nature.** Historical, cultural, and political constructions of nature and human roles in nature, from romanticism to the present. Ambivalence about naturalness and artificiality, preservation and exploitation, economy and ecology. Emergence of modern ecological-political movements and their roots in 18th-century romanticism, 19th-century nationalism, and 20th-century political correctness. Readings from history, politics, literature, and the social sciences. *H. Rindisbacher.*

**\*176. Moscow-Berlin/Berlin-Moscow: Europe in Transformation.** Addresses the changing relationship between Germany and Russia (the Soviet Union) and how it has affected the countries of Eastern Europe during the 20th century. Explores such issues as the political, cultural, and military histories of the two countries, their literary and cultural traditions, and the many forms of their interactions over time. No prerequisites. (See also German 189, German Across the Curriculum). *H. Rindisbacher, L. Rudova, C. Kliotschkine.*

**\*177. The Pact with the Devil.** No other figure in Western literature has so embodied the intellectual and moral conditions of modern Europeans as has Faust; and nowhere else is the fascination—and ambivalence regarding evil—more prevalent than in the artistic and literary incarnations of this legendary character. In addition to works by Marlowe, Goethe, and Bulgakov, the many faces of evil will be traced in the visual arts, opera, and folk tales. *R. Burwick.*

**\*179. Comparative Slavic/German Linguistics.** A basic introduction to the Slavic and German languages, focusing on their historical development from Proto-Indo-European. Most of our time will be spent comparing the phonology, morphology, and syntax of various Slavic and Germanic languages, ranging from Czech, Russian, and Bulgarian to German, Dutch, and Icelandic. Cross-listed with Russian and Linguistics/Cognitive Science.

**189. German Across the Curriculum (GAC).** Offered as a German language component to courses in various disciplines in the humanities and social sciences at The Claremont Colleges. Also offered as a German language component to German Department courses taught in English. Prerequisite: German 44 or permission of the German instructor. Half-course. May be repeated for credit. Offered annually. *Staff.*

**191. Senior Thesis.** Permission of the student's adviser and the program coordinator is required. Offered annually. *Staff.*

**193. Comprehensive Examinations.** Five-hour written and one-hour oral examinations in German

studies, testing the student's general competence in the discipline and specialized knowledge in his or her coherence area. The questions will be based on the student's final coherence prospectus. Half course, graded Pass/Fail. Offered annually. *Staff*.

**197. Directed Studies in German.** Offered as a German language component to courses taught in English in the German Studies Program. Prerequisite: permission of German studies adviser. Individual instruction. Cumulative credit. May be repeated for credit. *Staff*.

**199. Independent Study in German Studies: Reading and Research.** Open to students capable of independent study. Permission of instructor required. Course or half course. May be repeated. Offered annually. *Staff*.

## Associated Courses for German Studies

### Humanities

**Art Hist 159. History of Art History.** (Pomona).

**Art Hist 180. Early 20th-Century European Avant-Garde.** (Scripps).

**Linguistics 10. Introduction to the Study of Language.** (Pomona).

**Linguistics 115. Bilingualism.** (Pomona).

**Music 53. The Symphony and Related Forms.** (Pomona).

**Music 54. Nationalism and Music.** (Pomona).

**Music 57. Western Music: Historical Introduction.** (Pomona)

**Music 58, 158. Beethoven.** (Pomona).

**Music 59, 159. Brahms, Berlioz, and Wagner.** (Pomona).

**Music 64. Johann Sebastian Bach.** (Pomona).

**Music 75. Opera.** (Pomona).

**Music 120a,b. History of Western Music.** (Pomona).

**Phil 43. Continental Thought.** (Pomona).

**Phil 105. The Holocaust.** (CMC).

**Phil 115. History of Philosophy.** (CMC).

**Phil 119. Philosophical Roots of European Fascism.** (CMC).

**Phil 186E. Heidegger and the Tradition.** (Pomona).

**Phil 186K. Kant.** (Pomona).

**Russian 176. Moscow-Berlin/Berlin-Moscow: Europe in Transformation.** (Pomona).

### Social Sciences

**Econ 118. Economic History of Europe.** (Pomona).

**Gov 165. Political Philosophy and History.** (CMC).

**Gov 173. Worlds in Collision.** (CMC).

**Gov 189D. Nietzsche: Birth, History, Gender, and Democracy.** (CMC).

**Hist 11. Modern Europe, 1789–1989.** (Pitzer).

**Hist 139e. Culture and Society in Weimar and Nazi Germany.** (CMC).

**Hist 168. The Destruction of European Jewry and German Society, 1933–1945.** (Scripps).

**Poli 1b. Modern Political Theory.** (Pomona).

**Poli 8. Introduction to International Relations.** (Pomona).

**Poli 102. Cooperation and Rivalry in the European Union.** (Scripps).

**Poli 322. Advanced Industrial Societies.** (CGU).

**Poli 332. Domestic Bases of Political Economy.** (CGU).

**Poli St 113. Citizenship and Nationalism in the European Union.** (Pitzer).

**PP 322. Advanced Industrial Societies.** (CGU).

**PP 332. Domestic Bases of Political Economy.** (CGU).

**Soc 154. History and Development of Sociological Theory I: The Classical Tradition.** (Pomona).

## HISPANIC STUDIES

*Professor Marina Pérez de Mendiola*

*Associate Professors Rita Cano-Alcalá, César G. López, Jennifer Wood*

*Assistant Professor Carmen Sanjuan-Pastor*

The objective of a major in Hispanic Studies is to develop advanced language skills and to provide students with a broad and deep understanding of the literary, cultural and political traditions of Spain and Latin America.

Spanish is the most extensively spoken of the Romance languages. It is spoken on five continents by more than three hundred million people, and it is the second language spoken in the U.S., after English. To master Spanish is to acquire a tool that opens the door to multiple communities at home and around the world.

Lower division classes focus on acquiring oral and written proficiency in Spanish through the study of grammar, participation in communicative activities, and the reading of literary, cultural and current events texts. At the end of Spanish 44, students should be able to read literary and journalistic texts as well as communicate fluently with native-speakers.

Scripps provides a state-of-the-art language laboratory featuring computerized instruction, audiovisual programs and daily-news and cultural programs from Spanish-speaking countries via satellite.

Students in levels 33 and 44 also have weekly conversation group meetings with a native or fluent tutor.

Upper-division classes focus on analytical and writing skills through the reading and discussion of texts in the fields of literature, popular culture, art, politics and history. The upper-division classes take an interdisciplinary and theoretical approach and focus on historical background, art, music, cinema, political and gender issues, as well as cultural differences. Many of the classes include materials from Spain as well as Latin America, and are cross-listed with Chicano/a-Latino/a Studies, Gender and Women's Studies, Latin American Studies and Humanities.

The department closely monitors the off-campus programs in Spain and Latin America in which our students participate.

All students wishing to enroll in Spanish courses **must** take the Language Placement Test. Only those students who have not taken Spanish in high school are exempt from taking the placement test and may enroll in Spanish 1 (Introductory Spanish).

Students are strongly encouraged to fulfill the language requirement in an uninterrupted sequence. In all cases, however, the language requirement must be completed by the end of the first semester of the senior year. See also Latin American studies for tracks other than literature.

## Requirements for the Major

Students in Hispanic Studies may choose to pursue one of two tracks: Studies in Hispanic Literature or Studies in Hispanic Culture. Study abroad is required.

### Hispanic Literature Track

1. Prerequisite: Spanish 44, Spanish 70, or equivalent.
2. One course in Civilization: Spanish 110, Spanish 102 (at CMC) or equivalent (abroad or Pitzer 152, 158, 187).
3. One survey literature course: Spanish 120a, Spanish 120b, Spanish 125a, Spanish 125b, or equivalent.
4. Four literature courses above 100, selected in consultation with the academic advisor.
5. Two courses selected from the fields of anthropology, art, Chicano/a-Latino/a Studies, economics, history, international relations, literature, music, politics, sociology. Only one of these may be taken in English.
6. Senior Thesis (Spanish 191), taken during the spring of the senior year.

### Hispanic Culture Track

1. Prerequisite: Spanish 44, Spanish 70 or equivalent.
2. One course in Civilization: Spanish 110, Spanish 102 (at CMC), or equivalent (abroad or Pitzer 152, 158, 187).
3. One survey literature course: Spanish 120a, Spanish 120b, Spanish 125a, Spanish 125b, or

equivalent.

4. Six courses selected from the fields of anthropology, art, Chicano/a-Latino/a Studies, economics, history, international relations, literature, music, politics, sociology. Only one of these may be taken in English.
5. Senior Theses (Spanish 191), taken during the spring of the senior year.

## Requirements for the Minor

The minor in Hispanic Studies requires six courses above Spanish 33, selected in consultation with the academic adviser. *Only one of these courses may also be used toward a student's major requirements*

1. Spanish 44, Spanish 70 or equivalent.
2. One course on Spain or Latin American Civilization: Spanish 110, Spanish 102 (at CMC) or equivalent.
3. One literature survey course in Peninsular or Latin American Literature (Spanish 120a, Spanish 120b, Spanish 125a, Spanish 125b or equivalent).
4. Three courses selected from the fields of anthropology, art, Chicano/a-Latino/a Studies, economics, history, international relations, literature, music, politics, sociology. Only one of these may be taken in English.
5. Study abroad during one semester in Spain or a Latin American country is strongly recommended.

A complete minor declaration form must be submitted to the registrar, with the signatures of both the student's Scripps adviser and the chair of the Hispanic Studies Department (or a designated professor).

## Honors Program in Hispanic Studies

As early as the first semester of the sophomore year, a student may choose to become a candidate for the Honors Program in Hispanic Studies. The Honors Program includes the normal course requirements, as stated above, as well as a two-semester thesis written in Spanish, supervised by three faculty readers and followed by a successful thesis defense before the faculty and majors of Hispanic Studies. In order to graduate with Honors in Hispanic Studies, the candidate must have a minimum general GPA of 9.0 and a GPA of 10.5 or above in Hispanic Studies. A senior thesis grade of at least A- is required.

## Dual and Double Majors

Many students opt for a double or dual major in Hispanic studies and another field. Double majors are required to produce two theses, one for each major. The thesis for the Hispanic Studies major should be written in Spanish. Dual majors are allowed to write one thesis whose focus bridges the two fields. Dual majors may write the thesis in English, although they are highly encouraged to write in Spanish, second reader permitting. Students may also double count two courses toward their respective disciplines when pursuing double or dual majors. Study abroad is required.

## Co-Curricular Activities

Every year, the Hispanic Studies Department chooses eight students to reside with a Spanish-speaking Language Resident from Latin America or Spain, in a specially designated Spanish Corridor (the location of which rotates yearly). The members of the Corridor form a close-knit community that not only speaks Spanish exclusively but also organizes cultural events throughout the year. The members of the Corridor form the core of the Spanish Club, which organizes activities for Spanish students of the five colleges throughout the year.

In addition, a weekly Spanish table meets in the Malott Commons.

## Sigma Delta Pi

Scripps sponsors the Epsilon Zeta Chapter of Sigma Delta Pi, the National Spanish Honor Society that recognizes outstanding students of Spanish and has chapters at all the major universities and colleges in the United States. Prof. Jennifer Wood is the advisor for Scripps College.

## Course Descriptions

The lower-division program in Spanish is part of The Claremont Colleges' Modern Language Program.

**All of the following courses are conducted in Spanish unless otherwise indicated.**

**1, 2. Introductory Spanish.** Acquisition of four basic skills: comprehension, speaking, reading, writing, with emphasis on aural comprehension and oral communication. This course includes laboratory work and tutorial sessions (times arranged). Offered annually. *Staff.*

**11. Conversation: Contemporary Spanish Language and Culture.** Open to Scripps students, except native speakers. To obtain credit, the student should attend a 50-minute weekly conversation class and participate in field trips and cultural events organized by the Department of Hispanic Studies. Prerequisites: Spanish 33 or three semesters of college-level Spanish. Cumulative, one-quarter course credit; graded P/F. Limited to one enrollment per semester and a cumulative total of one course credit. *Staff.*

**22. Intensive Introductory Spanish.** Designed for beginning students with some basic knowledge of the language, who are too advanced for Spanish 1, but do not yet qualify for Spanish 33. Students will fulfill in one semester the equivalent of Spanish 1 and 2. This course includes laboratory work and tutorial sessions (times arranged). Prerequisite: Language Placement Test. Offered annually. *Staff.*

**33. Intermediate Spanish.** Review and reinforcement of four basic skills. Emphasis on conversation, reading, and writing. Course includes tutorial sessions (times arranged). Prerequisite: Spanish 2, 22 or equivalent. Offered annually. *Staff.*

**44. Advanced Spanish: Readings in Literature and Civilization.** Study and discussion of selected texts and films concerning the literary, social, and artistic aspects of Spain and Latin America. Development of correct personal style in student's oral and written expression. Prerequisite: Spanish 33 or equivalent. Offered annually. *C. López, J. Wood.*

**70. Advanced Spanish: Spanish for Science.** (formerly Spanish 44S) Development of listening, reading, speaking, and writing skills at an advanced level on topics related to the sciences in general, and medicine in particular, through discussion of films, videos, and scientific magazine articles. Besides the mastering of professional vocabulary, the students will need to practice these skills for a minimum of 10 hours in a hospital or public health institution. Prerequisite: Spanish 33 or permission of instructor. *C. López.*

**101. Introduction to Literary Analysis. Analysis of literary genres and styles.** Introduction to methods of analysis, and practice in the interpretation of texts. Recommended for all majors and minors. Prerequisite: Spanish 44. *Staff.*

**102. Latin American Culture and Civilization.** This course will introduce students to the richness of cultures in Latin America from pre-Columbian days to the present. We will study selected themes, which demonstrate the unique political, social, and artistic components of Latin American culture. Our background readings will come from our texts, and we will complement them with guided readings and research on the web. Class discussions will be based upon students' research and contributions. Prerequisite: Spanish 44 or equivalent. *Staff. (CMC)*

**103. Advanced Conversation and Composition.** This course is designed to develop oral and written skills in Spanish at the advanced level, and is organized around a series of cultural and controversial topics of current interest concerning the Hispanic world. Students will read cultural and social science texts, supplemented with films and other audio-visual material. This course prepares the student for advanced courses in literature and civilization. Prerequisite: Spanish 44. Offered annually. *Staff.*

**110. Introduction to Spanish Civilization.** A historical survey of Spanish civilization from the Middle Ages to present day Spain through discussion of history and social science texts, films, visual presentations, music, art, and popular tradition. Special attention will be paid to the multicultural situation of Spain (Christians, Muslims, and Jews) and its contributions to European civilization. Prerequisite: Spanish 44 or permission of instructor. *C. López.*

**114. Gender and Identity Formation in Contemporary Mexican Literature.** Building on a

broad range of theoretical discourses (gender studies, cultural, and postcolonial studies), this course is designed to study different forms of narrativization of sexual and historical identity formation in contemporary Mexican fiction. The novels included raise questions about (hetero)sexist hegemony in the construction of subject identities. Students will look at the epistemic and ontological choices these novels entail and their ideological and political implications at the time these fictional discourses were produced. We will also analyze the various textual strategies these authors use to debunk the precognitive literary and social foundations laid by a more traditional literature. We will read texts by Sara Sefchovich, Brianda Domecq, José Joaquín Blanco, Miguel Barbachano Ponce, Rosamaria Roffiel, Oscar de la Borbolla. Prerequisite: Spanish 44. *M. Pérez de Mendiola.*

**115. Contemporary Spanish Women Writers: Gender, Politics, and The Self.** This course studies how women writers have defined their own subjecthood, and questioned dominant formations of gender identity in Spain from the beginning of “modernity” (1898-1931) to nowadays. Other themes include the construction of collective memory, the representation of violence, and the negotiation of a multi-ethnic national identity. Prerequisite: Spanish 44. *C. Sanjuan-Pastor.*

**120a,b. Survey of Spanish Literature.** Survey of Spanish literature readings in selected literary masterpieces from the Middle Ages to the present, coordinated with lectures, films, and visual presentations and discussions. First semester: the jarchas through the Golden Age (poetry, narrative, and theater). Second semester: 18th century to the contemporary period (rationalism, romanticism, and the Generations of 98 and 27). Prerequisite: Spanish 44 or permission of instructor. *C. López, J. Wood.*

**CHLT 126A CH. Chicano Movement Literature.** (Taught in English.) Readings in Chicano literature from the 1940s to the 1970s. Special emphasis will be placed on the historical context within which texts are written, i.e., post-WWII and the civil rights era. Recently discovered novels by Américo Paredes and Jovita González and the poetry, narrative, and theatre produced during the Chicano Movement will be our subjects of inquiry. Offered annually. *R. Cano Alcalá.*

**CHLT 126B CH. Contemporary Chicana/o Literature.** (Taught in English.) Beginning with the ground-breaking anthology, *This Bridge Called My Back* (1981), this survey examines how contemporary Chicana/o literature focuses on questions of identity, specifically gender and sexuality. Theoretical readings in feminism and gay studies will inform our interpretation of texts by Anzaldúa Anzaldúa, Castillo, Cisneros, Cuadros, Gaspar de Alba, Islas, Moraga, and Viramontes, among others. Offered annually. *R. Cano Alcalá.*

**127 CH. Literatura Chicana en Español.** Analyzes 20th-century texts written in the U.S. in Spanish. Focusing primarily on the Mexican American experience, we will survey a wide array of genres dating to distinct historical periods, from crónicas published in Spanish-language newspapers to political treatises, poetry, drama, and narrative. Prerequisite: Spanish 44. *R. Cano Alcalá.*

**130. Schools of Cultural Criticism: Culture and Critique.** (Taught in English.) *For description see HMSC 130 (Humanities Major).* *A. Aisenberg, M. Katz, M. Pérez de Mendiola.*

**140. The Spanish Transition Through the Lens of Pedro Almodóvar.** Pedro Almodóvar is one of the most recognizable auteur directors in Europe today. This course studies Pedro Almodóvar’s development from his directorial debut to the present, from the “shock” value of the early films to the award-winning mastery of the later ones. Prerequisite: Spanish 101. *C. Sanjuan-Pastor.*

**151. “Necropolis”: Detective Novels and Cities in Spain and Latin America.** This course will examine how writers from Spain and Latin America rethink the detective novel as a genre. We will analyze in particular how these authors, by drawing pictures of crime, vice and political intrigues create new urban portraits. Each of these novels could be read as the monograph of a city, a neighborhood, a suburb. The mystery lies also in the blurred boundaries between geographical space, between the real urban violence and fiction, humor and solemnity, nomadism and inertia, ordinary and extraordinary people. Prerequisite: Spanish 44. *M. Pérez de Mendiola.*

**155. Short Fiction by Hispanic Women Writers.** This course will analyze the narrative techniques peculiar to the genre of the modern short story, while also studying the works in their historical, cultural, and literary contexts. Women writers from Spain and Latin America will include, among others, Ana María Matute, Emilia Pardo Bazán, Isabel Allende, and Angeles Mastretta. Prerequisite: Spanish 44. *J. Wood.*



**156. From Macondo to McOndo: Revisiting the Latin American Short Story.** This class will focus on rethinking one of the most cultivated genres in Latin American literature, the short story. We will take as a point of departure canonical texts by Jorge Luis Borges, Julio Cortázar, Juan Rulfo and analyze the evolution of the genre throughout the 20th and 21st centuries. The new short story authored by writers such as Fugets, Baily, Montero, Obejas, Kam Wen and Kazumi Stahl will allow us to delve into issues as diverse as immigration, “estética queer” and gender and the urbanization of Latin America as well as reassess the question of magical realism. Prerequisites: Spanish 44. *M. Pérez de Mendiola.*

**157. Nineteenth-Century Latin American Literature: Nation, Family, and Romance.** After the wars of Independence of the first half of the 19th century, Latin America’s most urgent concern was the development of new nations. One of the most interesting cultural representations of these nations “coming into being” was the historical romance or the national romance novel. During the course of the semester we will read several Latin American romances and we will study the “public function” of the romantic novel during this period of nation-building. We will analyze how passion, love, and marriage promoted harmony and order as well as the concept of “nation-family,” or the family as the projection of an ideal state. We will show how these novels contributed to contain the gender, racial, social, and economic conflicts that were imminent dangers to the utopian idea of the “natural family” on which national stability was based. Prerequisite: Spanish 44. *M. Pérez de Mendiola.*

**164. Sorrow and Happiness: Masterpieces of Hispanic Theater.** A survey of theater masterpieces from the repertoire of Spain and Latin America, from the Golden Age through the present. The reading list will change each time that the class is offered, permitting students to repeat the course for credit. Films, videos, and field trips to live performances. Prerequisite: Spanish 44. *C. López.*

**165. History of the Spanish Language.** A comprehensive study of the development of Spanish from Latin into the modern, present-day language. Analysis of the influence of Germanic and Arabic languages on medieval Spanish, as well as the relationship of Spanish to other Romance Languages. Special attention will also be devoted to the different varieties of Latin-American Spanish, as well as to Peninsular dialects. Knowledge of languages other than Spanish is not necessary. Prerequisite: Spanish 44. *C. López.*

**175. From Freedom and Democracy to Dictatorship and Repression: The Aftermath of the Spanish Civil War, 1936–1975.** The Spanish Civil War is the most dramatic event of modern Spanish history. The uprising of General Franco in 1936 produced a bloody conflict that shattered the effort of the Spanish intellectuals to create a new and modern nation. The war and the dictatorship that followed drove leading Spanish intellectuals into exile. This course will examine the causes of the war and its disastrous consequences for the intellectual life of Spain through the study of different forms of expression such as literature, cinema, painting, and graphic art of the period. Readings will include selected works by Machado, García Lorca, Alberti, Miguel Hernández, Guillén, Ayala, Goytisolo, Aldecoa, Martín Gaité, and Roig. Prerequisite: Spanish 110 or similar level. *C. López.*

**176. From Tyranny to Democracy: The Politics of Culture in Spain Between 1975–1992.** The death of Franco in 1975 marks the end of 30 years of dictatorship and new beginnings for Spain. This course will examine the transitional period from dictatorship to democracy through the study of several forms of expressions such as cinema, the press, literature, and art. Readings will be selected from newspapers and literature of the period. Prerequisite: Spanish 44. *M. Pérez de Mendiola.*

**179. Fe, Esperanza, Amor y Muerte: Women Writers of the Hispanic World.** An exploration of the contribution of women from Spain and Latin America to the world in the areas of spirituality, government, politics, sciences, and art, through the analysis of literary discourse. The scope of the course ranges from the Renaissance to the present time. Prerequisite: Spanish 120a or b, or permission of the instructor. *C. López, M. Pérez de Mendiola.*

**184. The Image and the Word/La imagen y la palabra.** The relation between writing, painting, photography and cinema might at first be viewed as a simple and familiar combination of visual and verbal art as felicitous interplay based on affinity and compatibility. However, it also generates numerous theoretical speculations with far-reaching implications for the theorization of art and literature. The potentially frictional relations between the visual image and the written text are especially pertinent for a discussion of the artworks of many Latin American and Spanish artists

and writers. Prerequisite Spanish 44. *M. Pérez de Mendiola.*

**186 CHLT. Contemporary Chicana Literature Seminar.** (Taught in English.) This seminar analyzes how Chicana writers have negotiated with and against the symbolic inheritance (and the material social consequences) of four Mexican cultural icons of womanhood: La Malinche, La Virgen de Guadalupe, Sor Juana Inés de la Cruz, and La Llorona. Furthermore, the process of icon construction in Mexicano-Chicano culture will be explored by studying post-mortem representations of Selena Quintanilla. *R. Cano Alcalá.*

**191. Senior Thesis.** Offered annually. *Staff.*

**199. Independent Study in Latin American or Spanish Literature: Reading and Research.** Special topics for most advanced students. To be arranged with faculty. Offered annually.

### Courses Available at Claremont McKenna College:

**101. Introduction to Literary Analysis.** *Staff.*

**102. Latin American Culture and Civilization.** *Staff.*

**118. Representations of Race and Religion in Spanish Literature.** *Staff.*

**125a,b. Introduction to Latin American Literature and Civilization.** *S. Velasco.*

**159. The Contemporary Latin American Novel.** *Staff.*

**161. Contentious Fictions: The Spanish Civil War and the Novel.** *Staff.*

**166. The Fictions of Realism.** *Staff.*

**178. The New Latin American Cinema: History, Politics, Gender, and Society.** *S. Velasco.*

**180. A Time of Crisis: Spanish Literature from 1898 to 1936.** *Staff.*

**181. Representations of Democracy in Latin American Literature and Cinema.** *S. Velasco.*

**182. Latin American Documentary Cinema.** *S. Velasco.*

**184. Literature of the Zapatista Rebellion: "To rule by obeying."** *S. Velasco.*

### Courses Available at Pitzer College:

**31. Community-Based Spanish Practicum I.** *E. Jorge, M. Machuca.*

**51. Spanish in the Community.** *E. Jorge.*

**100. Spanish in the Community: Children of Immigration.** *E. Jorge.*

**104. Oral History.** *E. Jorge.*

**150. In Quest of God in Latin America.** *M. Machuca.*

**152. Indios: Latin American Indigenous Peoples.** *M. Machuca.*

**155. Small Wonders: The Latin American Short Story.** *Staff.*

**156. Ella y El: Gender in Latin America.** *M. Machuca.*

**158. Banana Republics: Central America in the 20th Century and Beyond.** *M. Machuca.*

**174. Lost in Translation: An Introduction to Translation.** *M. Machuca.*

**183. Pre-Hispanic Oral Traditions of Mexico.** *M. Barcenas.*

**186. Latin American Cultural Diaspora.** *E. Jorge.*

**187. Expressions of Latin American Popular Cultures.** *E. Jorge.*

**188. Documenting Spanish Speaking Cultures in Our Community.** *E. Jorge.*

**189. Seminar on Contemporary Issues in the Spanish Speaking World.** *E. Jorge, M. Machuca.*

### Courses Available at Pomona College:

**101. Introduction to Literary Analysis.** *Staff.*

**102. The New Spain: Introduction to Spanish Cultural Studies.** *M. Coffey.*

**105. Spanish and Latin American Film.** *Staff.*

**106. Images of Latin America in Fiction and Film.** *N. Montenegro.*

**107. Identity Matters in Latin American Literature and Culture.** *G. Davila-Lopez.*

**120a,b. Survey of Spanish Literature.** *Staff.*

**125a,b. Survey of Spanish-American Literature.** *Staff.*

**126. In Short: Latin American Story Telling.** *N. Montenegro.*

**128. Poverty, Literature and Social Justice.** *J. Cartagena-Calderón.*

**129. Early Modern Women Writers.** *J. Cartagena-Calderón.*

**130. Theaters of the Body in Contemporary Latino American Literature and Culture.** *N. Montenegro.*

**135. Contemporary Spanish-American Fiction.** *N. Montenegro.*

**140. From the "Boom" to "Literatura Lite": Gender and Genre in Contemporary Latin**

**American Literature and Culture.** *S. Chavez-Silverman.*

**141. Woman as Sign and Subject in Contemporary Latino/a and Latin**

**American Literature.** *S. Chavez-Silverman.*

**142. Tropicalizations: Transcultural Representations of Latinidad.** *S. Chavez-Silverman.*

**145. Twentieth-Century Spanish American Theatre.** *G. Davila-Lopez.*

**146. El Deseo de la Palabra: Poetry or Death.** *S. Chavez-Silverman.*

**160. Nation and Novel in Early 20th-Century Spain.** *M. Coffey.*

**170. Literature and Life: Don Quixote.** *J. Cartagena-Calderón.*

**172. Transvestite Drama of the Early Modern Period.** *J. Cartagena-Calderón.*

**175. Romantics and Realists: 19th-Century Spanish Literature.** *M. Coffey.*

**182. Contemporary Spanish Poetry.** *P. Cahill.*

**185. The Avant Garde in Spain: The Civil War and Its Effect on Spanish Literature.**  
*M. Coffey.*

## HISTORY

*Professors Forster, Liss, Roberts, Sperling*

*Associate Professor Aisenberg*

*Assistant Professor Delmont*

A major in History emphasizes the study of the past as central to the understanding of human experience. A focus on the past illuminates the complex origins of contemporary values and institutions, as well as the debates and conflicts that ultimately secured them and continue in our own time; it reveals the multiple possibilities of organizing political, economic, cultural, social, and intellectual relations around the world; and it privileges the critical import of distance, both in time and space, for continuing to think differently about the possibilities of human endeavor. The offerings of the Scripps History Department are especially rich in U.S., European, and Latin American History, and they highlight the importance of race, gender, sexuality, and critical theory for an understanding of human experience in the past. The requirements for the major combine introductory courses and specialized seminars and insist upon the critical reflection of historical methodologies for the production of historical knowledge. These goals are pursued through the careful reading and analysis of primary and secondary texts in both discussion and writing.

In order to enable students to devise a satisfying course of study, the department encourages students to benefit from the comprehensive offerings of the History departments at the other Claremont colleges. It also allows students to devise innovative concentrations beyond the history of nation states and societies and to take courses in neighboring fields such as gender and women's studies, anthropology, queer studies, art history, literature, and politics to enrich their historical studies.

### Requirements for the Major

A major in History requires a minimum of 9 courses plus a senior thesis. Students are encouraged to count courses for multiple requirements within the major in order to have flexibility in their selection of courses.

#### Breadth of Study:

1. Two introductory courses
2. At least one course in the pre-modern period (before 1800), Modern Europe, and the U.S. and at least one course outside of the U.S. and Europe—Latin America or the Caribbean, Asia, Africa or Middle East. Introductory courses can be used to meet this distribution requirement.

#### Concentration:

3. At least three courses that comprise a thematic or topical concentration of the student's choosing and in consultation with the student's adviser. Examples of concentrations include Race and Empire; Gender and Sexualities; Social Movements; Migrations and Diasporas; Knowledge and Power; Scientific Practices; Resistance and Rebellion; Comparative Revolutions; Media and Popular Culture. Students are welcome to formulate their own concen-

trations.

### Core Courses:

4. History 180: Proseminar: What is History?
5. History 190 and History 191: Senior Seminar and Senior Thesis

### Electives:

6. Additional electives, if necessary, for a total of 9 courses.

Students may, with approval of their major adviser, have one or two courses from outside the discipline of History count toward electives within the major. Students should make it clear why the course(s) are essential to their major, for instance, to the area of concentration.

Research requirement: To help prepare for writing the senior thesis, majors are required to write at least one research paper in one of their upper-division, non-introductory history courses taken at Scripps. This paper may or may not relate to the senior thesis topic. The instructor of the course must indicate by initialing the senior major form that the student has fulfilled the requirement. The requirement must normally be completed by the end of the junior year, and students should plan accordingly if they plan to go abroad.

## Honors Program in History

A student may receive honors by attaining a GPA of 11 in the major, earning an A- or A on the thesis, and orally defending the thesis before a faculty honors committee. A student who intends to compete for honors in History should notify the department chair, who will assist in the formation of the faculty honors committee. The honors committee normally consists of the first and second senior thesis readers and a third reader for the oral defense.

**Dual and double majors:** Dual and double majors combining History with another field of study are a useful option for students with substantial interdisciplinary interests that cannot be pursued within one discipline alone. Recent examples include combining History with Africana Studies, American Studies, Chicano Studies, Classics, Gender and Women's Studies, Humanities, Politics, and Psychology. Such majors take advance planning and careful selection of courses. Consult your advisers as soon as possible.

## Requirements for the Minor

The History minor requires six courses. At least two of these courses must be drawn from the introductory courses: History 10A, 10B, 40A, 47, 48, 50A AF, 50B AF, 70A, 70B, 72, 140A,

## Course Descriptions

### Introductory Courses

**10A. The Making of Modern Europe: Gender, Power, Knowledge (1400-1700).** This course introduces students to the history of early modern Europe and methods of historical inquiry. We will discuss topics such as the development of patriarchal family structures in Renaissance Florence; the establishment of the Atlantic triangle and the colonization of Asia; the invention of race and the birth of early modern science; the Protestant reformation and the abolition of charity. Offered annually. *J. Sperling.*

**10B. Europe from the Seventeenth Century to the Present.** This course will examine the political, economic, social, cultural, and military transformations that made Europe a dominant force in the modern world. It will give particular attention to the development of the individual as a source of value and power, and how workers' movements, feminism, and anti-colonialism emerged as a critical response to the limitations and contradictions of European liberal individualism. Offered annually. *A. Aisenberg.*

**40A. Latin America before 1820: Long Views of Contemporary Struggles for Equality.** This course on early Latin America traces three broad themes: race relations, social history, and the pushes and pulls of international markets. It aims to understand the roots of the cultures and identities of contemporary Latin America. Offered annually. *C. Forster.*

**47. The Church of the Poor in Latin America and the Caribbean.** Since the advent of Liberation Theology, the Church in Latin America has become a deeply fractured institution. This course looks at the powerful currents that have swept Catholicism and nourished broad-based social movements during the 20th century. *C. Forster.*

**48. Women in Latin America: The Violence of Poverty.** This course focuses on the history of women in Latin America, and in particular, on issues of poverty and violence. The readings range from Mexico to Chile, with special emphasis on Brazil and Central America. Offered annually. *C. Forster.*

**50A AF. African Diaspora in the United States to 1877.** This course examines the diverse and complex experiences of people of African ancestry in the United States beginning with pre-European contact in West and Central Africa to the end of the Reconstruction era. Working from a Diasporic focus, parallels will be drawn between specific cultural expressions, forms of nationalism and other types of protest in the United States and in other parts of the Americas. Offered alternate years. *R. Roberts.*

**50B AF. African Diaspora in the United States since 1877.** Recognizing the diverse voices and experiences of people of African descent in the United States, this course introduces students to key issues engaging African Americans from Reconstruction to the late twentieth century. Points of discussion include national identity; distinct political, economic and social approaches; continuing class and gender differences; urbanization; the State; and international influences. Offered annually. *R. Roberts.*

**70A. United States History to 1865.** A survey of the major social, economic, intellectual, and political developments from the period of colonial settlement to the Civil War. Topics to be covered include the evolution of colonial society, the American Revolution and its impact, slavery and race, abolitionism, and other reform movements, the early industrial revolution, and westward migration. Offered alternate years. *R. Roberts.*

**70B. Introduction to Modern U.S. History.** How do we understand the past and why does it matter? Focusing on the period since the Civil War, this course introduces students to the interpretive work of history through analysis of primary documents and different historical arguments. Topics include the politics of Reconstruction, the growth of industrial society, reform and radicalism, imperialism and war, the Great Depression, race and ethnicity, civil rights, feminism, the student movement and the New Right. *J. Liss.*

**72. History of Women in the United States.** This course will explore the changing experiences of women in the 19th and 20th centuries with an emphasis on how racial, ethnic, and class differences affected women's lives and histories. Is it possible or even useful to talk about "women" as a group? Part of our task will be to explore the continuities of and variations in the lives of women in the face of rapid social and economic change. Topics we will consider include work and livelihood, sexuality, politics, and feminisms. *J. Liss.*

## Early Modern Europe

**110. Renaissance Venice: Politics, Society, and Visual Culture.** In this course, we will examine topics at the intersection of social history, art history, and political/institutional history, such as the art of republican self-fashioning; courtesan culture, patriarchal family structures, and the female nude; interior decorations and the concept of male domesticity; charity in the art of Tintoretto. Mix of primary and secondary literature, visual material. *J. Sperling*

**112. Nuns, Saints, and Mystics from Late Antiquity to Early Modern Europe.** This course investigates female religious movements, forms of embodied spirituality, convent cultures before and after the Council of Trent, models of female sanctity and the rise of "fake saints," instances of possession, the cult of the Virgin Mary, race relations and conversion efforts. Mix of primary sources and secondary literature. *J. Sperling*

**114. Women and Gender in the Wider Mediterranean (ca. 1300-1800).** This course examines recent literature on women's property rights and legal agency, family practices, and sexual cultures in different ethnic and religious communities of the Mediterranean. Topics may include: divorce culture in medieval Cairo; women's court cases in rural Anatolia; patrilineal kinship structures in Renaissance Florence; dowry exchange on the Aegean Islands; women's property rights in Muslim

Spain; male same-sex relations in the Ottoman Empire. Focus is on secondary literature. *J. Sperling*

**118. Queering the Renaissance.** We will discuss recent literature on topics such as cross-dressing and trans-gendering, the rarity of female and the ubiquity of male same-sex relations, Queen Elizabeth's celebration of erotic chastity, hermaphrodites and the order of nature, the rediscovery of the clitoris and the anatomy of Lesbian desire, among others, in the context of Renaissance notions of gender and sexuality. Mix of primary sources and secondary literature. *J. Sperling*

## Modern Europe

**123. Introduction to the Philosophy and History of Culture.** For description, see HMSC 123 (Humanities major). *A. Aisenberg.*

**124. Paris and the Birth of Modernity in the Nineteenth-Century.** Mid-19th-century Paris is widely regarded as the first “modern” city and the birthplace of the cultural innovations we now call “modernism.” This course will attempt to understand these innovations by situating them in the context of the political, social, economic, and architectural transformation of 19th-century Paris. Among the topics to be considered are: Impressionist painting, the scientific novel, consumerism, sexuality, and sociology. In analyzing these topics, the course will draw upon theories of modernism from Walter Benjamin to Michel Foucault. *A. Aisenberg.*

**127. Rousseau, Tocqueville, Foucault.** This course undertakes a detailed examination of the major works of three prominent modern French thinkers—Rousseau, Tocqueville, Foucault—as the starting point for a historical understanding of the origins and aims of critical thinking. The course will pay special attention to the particular historical contexts that shaped the ideas of each writer, and the ways in which their writings addressed specific social and political challenges. Through a careful consideration of the important engagement between thinking and the world, the course offers the possibility of a richer and more satisfying understanding of the initiative we now call “theory.” *A. Aisenberg*

**130. Schools of Cultural Criticism: Culture and Critique.** For description, see HMSC 130 (Humanities major). *Staff.*

**132. Three Cities, One Decade: Paris, Berlin, and London in the 1920s.** In the 1920s, Paris, Berlin, and London fostered innovations in art, fiction, and entertainment that would profoundly shape the cultural life of Europe and America in the 20th century. Shaken by World War I, economic inflation, and the rise of working-class and fascist movements, artists, writers, and performers produced new cultural forms that put into question the social, political, and economic values of 19th-century Europe. This course will focus on the prominent personalities and accomplishments that defined cultural life in the 1920s, including the writers Virginia Woolf and T.S. Eliot, the artists Marcel Duchamp and Salvador Dali, and the entertainers Josephine Baker and Marlene Dietrich. In doing so, it will consider how the urban, political, and social contexts provided by these three great cities shaped the cultural innovations of the 20th century. *A. Aisenberg.*

**134. France/Algeria.** This course explores the historical relationship between Algeria and France, from the initial attempts at conquest in the 1830's to independence and colonization during the second half of the twentieth century. It will examine the principles, interests, and values at stake in the French conquest and settlement of Algeria. It will also ask how an understanding of the French experience in Algeria necessitates a rethinking of values and practices such as free markets, universalism, citizenship, and the nation-state. *A. Aisenberg.*

**135. The Destruction of European Jewry and German Society, 1933–1945.** The premise of this course is that historical analysis offers useful categories and techniques for understanding the events leading up to and comprising what we now refer to as “the Holocaust.” Following from this premise, the course will begin with an investigation of the long-term social, economic, political, and intellectual/cultural influences that shed light on the rise of the Nazi Party and movement and why discrimination against Jews assumed such a prominent position in Nazi ideology and policy. The course will then move to a consideration of the process of the destruction of European Jewry, paying close attention to legal (The Nuremberg Laws), spatial (ghettoization), and technological/scientific (euthanasia and mass extermination) means. Other topics to be considered include collaboration, Jewish resistance, and other social, ethnic, and political groups targeted for persecution. The course will conclude with aspects of this period in German and Jewish history that pertain to late 20th-century experience, most importantly the question of how the problem of the destruction

of European Jewry shaped subsequent definitions of German and Jewish identity. *A. Aisenberg.*

**138. Disease, Identity, and Society.** In all societies, understanding of disease assumes a central role in constructing the relationship between the individual and society. This course will undertake an in-depth analysis of three different diseases at three specific historical moments and the social norms they produced: the plague (social ostracism in Medieval Europe), tuberculosis (the emergence of the bourgeois conception of “self” in 19th-century Europe) and AIDS (sexuality as a source of danger and an expression of liberation in contemporary America). The course will focus on a variety of texts, including Boccaccio’s *The Decameron*, Thomas Mann’s *The Magic Mountain*, and Paul Monette’s *Borrowed Time: An AIDS Memoir*. *A. Aisenberg.*

## Latin America

**140B. Contemporary Latin America and the Caribbean.** A survey that analyzes the historical forces which fostered nationalism, economic development, political turmoil, and social upheaval in modern Latin America. The course focuses on Mexico, Cuba, Argentina, Brazil, Nicaragua, and El Salvador. Offered annually. *C. Forster.*

**141. Working People in the Americas: Race, Labor, and Organizing.** This course addresses workers who were slave and free, rural and urban, female and male, to understand the ways in which working people organized themselves and shaped the thinking of their leaders. Designed from the perspective of Latin American history, it explores struggles for dignity at different points in time. *C. Forster.*

**143. Cuba and Nicaragua: Revolution in the Shadow of Empire.** This course explores two major revolutions in contemporary Latin America. In addition to looking at social change and the nature of new freedoms, it addresses cultural narratives and Liberation Theology. *C. Forster.*

**146. History of the Modern Maya: Indigenous Ethnicity and Resistance.** History of the Maya explores resistance and the political economy of race relations in a cultural region that embraces Chiapas, the Yucatan Peninsula, and Guatemala. Through oral tradition and history, the course looks at Maya identity from its ancient roots to present-day revolutionary movements in Chiapas and Guatemala. The readings focus on the words and actions of the Maya. *C. Forster.*

## United States

**153 AF. Slave Women in Antebellum America.** This course examines the role of power and race in the lives and experiences of slave women in antebellum United States mainly through primary and secondary readings. Topics include gender and labor distinctions, the slave family, significance of the internal slave trade, and regional differences among slave women’s experiences. The course ends with slave women’s responses during the Civil War. Offered alternate years. *R. Roberts.*

**154. The Old South and Modern Memory.** This course explores the complexity and diversity of the Old South and the way in which this period and region continue to fascinate Americans. An in-depth examination of relationships between slaveholders and slaves, slaveholders’ wives, and slave women and slave men is a critical part of the course. Readings include diaries, slave narratives, and monographs that reveal the character of Southern society. *R. Roberts.*

**158 JT. Civil War and Reconstruction.** This course looks at the causes and consequences of the American Civil War on social, cultural, economic, and political structures. Although not neglecting military history, it places emphasis on the decisions leading up to the conflict and on the devastation it left in its wake. *R. Roberts and S. McConnell.*

**166. Political and Cultural Criticism in the U.S.** This course focuses on political and cultural criticism in the U.S. since the turn of the (20th) century as means of activism and critique. We will read fiction, memoirs, social scientific, philosophical and political essays to understand the efforts to understand and transform society. Topics include the relationship between the individual and society, the possibility of community, the challenge of democracy, aesthetics and politics, the rise of science and the cult of expertise, violence and technocracy, alienation and the desire for engagement, exile and national identity. *J. Liss.*

**171 AF. African American Women in the United States.** This course explores the distinctive and diverse experiences of women of West African ancestry in the United States from the 17th century to the present. Topics, including labor, activism, feminism, family and community, are examined

within a theoretical framework. Narratives, autobiographies, letters, journals, speeches, essays, and other primary documents constitute most of the required reading. *R. Roberts.*

**173 AF. Black Intellectuals and the Politics of Race.** What does it mean to be a racialized “other” and how does one respond to such a label? This course explores the varied and complex ways black intellectuals in the United States addressed biological racism and the persistence of the idea of race from the mid-nineteenth into the twenty-first centuries through essays, novels, films, and books. *R. Roberts.*

**174. The American 1960s.** Other than the Civil War, no other period has so divided Americans as the 1960s. This course will examine the hopes, struggles, and legacies of the decade with an emphasis on social, political, cultural, and economic developments. Particular topics include liberalism, prosperity, the Vietnam War, civil rights movements, women’s liberation, the sexual revolution, the counter culture, and the conservative backlash. *J. Liss.*

**175. War, Empire, and Society in the U.S., 1898–Present.** This course will investigate the roots and impact of war on American society since the Spanish-American War, with emphasis on social, ideological, and cultural issues. Topics include the relationship between ideals and ideology, national security and civil liberties, reform and dissent, imperialism and national identity. *J. Liss.*

**176 AF. Civil Rights Movement in the Modern Era.** Mainly through primary readings, film, and guest lecturers, this course explores the origins, development, and impact of the modern African American struggle for civil rights in the United States. Particular emphasis is placed on grassroots organizing in the Deep South. *R. Roberts.*

**177. The U.S. in the 1920s: Fords, Flappers, and Fundamentalists.** Conjuring up images of the Jazz Age, the decade between the Great War and the Great Depression saw the birth of modernity. This course will explore this contradictory transformation: The Harlem Renaissance and the Lost Generation; mass-consumer culture and the New Woman, the revolt against Victorianism and fundamentalism, pluralism, and nativism. By the end of the semester, we will be able to answer the question, “How did the 1920s roar?” *J. Liss.*

*See also: AMST 125, 126, 130. See American Studies for course descriptions.*

### Core Courses: Required of all Majors

**180. Proseminar: What is History?** This course is designed to introduce students to the varieties of historical research, interpretation, and writing. Through a focus on recent and prominent works of history, drawn from different historical specialties and representing different methodological approaches, the course will address fundamental questions such as: Why do we study and write history? What defines history as a unique discipline of investigation and knowledge? What constitutes historical evidence, and what are the debates about the criteria for recognizing historical facts and evidence? What is the relationship between politics and historical writing (for example, race, colonialism, or gender)? Are pre-established ideas and values necessary for, commensurate with, or antithetical to the pursuit of historical research and writing? In order to guarantee the widest possible field for considering such questions, the course will be team taught, and the faculty will rotate regularly. Required of all history majors, and open to all students. Seminar format. *A. Aisenberg and J. Liss.*

**190. Senior Seminar in History.** A seminar for students writing a thesis with a substantial historical component. Required for history majors, the course is open to students from any field whose work on their senior theses would be enhanced by a study of the writing of history as well as by the ongoing discussion of practical problems in historical research and thesis writing. Offered fall. *J. Liss.*

**191. Senior Thesis.** Offered spring. *Staff.*

### Special Topics

**197. Topics in Historical Study.** Intensive and focused study of specific historical periods, nations, figures, problems, or themes. Repeatable for credit with different topics. *Staff.*

**199. Independent Study in History: Reading and Research.** Offered annually. *Staff.*

*See also: Africana Studies, Asian American Studies, Chicana/o-Latina/o Studies, Classical Studies*



for other History course offerings.

## HUMANITIES INSTITUTE

The Humanities Institute was founded in 1986 to promote interdisciplinary research and public discussion of important issues in culture and society. Each semester the Institute sponsors a series of events on a significant theme in the humanities. The programs of the Institute include conferences, lectures, readings, exhibitions, and film series and bring to Scripps College scholars, scientists, and artists who are of special interest to the community. Students can apply to participate in the work of the Institute. Fellows, who are appointed for one term, take a research seminar (Humanities 195J) in addition to attending all the events of the Institute and creating a final project.

**HUM 195J. Junior Fellowship in the Humanities Institute.** Junior Fellows in the Scripps College Humanities Institute will work closely with the director on a project related to the theme of the Institute in a given semester. The one-credit Junior Fellowship in the Humanities Institute does not satisfy any *general education* requirement, but may be used once toward requirements of a major with approval of the *faculty adviser in the major*. Registration requires application. For information on applying, see [www.scrippscollege.edu/campus/humanities-institute/index.php](http://www.scrippscollege.edu/campus/humanities-institute/index.php). May apply to repeat once for credit. Offered each semester. *C. Jaquez*.

## HUMANITIES MAJOR: INTERDISCIPLINARY STUDIES IN CULTURE

*Professors Rachlin, C. Walker*

*Associate Professors Aisenberg, Katz, Roselli*

*Lecturer Cuming*

The Humanities Major in Interdisciplinary Studies in Culture (HMSC) is designed to offer students a foundation in the Humanities, with particular reference to theories of culture and cultural practice. Its aim is to give students an interdisciplinary training across the breadth of the Humanities that will equip them to analyze and engage with the local, national and international aspects of our globalized world. The major is structured in such a way as to facilitate an introduction to theoretical and methodological approaches to the field; to encourage familiarity with topics in the study of culture in different disciplines; to provide more specialized knowledge which will relate to the student's interdisciplinary thesis topic. The choice of courses in this major is left to the individual student; in consultation with her adviser, she will opt for those courses which will enable her to pursue her own interests within the general rubric of the degree.

**The Major is designed to meet the following criteria:**

1. To furnish students with an understanding of the history of the concept of culture and of the ways in which that concept has developed in various disciplines and from different philosophical and theoretical points of view.
2. To allow the combination of gradual specialization and a sustained interdisciplinary approach. As students progress through the major they will be required to consider cultural phenomena from a variety of intellectual perspectives; this will entail detailed study of specific topics in different disciplines.
3. To facilitate the choice of an interdisciplinary topic for the senior thesis in the fourth year. The breadth of the previous years' work is intended to allow a considered decision on the topic of the thesis as well as a wide scope within which to work.

## Requirements for the major

Open only to Scripps students, except by permission of the chair.

**Courses in Theory and Method (three courses chosen from):**

- a. Humanities 123: Introduction to the History and Philosophy of Culture.

- b. Humanities 130: Schools of Cultural Criticism: Culture and Critique.
- c. Humanities 135: Language, Culture, and Society.
- d. Humanities 137: Writing Culture: Theories, Texts and Stories.
- e. One additional course in Theory and Method to be determined in consultation with the faculty adviser. Examples (*for illustration purposes only*):  
 Anthropology 2: Introduction to Sociocultural Anthropology (Pitzer/Scripps); Sociology 69: Sociology of Culture (Pitzer); English 100: Introduction to Literary Criticism (Scripps); Philosophy 154: Philosophy of the Social Sciences (Scripps).

### **Courses in Topics in the Study of Culture (four courses):**

- a. After consultation with their faculty advisers, students must take four courses, normally from different disciplines; at least three of these courses must be upper-level.

### **Specialized Courses (four courses):**

- a. Two additional upper-level courses relating to the thesis topic, normally from different disciplines, to be selected by the student after consultation with the faculty adviser.
- b. Senior Seminar
- c. Senior Thesis.

## **Honors Program in Humanities: Interdisciplinary Studies in Culture**

In addition to completing all the requirements of the major, a student who wishes to pursue the Honors Program in Humanities: Interdisciplinary Studies in Culture must receive a GPA of 11.0/A- in the major and a grade of A or A- on the senior thesis. She must apply in writing to the program adviser by the end of the junior year, outlining the cluster of courses she will take, along with the Senior Seminar, to complete the major and indicating their relevance to the senior thesis project she intends to carry out. Honors will be awarded following a successful thesis defense before members of the HMSC faculty and/or the readers of the candidate's senior thesis.

## **Requirements for the Minor**

The humanities minor requires a minimum of seven courses. Students must complete the three-course Theory and Method requirement, two courses in Topics in the Study of Culture, and two Specialized Courses (see above).

## **Courses for Majors**

**123. Introduction to the Philosophy and History of Culture.** This course will focus on some of the major work in post-Enlightenment (19th and 20th centuries) thinking about culture: Kant's *Third Critique*, Schiller's *Aesthetic Education*, Arnold's *Culture and Anarchy*. As well, it will examine later works on the historical development of the relationship between culture and society paying attention to the ways in which culture has shaped the social categories and experience of class, race, nation, and gender. *Staff*.

**130. Schools of Cultural Criticism: Culture and Critique.** This team-taught course will examine the categories by which philosophers, social scientists, historians, and literary critics have understood culture. Topics may include historicism (the role of history in defining individual experience), the development of mass culture and new media, and post-colonialism. May be completed twice for credit with different topics. *Staff*.

**135. Language, Culture and Society.** This course will consider the roles of language in culture and society by considering its functions in the construction of the self, mind, sexuality, gender, class, "race," colonialism and postcolonialism. We will look at both literary and theoretical texts in order to explore the issues. *T. Crowley*.

**137. Writing Culture: Theories, Texts and Stories.** This course examines the idea of culture and the diverse ways it has been debated and narrated by literary critics, philosophers, anthropologists and historians. The course considers topics of mass culture, language, class gender and sexuality, post-colonialism, and urban space through theoretical readings as well as literature from Jane Eyre to Trainspotting. *E. Cuming*.

**142 Interiors: Selfhood and Domestic Space in British Culture.** This course explores the idea of the interior – the domestic spaces within which individuals live and work – and its representation in literature, film, and social documents. The course focuses on British living spaces, from the nineteenth-century bourgeois interior to the modern urban high-rise. *E. Cumming.*

**145. Culture in Conflict: Ireland.** The island of Ireland has witnessed both enormous social change and war over the past thirty years. The aim of the course is to explore Irish cultures through a study of a number of the major plays, novels, poems, and short stories of this period and to stimulate an understanding of these materials in relation to the contexts in which they were produced. Ireland is the focus, but the questions raised are both general and transferable. *T. Crowley.*

**148. The Poetry and Science of Sleep.** This course looks at ways scientists, social scientists, and artists approach sleep, and at ways sleep is positioned in various cultures and societies. It draws on multiple perspectives: neuroscience, psychology, sociology, anthropology, history, immunology, psychoneuroimmunology, endocrinology. Instructor permission required. *G. Greene.*

**167. Metropolis: Imagining the City.** For description, see German Studies 167. *M. Katz.*

**172. Contemporary Issues and Debates in the Humanities.** This course will consider issues and debates in the contemporary Humanities. Topics may include: rights/human rights; recognition and redistribution; feminisms; ‘race’ and racisms; civilizations; multiculturalism and tolerance; truth and reason; ethics and morality; faith and knowledge; religion in the world; environmentalism and ecology. *T. Crowley.*

**190. Senior Seminar.** The course will consider issues in the field of Interdisciplinary Studies in Culture as they are presented in classic and contemporary scholarship in the humanities and the interpretative social sciences. The aim will be to prepare students to write the thesis in the Humanities major. *A. Aisenberg.*

**191. Senior Thesis.** *Staff.*

**199. Independent Study in the Humanities major.** *Staff.*

## INTERDISCIPLINARY COURSES

**ID 100. Off-Campus Study Program.** Students participating in Off-Campus Study programs are registered into this administrative course pending receipt of the official program transcript. Registration is equivalent to four courses to verify full-time enrollment for the semester. *Staff.*

**ID 191D. Senior Thesis for Dual Majors.** Offered annually. *Staff.*

**ID 191S. Senior Thesis for Self-Designed Majors.** Offered annually. *Staff.*

**ID 199. Independent Study.** This course number may be used to enroll a student approved to complete an independent study of an interdisciplinary nature that does not fit into one of the established majors or programs and is overseen by two or more faculty from different academic departments. Offered only when approved by petition. *Staff.*

## INTERNATIONAL RELATIONS

Please refer to the Politics and International Relations section of this catalog.

## ITALIAN

*Professor Adler*

*Assistant Professor Ovan*

*Lecturers Magistro, Merhmand*

One of the most important features of a liberal education is familiarity with the language of a cul-

ture other than one's own. Such familiarity not only clarifies a student's sense of her own cultural identity, but also enhances her articulateness and enlarges her view of the scope of thought and language. A major in a foreign language prepares students to enter graduate school in literary studies or in interpretation and translation, or provides basic liberal arts training for professional study in law, business, foreign service, or medicine.

Students are strongly encouraged to fulfill the language requirement in an uninterrupted sequence. In all cases, however, the language requirement must be completed by the end of the first semester of the senior year.

## Requirements for the Major in Italian

Prerequisites for the major are: Italian 1, 2, and 33. Requirements for the major are: Italian 44 plus seven upper-division courses (numbered above 100) in Italian. A minimum of two upper-division courses must be taken at Scripps. A senior thesis, written in Italian, is also required.

## Requirements for the Major in Italian Studies

Prerequisites for the major are Italian 1, 2, and 33. Requirements for the major are: Italian 44 plus seven courses related to Italy. Of these seven courses, a minimum of two must be upper-division courses (numbered above 100) in Italian. At least one of the upper-division courses must be taken at Scripps. A senior thesis, written in Italian, is also required.

## Requirements for the Minor in Italian and the Minor in Italian Studies

Prerequisites for these minors are: Italian 1, 2, and 33. Requirements for the Italian minor are: Italian 44 plus five additional upper-division courses (numbered above 100) in Italian. A minimum of two upper-division courses must be taken at Scripps. Requirements for the Italian studies minor are: 44 plus five courses related to Italy. Of these, a minimum of two must be upper-division courses in Italian. At least one of these upper-division courses must be taken at Scripps.

With the Italian studies major or minor, students are urged to take as many upper-division courses as possible. Students normally will find it necessary to fulfill some of these requirements at other accepted institutions or programs abroad. Students are required to consult with department faculty before studying abroad in order to better understand how course equivalencies will be determined.

## Course Descriptions

The lower-division program in Italian is part of The Claremont Colleges' Modern Language Program. *Note: Courses marked with an asterisk may not be counted in the major.*

**\*1. Introductory Italian.** Instruction in Italian grammar supplemented by extensive readings and conversations concerning Italian life and culture. Emphasis on mastery of oral communication as well as use of the written language. Offered annually. *Staff.*

**\*2. Continued Introductory Italian.** Review of grammar, syntax, and vocabulary as covered in the preceding course. Intensive work on uses of the subjunctive. Continuation of emphasis on oral communication. Introduction to poetry and short stories. Prerequisite: Italian 1 or equivalent. Offered annually. *Staff.*

**\*33. Intermediate Italian.** Conversation, composition, and readings based on literary sources. Concentration on syntax, style, and idiomatic phrases. Prerequisite: Italian 2 or equivalent. Offered annually. *Staff.*

**44. Advanced Italian: Readings in Literature and Civilization.** Literary analysis and cultural perspectives, using as focal points a well-known prose work and the writings of an outstanding modern poet. Prerequisite: Italian 33 or equivalent. This course may be counted toward a self-designed major or minor in Italian. Offered annually. *Staff.*

**123. Renaissance Italian Literature.** Selections from the writings of Dante, Petrarch, Boccaccio, Machiavelli, and Ariosto. Analysis of these works as milestones in the evolution of Renaissance

literature. Emphasis will be placed on the stylistic and intellectual contributions of these authors. The course is also designed to make the student aware of the interrelationships between literature and other aspects of life in Renaissance Italy, such as politics, religion, social trends, and culture in a general sense. Prerequisite: Italian 44 or equivalent. *S. Adler*.

**131. Early Twentieth-Century Italian Literature.** Italian literary production from the early 20th century in the context of contemporary historical conditions and events. Various literary genres will be covered in the course materials. Authors to be examined include Matilde Serao, Sibilla Aleramo, Aldo Palazzeschi, Luigi Pirandello, Eugenio Montale, and Grazia Deledda. Prerequisite: Italian 44 or equivalent. *Staff*.

**132. Modern Italian Literature.** Literary perspectives of 20th-century Italy with a particular focus on World War II and its aftermath. Authors to be read include Elio Vittorini, Cesare Pavese, Italo Calvino, Natalia Ginzburg, Primo Levi, Carlo Levi, Ignazio Silone, Eugenio Montale, Giuseppe Ungaretti, and Umberto Saba. Prerequisite: Italian 44 or equivalent. *S. Adler*.

**133. Contemporary Italian Literature.** In this course we will explore recent trends in Italian literature. Authors vary, but may include: Erri de Luca, Carmine Abate, Alessandro Baricco, Andrea de Carlo, and Dacia Maraini. Repeatable three times for credit with different authors. Prerequisite: Italian 44 or equivalent. *S. Adler; S. Ovan*.

**134. Twentieth-Century Italian Women's Literature.** Works by some of the most well known authors of the 20th century. What do these authors have to say about issues of social justice, and especially gender? How were these works received by various audiences? Who decides what books qualify as "great art," and how? Authors to be read include: Sibilla Aleramo, Grazia Deledda, Natalia Ginzburg, Elsa Morante, and Dacia Maraini. Prerequisite: Italian 44 or equivalent. *Staff*.

**135. The Legacy of the Past: Appreciating History in Contemporary Italian Fiction.** A current trend in Italian literature is the memoir or the family saga. In this course, students will read contemporary novels in which narrators recall their own past and revisit their parents' and ancestors' experiences. They will not only have the opportunity to learn about Italian history, but because the texts convey a contemporary point of view, they will also explore the past in ways that have been revised and re-appraised. The authors to be read include: Abate, De Carlo, Ginzburg, Loy, Maraini, and Tabucchi. Prerequisite: Italian 44 or equivalent. *S. Adler*

**136. Italians as Guests and Hosts: Intercultural Encounters in Current Italian Fiction.** This course examines the phenomenon of exchange between Italians and other cultures. Through their readings, students will gain an understanding of the experiences of Italian immigrants, who undergo the process of establishing themselves on foreign soil, as well as those of immigrants from abroad, who seek opportunities as "new Italians." The course will take into account the changes in attitudes experienced by these guests as well as by their hosts. Authors to be read include: Erri de Luca, Laura Pariani, Carmine Abate, and Pap Khouma. Prerequisite: Italian 44 or equivalent. *S. Adler*

**137. Italy as a Murder Mystery.** In this course, we will explore in detail all the characteristics of the "giallo" genre and subgenres related to it (such as horror stories and legal narratives), its widespread reception and its inherent multiple textuality, which includes novels, film and comic books. Such texts will open the way to the cultural analysis of the representation of *real* "gialli", or violent episodes in Italian history that have been on the spotlight for different reasons and in different ways of investigation and have contributed to the formation of Italian modernity. *S. Ovan*.

**143. Contemporary Italian Music and Literature.** This course will explore the development of twentieth century Italian music and literature, and the ways these two art forms have interacted with one another. Students will analyze poetry and music in the context of the styles, schools, techniques, and artistic objectives that characterize and inform them. Offered Fall 2010. *R. Andreoni*.

**189. Italian Across the Curriculum.** Italian Across the Curriculum integrates an Italian language component in non-foreign-language disciplines in the humanities and social sciences at The Claremont Colleges. These may include courses in economics, history, politics and international relations, music, philosophy, and religion. Prerequisite: Italian 44 or equivalent, or permission of the Italian instructor. One-half course credit. May be repeated for credit. *Staff*.

**191. Senior Thesis.** Offered annually. *Staff*.

**197. Special Topics in Italian.** Specific course information available in pre-registration materials.

Prerequisite: Italian 44 or equivalent. *Staff.*

**199. Independent Study in Italian Literature: Reading and Research.** Offered annually. *Staff.*

## JEWISH STUDIES

*Professor Marcus-Newhall*

*Associate Professors Aisenberg, Jacobs, Katz, Neiman Auerbach*

Jewish Studies is an intercollegiate, interdisciplinary program which offers the student the opportunity to explore the rich culture and the historical experience of the Jewish people, their unique traditions, their interactions with other cultures, and their impact on world civilization. The program draws on the academic expertise of faculty in such disciplines as literature, history, religious studies, philosophy, psychology, and politics. It provides significant preparation for students considering careers in education, social work, public policy, law, business, the rabbinate, Jewish education, and scholarly research.

A Scripps student may petition the Committee on Academic Review for a self-designed interdisciplinary major or minor in Jewish Studies. Courses should be chosen carefully in consultation with the student's academic adviser and with consideration for the existing resources within The Claremont Colleges.

### Requirements for the Major

A self-designed interdisciplinary Jewish Studies major consists of eight courses plus a senior thesis. To complete the major, each student must take a minimum of six core courses chosen from the Intercollegiate Jewish Studies Program: two required courses (Religious Studies 21, Jewish Civilization, or Religion 310, Introduction to the History of Judaism and Jewish Thought; and Religious Studies 190, Senior Seminar); and six electives which should be carefully chosen in consultation with her adviser. Students who choose to major in Jewish Studies are strongly encouraged to spend at minimum a full semester in a study abroad program in Israel or another Jewish Studies focused program.

### Requirements for the Minor

A self-designed interdisciplinary Jewish Studies minor consists of six courses. To complete the minor, each student must take six courses chosen from the Intercollegiate Jewish Studies Program, one of which must be Religious Studies 21, Jewish Civilization, or Religion 310, Introduction to the History of Judaism and Jewish Thought. The remaining courses should be carefully chosen in consultation with the student's adviser.

### Core Courses

**Classics 52a,b,c. Classical Hebrew.** (Pomona) *E. Runions.*

**Government 151. The United States, Israel, and the Arabs.** (CMC) *E. Haley.*

**HIST 109 PO. Convivencia: Christians, Muslims, and Jews in Medieval Spain.** *K. Wolf*

**History 131s. The Jewish Experience in America.** (HMC) *H. Barron.*

**History 179. Researching the Holocaust.** (CMC) *J. Petropoulos.*

**Modern Lang. and Lit. 182. Contemporary Israeli Fiction** (in translation). (Pomona) *J. Abecassis.*

**Religious Studies 20. The Biblical Heritage.** (Pomona) *E. Runions.*

**Religious Studies 21. Introduction to Judaism.** (CMC) *G. Gilbert.*

**Religious Studies 22. Introduction to Western Religious Traditions.** (CMC) *Staff.*

**Religious Studies 61. New Testament and Christian Origins.** (Scripps) *Jacobs.*

**Religious Studies 129. Formative Judaism.** (CMC) *G. Gilbert.*

**Religious Studies 131. Synagogue and Church.** (CMC) *G. Gilbert.*

**Religious Studies 132. Messiahs and the Millennium.** (CMC) *G. Gilbert.*

**Religious Studies 133. Modern Judaism.** (Pomona) *O. Eisenstadt.*

**Religious Studies 135. Jerusalem, the Holy City.** (CMC) *G. Gilbert.*

**Religious Studies 137. Jewish-Christian Relations.** (CMC) *G. Gilbert.*

- Religious Studies 138. American Religious History.** (CMC) *G. Espinosa.*
- Religious Studies 139. Contemporary Continental Jewish Philosophy.** (Pomona) *O. Eisenstadt.*
- Religious Studies 140. Religious Ethics.** (Pomona) *O. Eisenstadt*
- Religious Studies 146. The Holocaust.** (CMC) *Staff.*
- Religious Studies 154. Life, Love, and Suffering in Biblical Wisdom.** (Pomona) *E. Runions*
- Religious Studies 157. Philosophical Responses to the Holocaust.** (Pomona) *O. Eisenstadt.*
- Religious Studies 158. Introduction to Jewish Mysticism.** (Pomona) *O. Eisenstadt.*
- Religious Studies 162. Modern Jewish Thought.** (Pomona) *O. Eisenstadt.*
- Religious Studies 163. Women and Gender in Jewish Tradition.** (CMC) *G. Gilbert.*
- Religious Studies 171. Women and Religion in Greco-Roman Antiquity.** (Scripps) *Jacobs.*
- RLST 172. Celluloid Bible: Biblical Traces in Hollywood.** *E. Runions.*
- Religious Studies 178. The Modern Jewish Experience.** (Pomona) *O. Eisenstadt.*
- Religious Studies 184: Queer Theory and the Bible.** (Pomona) *E. Runions.*
- Religious Studies 190. Senior Seminar.** (Pomona) *Staff.*
- Religion 310. Introduction to the History of Judaism and Jewish Thought.** (CGU) *M. Sweeney.*
- Religion 321. Biblical Theology.** (CGU) *M. Sweeney.*
- Religion 429. Peoples of the Hebrew Bible.** (CGU) *T. Schneider.*
- Religion 448. Archaeology of the Bible.** (CGU) *T. Schneider.*
- Religion 453. Sarah and Hagar.** (CGU) *T. Schneider.*

## LATIN AMERICAN AND CARIBBEAN STUDIES

*Professor Forster, Pérez de Mendiola*

This is an interdisciplinary major that draws on the exceptional offerings of the five colleges. Students interested in the major should first contact the program coordinator, Professor Cindy Forster, for assistance in choosing an academic adviser who will aid the student in carefully selecting a course of study. Study abroad is usually required for the major.

### Requirements for the Major

1. Prerequisite: Spanish 44, or the equivalent in Portuguese.

**The student will build her courses around a disciplinary focus while maintaining interdisciplinary breadth.**

2. Four courses from upper-division Latin American offerings in one of the following areas: literature, history, or politics.
3. Four elective courses outside the chosen focus, from such fields as anthropology, music, sociology, media studies, or the fields listed above.
4. Of the eight courses above, one must address the period before 1800 and at least two courses should be taught in Spanish, Portuguese, or another appropriate language..
5. History 40a or 140b at Scripps, or History 31 or 32 at Pomona, which can double as a history or literature course under item 2 or 3 above.
6. A Senior Seminar.
7. Senior Thesis.

### Requirements for the Minor

Six courses including Spanish 44 or the equivalent in Portuguese, selected in consultation with the academic adviser. Three of the courses should focus in one of the following disciplinary tracks: literature, history, politics and international relations, or anthropology and sociology.

### Honors Program in Latin American Studies

Students with a strong interest in Latin American and Caribbean Studies, are encouraged to apply for an Honors Program as early as the first semester of the junior year. Students may also be invited to apply for the program by a faculty member of the department. The final selection will be made at a meeting of the faculty members actively teaching in the program. The Honors Program includes an honors thesis based on a year's research followed by a successful thesis defense before faculty

in Latin American Studies. Students intending to graduate with honors need a minimum cumulative GPA of 9.0 and a GPA of 11.0. or above in Latin American Studies. There is a senior thesis grade requirement of A– (11.0).

### **Scripps Courses Offered (See department listings for course descriptions.)**

**ANTH 20. Anthropology of Latin America.** *A. Shenoda.*

**HIST 40A. Latin America before 1820: Long Views of Contemporary Struggles for Equality.** *C. Forster.*

**HIST 47. The Church of the Poor in Latin America and the Caribbean.** *C. Forster.*

**HIST 48. Women in Latin America: The Violence of Poverty.** *C. Forster.*

**HIST 140B. Contemporary Latin America and the Caribbean.** *C. Forster.*

**HIST 141. Working People in the Americas: Race, Labor, and Organizing.** *C. Forster.*

**HIST 143. Cuba and Nicaragua: Revolution in the Shadow of Empire.** *C. Forster.*

**HIST 146. History of the Modern Maya: Indigenous Ethnicity and Resistance.** *C. Forster.*

**SPAN 114. Gender and Identity Formation in Contemporary Mexican Literature.** *M. Pérez de Mendiola.*

**SPAN 156. From Macondo to McOndo: Revisiting the Latin American Short Story.** *M. Pérez de Mendiola.*

**SPAN 157. Nineteenth-Century Latin American Literature: Nation, Family, and Romance.** *M. Pérez de Mendiola.*

**SPAN 164. Sorrow and Happiness: Masterpieces of Hispanic Theater.** *C. Lopez.*

**SPAN 179. Fe, Esperanza, Amor y Muerte: Women Writers of the Hispanic World.** *C. Lopez, M. Pérez de Mendiola.*

**SPAN 184. The Image and the Word/La imagen y la palabra.** *M. Pérez de Mendiola.*

## LEGAL STUDIES

*Assistant Professors Golub, Groscup*

The intercollegiate, interdisciplinary Program in Legal Studies seeks to illuminate the discipline of law—that body of enacted or customary rules recognized by a community as binding—with ideas and methods from some of the other disciplines in the social sciences and humanities. It is also intended to help unify and increase the undergraduate student’s appreciation of these other disciplines by using them to study law as a central social phenomenon and repository of values.

By contrast, American law schools are specialized graduate institutions with their own traditions and systems of values and have a largely professional orientation, but for this very reason they can give at best only secondary attention to the goal of exploring the relationships of law with other aspects of intellectual and social endeavor. A premise of the Program in Legal Studies is that law, when approached from a liberal arts perspective, is too important—and too interesting—to be left entirely to professionals.

A major in this program, of course, may pursue further professional training in the law or graduate education in her minor field with an emphasis on its legal dimensions—such as the history of law or the philosophy of law. Others may enter careers in government or in advocacy organizations. Interested students should contact Professor Mark Golub for additional information.

## Requirements for the Major

### 1. Prerequisites (one course)

Politics 120, Introduction to American Politics (Scripps).

### 2. Core Program (six courses)

Six upper-division courses selected in consultation with the student’s adviser from law-related courses at any of the Claremont Colleges. These will normally be distributed to cover at least three of the disciplines represented within the program. See department listings in the Scripps, Claremont McKenna, Pitzer, and Pomona Colleges’ catalogs for descriptions. The following is a representative list:

**Asian American Studies 179B. Asian Americans and the Law.** (Pomona).



**Economics 155. Law and Economics.** (Pomona).  
**Government 090. Intro Constitutional Law.** (CMC).  
**Government 095. Legal Studies: Intro to Law.** (CMC).  
**Government 120. Environmental Law.** (CMC).  
**Government 176. American Constitutional History.** (CMC).  
**Government 179. Law and Social Change.** (CMC).  
**Government 180. Politics and Law in Fiction and Film.** (CMC).  
**Government 181. Crime and Public Policy.** (CMC).  
**History 126. American Constitution and Legal Development.** (CMC).  
**History 176 AF. Civil Rights Movement in the Modern Era.** (Scripps).  
**Philosophy 34. Philosophy of Law.** (Pomona).  
**Politics 033. American Constitutionalism.** (Pomona).  
**Politics 143. Civil Liberties and Fundamental Rights.** (Scripps).  
**Politics 144. Legal Storytelling and the Rule of Law.** (Scripps).  
**Politics 189E. Environmental Law.** (Pomona).  
**Psychology 159 Childhood, Law and Society.** (Pitzer).  
**Psychology 162. Psychology and Law.** (Scripps)  
**Psychology 163. Social Psychology and the Legal System.** (Scripps)  
**Sociology 116. Women and Law.** (Pitzer).

### 3. Senior Seminar and Thesis (two courses)

- a. A Senior Seminar to be selected with and approved by the major adviser; and
- b. Legal Studies 191. Senior Thesis.

## Dual and Double Majors

Dual and double programs combining legal studies with a wide range of other majors are possible, but require early planning and careful selection of courses. Requirements pertaining to dual and double majors are stated elsewhere in this catalog.

## Requirements for the Minor

A minor in legal studies requires that the student complete Politics 120 plus five upper-division courses from the Legal Studies Core Program.

Each student's individual major or minor program of courses must be approved by the Scripps member of the supervisory committee on legal studies. The committee is composed of selected faculty in government, history, and economics at The Claremont Colleges.

### Course Descriptions

**History 176 AF. Civil Rights Movement in the Modern Era.** For description, see History. *R. Roberts.*

**Politics 143. Civil Liberties and Fundamental Rights.** For description, see Politics. *T. Kim.*

**Politics 144. Legal Storytelling and the Rule of Law.** For description, see Politics. *M. Golub.*

**Psychology 162. Psychology and Law.** For description, see Psychology. *J. Groscup.*

**Psychology 163. Social Psychology and the Legal System.** For description, see Psychology. *J. Groscup.*

## LINGUISTICS

Linguistics is the scientific study of language in all its variety. Language is both extremely systematic and immensely varied. Phonology is the study of how sounds are organized into unique systems for different languages. The structure of words is examined in morphology. The organization of words into larger units is called syntax. Meaning is studied in the subfields of semantics and pragmatics. In addition, cognitive science studies the nature of intelligent behavior: language, meaning, knowledge, thinking, perceiving, remembering and other mental phenomena. Students majoring in linguistics may choose careers in linguistics, education, law, and government.

Students who wish to major in linguistics may do so by fulfilling the requirements of the major

defined by Pitzer College, plus a senior thesis. Pitzer coordinates its program with the department of Linguistics and Cognitive Science at Pomona College, which offers a cognitive science track in addition to the linguistics track. Arrangements for pursuing a linguistics major or the cognitive science track must be made with an off-campus major adviser and facilitated by a Scripps adviser in a foreign language, psychology, or neuroscience.

## MATHEMATICS

*Associate Professors Chaderjian, Ou, Towse*

Mathematics is a universal part of human culture. It is also the quantitative language of the social, biological, and physical sciences. For these reasons, mathematics is a valuable and essential component of a liberal arts education. All Scripps students are encouraged to enroll in math courses whether or not they are considering a major in mathematics. Students planning to enroll in math courses must take the placement exam given during fall orientation at Scripps.

A major or minor in mathematics can lead to a career in a variety of areas, including business, industry, government, insurance (as an actuary), or teaching. Students who want to enroll in mathematics courses other than those offered at Scripps should consult the mathematics faculty. A catalog, *Mathematics Courses at Claremont*, lists all mathematics courses offered in The Claremont Colleges and is available in the Registrar's Office and from the mathematics faculty.

### Requirements for the Major

#### 1. Prerequisites

- Mathematics 30. Calculus I.
- Mathematics 31. Calculus II.
- Mathematics 32. Calculus III.

#### 2. Core Requirements

- Linear Algebra.
- Differential Equations.
- Principles of Real Analysis I or Abstract Algebra I.

#### 3. Electives

The mathematics major requires five additional upper-division courses in mathematics, numbered above 100, to be planned in consultation with the mathematics faculty.

#### 4. Senior Thesis

- Mathematics 191. Senior Thesis.

### Honors in Mathematics

The Mathematics Department awards honors in the major to exceptional students who meet the following requirements:

1. Completion of Abstract Algebra I and Principles of Real Analysis I
2. Completion of at least one two-semester sequence of upper division math courses to be approved by the department
3. A minimum grade point average of 10.5 in math courses at the level of Linear Algebra and above
4. A minimum grade of A- on the senior thesis and a successful oral defense of the thesis before the math faculty

### Requirements for the Minor

A minor in mathematics consists of the prerequisites listed above, Linear Algebra, and five additional upper-division courses in mathematics, numbered above 100.

### Course Descriptions

**23. Transcendental Functions.** This course is intended as a preparation for the calculus sequence.

We will study general notions associated with functions such as domain and range, rate of change, concavity, composition, and invertibility. We will concentrate on the standard transcendental functions: exponential, logarithmic, trigonometric, and inverse trigonometric. Applications will be introduced throughout the course. Prerequisite: Math 20 or placement examination. Offered annually. *Staff*.

**30. Calculus I.** Mathematics 30 is the first course of a standard three course sequence in calculus. The topics covered include differentiation, integration, mean value theorem, transcendental functions, and trigonometric functions. Prerequisite: Mathematics 23 or placement examination. Offered annually. *Staff*.

**31. Calculus II.** This is the second course of a standard three-course sequence in calculus. Topics covered include techniques and applications of integration, infinite series, power series and an introduction to differential equations. Prerequisite: Mathematics 30 or placement examination. Offered annually. *Staff*.

**32. Calculus III.** This is the third course of a standard three-course sequence in calculus. The course covers calculus of multivariable and vector-valued functions. Topics include partial derivatives, the gradient, Lagrange multipliers, multiple integrals, change of variables, parameterized curves and surfaces, vector fields, line integrals, flux integrals, Green's Theorem, the Divergence Theorem, and Stokes' Theorem. Prerequisite: Math 31 or placement examination. Offered annually. *Staff*.

**35. Subcalculus: Beneath the Calculus.** A weekly, one-hour, first-year seminar that will review and explore in depth the ideas and formulae traditionally covered in the calculus with an emphasis on why one should believe those concepts. Answers will be attempted for any questions participants have about their mathematical knowledge. Instructor's permission required: intended for but not restricted to AISS students. Prerequisite: placement into Math 32. *W. Ou*.

**60. Linear Algebra.** This course emphasizes vector spaces and linear transformations. Topics include linear independence, bases, nullity and rank of a linear transformation, The Dimension Theorem, the representation of linear transformations as matrices, eigenvalues and eigenvectors, and determinants. Additional topics may include inner product spaces and Gram-Schmidt orthogonalization. Prerequisite: Math 32. Offered fall semesters. *Staff*.

**100. Introduction to Advanced Mathematics.** This workshop course will introduce students to the two basic processes of theoretical mathematics: the development of an intuitive grasp of abstract constructs and the presentation and defense of those intuitions via mathematically rigorous arguments. Students will regularly present proofs in both written and oral form. Prerequisite: Math 32. *Staff*

**101. Introduction to Analysis.** This is a workshop course on how to write proofs in the context of analysis, with a focus on the construction and presentation of rigorous proofs. Students will learn how to use the language of analysis to prove results about sequences, limits, and continuity. Students will regularly present proofs in both written and oral form. Prerequisite: Math 32. *W. Ou*.

**102. Differential Equations.** A rigorous introduction to the classical theory of ordinary differential equations. Topics will include the existence and uniqueness theorem (unrigorously) and various methods for solving specific classes of problems (integrating factors, Picard's method of iteration, variation of parameters, reduction of order, power series, Frobenius's method, etc.). Prerequisite: Math 32. Co-requisite: Math 60. Offered spring semesters. *Staff*

**103. Combinatorics.** An introduction to the techniques and ideas of Combinatorics including counting methods, generating functions, design theory, Ramsey theory, graphs, and networks. Prerequisite: Math 60. *A. Chaderjian*.

**131. Principles of Real Analysis I.** This course is the first half of a rigorous discussion of the main concepts (convergence, continuity, differentiation, and integration) of analysis. It begins with basic topology (openness, compactness, completeness, etc.) in metric spaces and a precise treatment of numerical sequences and series and closes with uniform convergence and the great theorems of Ascoli-Arzelà and Stone-Weierstrass. Prerequisites: 32, 60. Recommended: 101. *W. Ou*

**133. Measure Theory.** The Riemann integral taught so blithely in calculus was actually superseded more than a century ago. We will introduce the theory of the Lebesgue integral, beginning with

basic set theory and topology, covering Lebesgue measure and measurable functions, and finishing with the classical inequalities and Banach spaces used in an analyst's daily life. Prerequisites: Math 60. Strongly recommended: a proof-based course (101, 131, etc.). *W. Ou.*

**135. Complex Analysis.** The beautiful and elegant theorems which are encountered in complex analysis form a cornerstone of mathematics. In this course we will apply familiar concepts such as line integrals and differentiability to complex-valued functions. We will investigate the Cauchy-Riemann equations, and study holomorphic and meromorphic functions via Taylor and Laurent series. Cauchy's theorem and integral formula along with the calculus of residues will be featured. We will also introduce conformal mappings and harmonic functions. Prerequisite: Math 60. Math 101 or 131 are recommended. *W. Ou, C. Towse.*

**171. Abstract Algebra I.** We study some basic structures that appear throughout mathematics including groups, rings, and fields. Topics in group theory will include isomorphism theorems, orbits and stabilizers, and coset partitions. Topics in ring theory will include ideals, quotient rings, and prime and maximal ideals. Ring and field extensions will also be introduced. Prerequisite: Math 60. *A. Chaderjian.*

**175. Number Theory.** Number Theory is often considered one of the most beautiful and elegant topics in mathematics. We will study properties concerning the integers, such as divisibility, congruences, and prime numbers. More advanced topics include encryption, quadratic reciprocity, and diophantine approximation. Finally, we will introduce elliptic curves and see how these curves relate to the proof of Fermat's last theorem. Prerequisite: Math 60. *C. Towse.*

**191. Senior Thesis.** Offered annually. *Staff.*

**199. Independent Study in Mathematics: Reading and Research.** Offered annually. *Staff.*

## MEDIA STUDIES

*Intercollegiate Coordinating Committee: Hall (Pomona), Juhasz (Pitzer), Tran (Scripps), Mayeri (HMC), Morrison (CMC)*

*Professors Juhasz (Pitzer), Macko (Scripps), Morrison (CMC), Pinkel (Pomona)*

*Associate Professors Fitzpatrick (Pomona), Friedlander (Pomona), Lerner (Pitzer), Ma (Pitzer), Mayeri (HMC), Peavoy (Scripps), Tran (Scripps)*

*Assistant Professors Allen (Pomona), Hall (Pomona)*

*Visiting Professors Lamb (Pitzer)*

Media Studies is an intercollegiate major offered jointly by Claremont McKenna, Harvey Mudd, Pitzer, Pomona and Scripps Colleges (Intercollegiate Media Studies [IMS]). Media Studies is an interdisciplinary field that explores the histories, technologies, and social and cultural contexts of a range of contemporary media forms, including mechanical and electronic media such as film, video, television, print, and the Internet as well as other contemporary forms of culture. Media Studies at The Claremont Colleges presents students with an integrated approach to media production and the critical study of the media. Media Studies seeks to understand the present state of media practices through an examination of their historical and technological development, an analysis of their genres, and a rigorous investigation of the theoretical approaches that have been brought both to the creative practices of media producers and the critical practices used by contemporary scholars.

Production is a key element of the Media Studies major, but the mode of production studied at The Claremont Colleges is not oriented toward traditional narrative film or television, or toward commercial models of new media; rather, this major stresses "independent" narrative forms, documentary, video and digital art, and community-based and activist media. Media Studies also understands critical scholarship as a form of media practice, seeking to confront not only the ways that the media construct the contemporary cultural environment, but also the ways in which we as producers and consumers are all constituted by the same cultural formations that we seek to challenge. Above all, the major seeks to explore the media from a perspective that eliminates the traditional boundaries between disciplines and between media theory and media production, thus illuminating new ways of seeing, thinking, and communicating in the world.

Faculty affiliated with the IMS Program include: Matthew Delmont, Ken Gonzales-Day, John Pea-

voy, Nathalie Rachlin (Scripps); Mark Allen, Maria Donapetry, Leo Flynn, Phyllis Jackson, Sheila Pinkel, Frances Pohl, Arden Reed, Larissa Rudova, Monique Saigal, John Seery, Konstantine Klioutchkine, Lynn Thomas, Valorie Thomas (Pomona); William Alves, Isabel Balseiro, Marianne de Laet, Elizabeth Sweedyk (Harvey Mudd); Dipa Basu, Laura Harris, Ntongela Masilela (Pitzer); Minju Kim, Salvador Velazco (Claremont McKenna).

## Requirements for the Major

The Media Studies major requires the completion of 11 courses, with a concentration in Film/Video, Digital/Electronic Media, or Critical Studies.

All Media Studies majors will complete the following courses. Courses listed as fulfilling each requirement are subject to change, and other courses may be counted toward those requirements with the approval of the IMS curriculum committee.

### 1. One introductory critical/theoretical course:

MS 49, Introduction to Media Studies  
MS 50 PO, MS 50 PZ, MS 50 HM, or LIT 130 CM, Language of Film  
MS 51 PO, Introduction to New Media

### 2. One introductory production course:

ART 20 PO, Photography I  
ART 24 PO, Digital Art I  
ART 141 SC, Introduction to Digital Imaging  
ART 143 SC, Digital Color Photography  
ART 145 SC, Beginning Photography  
ART 148 SC, Introduction to Video  
MS 82 PZ, Introduction to Film and Video  
MS 182 HM, Introduction to Video Production

### 3. One course in media history:

LIT 131 CM, Film History I (1925-1965)  
LIT 132 CM, Film History II (1965-Present)  
LIT 134 CM, Special Studies in Film  
LIT 136 CM, American Film Genres  
MS 45 PZ, Documentary Media  
MS 47 PZ, Independent Film Cultures  
MS 79 PZ, Silent Film  
MS 86 PZ, History of Ethnographic Film  
MS 89 PZ, Mexican Film History  
MS 91 PZ, History of American Broadcasting  
MS 100 PZ, Asian Americans in Media: A Historical Survey

### 4. One course in media theory:

ART 181 SC, Theory Seminar in Studio Art and Media Studies  
ART 181G SC, Topics in Art Theory  
ART 183 SC, Feminist Concepts and Practices in Media Studies and Studio Art  
LIT 139 CM, Film Theory  
MS 46 PZ, Feminist Documentary Production and Theory  
MS 72 PZ, Women and Film  
MS 74 PZ, Sound Theory, Sound Practice  
MS 76 PZ, Gender and Genre  
MS 147 PO, Topics in Media Theory I  
MS 149 PO, Topics in Media Theory II

### 5. A senior seminar: Senior Exercise applicable to major concentration.

MS 190 JT

Each student will also complete one of the following six-course concentrations:

## Film/Video

1. One intermediate or advanced film/video production class.

2. One additional course in media history, as listed above.
3. Four appropriate electives, drawn from the list of all approved courses that follows.
4. MS 190 JT, Senior Project

### Digital/Electronic Media

1. One intermediate or advanced digital production course.
2. One course in twentieth or twenty-first century art history:
  - ARHI 181 PZ, Modern into Contemporary: Art from 1945-1989
  - ARHI 184 PO, Modernism, Antimodernism, Postmodernism: A Social History
  - ARHI 185 PO, History of Photography
  - ARHI 185T PO, Art and Time
3. Four appropriate electives, drawn from the list of all approved courses that follows.
4. MS 190 JT, Senior Project

### Critical Studies

1. One additional media theory course, as listed above. One of the two required media theory courses must be MS 147 PO or MS 149 PO, Topics in Media Theory I or II.
2. One additional course in media history, as listed above.
3. Four appropriate electives, drawn from the list of all approved courses that follows.
4. MS 190 JT, Senior Project

### Critical Studies: Film Studies Option

Students desiring an emphasis in Film Studies should follow the Critical Studies track, tailoring their major by selecting the following courses:

1. MS 50 PO, MS 50 PZ, or LIT 130 CM, Language of Film
2. MS 82 PZ, Introduction to Film and Video Production; ART 148 SC, Introduction to Video; or MS 182S HM, Introduction to Video Production
3. MS 147 PO, Topics in Media Theory I; or MS 149 PO, Topics in Media Theory II
4. One course in film theory such as: LIT 103 HM, Third Cinema; LIT 138 CM, Film and Mass Culture; LIT 139 CM, Film Theory; MS 46 PZ, Feminist Documentary Production and Theory; MS 72 PZ, Women and Film; or MS 76 PZ, Gender and Genre; MS 48 PZ, Media Ethnography/Autobiography; MS 74 PZ, Sound Theory, Sound Practice; MS 110 PZ, Media and Sexuality; MS 197 PZ, Media Praxis in Ontario; or ARHI 141B PO, Africana Cinema: Through the Doc Lens
5. LIT 131 CM, Film History I (1925-1965) and
6. LIT 132 CM, Film History II (1965-Present)
7. MS 190 JT, Senior Seminar.
8. Three appropriate film-oriented electives drawn from the list of all approved courses that follows
9. MS 191 SC, Senior Thesis, or MS 191H SC, Honors Senior Thesis

### Senior Exercise

All Media Studies majors must take the thesis- and project-based senior seminar (MS 190 JT) jointly taught during the fall semester by faculty from each of the concentrations. This seminar asks students to bring together the various aspects of their course of study. Scripps students will complete the senior sequence based on their track (Critical Studies, Film/Video or Digital/Electronic) detailed below.

**Critical Studies (or Critical Studies: Film Studies option):** Students in this concentration will complete MS 190 JT in the fall of their senior year. Critical Studies students will work on a significant writing project that may be used in conjunction with their senior thesis. The Senior Project course will count toward the four electives required for the major. The Senior Thesis (MS 191 SC) must be completed in the spring semester. Students selected to attempt honors will enroll in MS 191H SC: Honors Senior Thesis. For the thesis (MS 191 SC or MS 191H SC), two readers will be required: one must be a member of the Media Studies faculty or affiliated faculty; the second reader may be from an appropriate discipline that reflects the content or theme of the work (e.g., history, literature, a foreign language, gender and women's studies, and so forth); one of the two readers

must be a Scripps faculty member. MS 191 SC or MS 191H SC will count as one of the four electives required for the major.

**Film/Video and Digital/Electronic:** Students in this concentration will fulfill the requirements for MS 190 JT in the fall of their senior year. During this course Film/Video and Digital/Electronic concentrators will complete an approved project (film, video, exhibit, installation, etc.) and a major paper about their work. This course fulfills the Scripps Senior Exercise requirement for students in the Film/Video and Digital/Electronic tracks. Selected students will be allowed to attempt honors in the spring by enrolling in MS 192H SC: Honors Senior Project. Spring projects will be supervised by two members of the Media Studies faculty or appropriate affiliated faculty members from the Claremont Colleges. MS 192H SC: Honors Senior Project will count toward the four electives required for the major.

**Dual Majors:** Students combining Media Studies with a second major intending to complete a single senior thesis (or honors thesis/project) must integrate the skills and knowledge of both disciplines. The thesis (or honors project/thesis) must be cooperatively reviewed, read and graded by one faculty reader from each discipline; one of the two readers must be a Scripps faculty member. Spring enrollment will be in ID 191D.

**Honors In Media Studies:** A Scripps student who wishes to graduate with honors in Media Studies must achieve a minimum grade point average of 10.5 in the major, be selected to participate in the second-semester Honors Senior Project or Honors Senior Thesis, and earn grades of A or A- in both first and second semester senior exercise courses (MS 190 JT in fall and MS 191H SC in spring).

## For the Minor

Students may earn a minor in Media Studies by completing the first four requirements listed above for the Media Studies major, plus two additional approved Media Studies courses (see list below). Study abroad or non-Claremont Colleges courses require prior approval.

## Approved Media Studies Courses

**49. Introduction to Media Studies.** This course presents a comprehensive view of the issues important to media studies, including the development of new technologies, visual literacy, ideological analysis and the construction of content. Students will read theory, history and fiction; view films and television programs; and write research and opinion papers. *T. Tran.*

**190 JT. Senior Seminar in Media Studies.** This is a team-taught thesis- and project-based seminar to be taken during the fall semester of the senior year. This seminar will emphasize the development of a senior exercise in one of the three tracks: Film/Video, Critical Studies, and Digital/Electronic. Students in the Critical Studies or Critical Studies: Film Studies Option will develop a major writing project that may be used in conjunction with their senior thesis in the spring. Students in the Film/Video and Digital/Electronic tracks will complete an approved project and a major paper about their work or area of concentration. The course prepares students with the skills and knowledge to continue their Media Studies practice and research post-graduation. *T. Tran.*

**191 SC. Senior Thesis in Media Studies.** This course meets the senior thesis requirement for Scripps' Media Studies majors completing a concentration in Critical Studies or Critical Studies: Film Studies option except those selected to attempt honors in the major. Prerequisite: MS 190JT. *Staff.*

**191H SC. Honors Senior Thesis in Media Studies.** This course meets the senior thesis requirement for those Scripps' Media Studies majors chosen to attempt honors in the major and completing concentrations in Critical Studies or Critical Studies: Film Studies option. Prerequisite: MS 190JT and Media Studies faculty approval of honors proposal. *Staff.*

**192H SC. Honors Senior Project in Media Studies.** This course meets the senior project requirement for those Scripps' Media Studies majors chosen to attempt honors in the major and completing concentrations in Film/Video or Digital/Electronic Media. Prerequisite: MS 190JT and Media Studies faculty approval of honors proposal. *Staff.*

**196 JT. Media Internship.** This course offers academic credit for internships at a media-related industry or institution. On-site work is integrated into the academic curriculum through an indepen-

dent written or production project and must be fully documented. May be taken twice for credit. Pass/Fail only. *Staff*.

**The following list of 5-college Media studies courses is not exhaustive. Consult the Schedule of Courses issued each semester for a complete and current listing.** [Complete course descriptions—including information on which requirements are fulfilled by each class—can be found at [www.pitzer.edu/ims](http://www.pitzer.edu/ims). The course designations (MH, T, I, P, I/P) are not available on the portal, but are listed on the IMS website.]

## **American Studies**

**125 SC. Race in Popular Culture and Media**

## **Anthropology**

**23 PZ. China and Japan Through Film**

**118 SC. Visual Anthropology**

**127 AA. Asian Americans in Ethnography and Film**

**135 PO. Social Life of the Media**

## **Art History**

**137 PZ. Tradition/Transformation in Native North American Art**

**141A AF. Seminar: (Re)presenting Africa: Art, History, and Film**

**141B AF. Africana Cinema: Through the Documentary Lens**

**144B PO. Daughters of Africa: Art, Cinema, Theory, Love**

**178 PO. Black Aesthetics and the Politics of (Re)presentation**

**181 PZ. Modern into Contemporary: Art from 1945-1989**

**184 PO. Modernism, Antimodernism, Postmodernism: A Social History**

**185 PO. History of Photography**

**185T PO. Art and Time**

## **Art**

**20 PO. Photography I**

**21 PO. Digital Art I**

**122 PO. Photography II**

**123 PO. Photography III**

**125 PZ. Digital Photography**

**126 PZ. Intermediate Photography**

**128 PO. Installation: Art and Context**

**134 SC. Between Analog and Digital Printmaking**

**141 SC. Introduction to Digital Imaging**

**142 SC. Intermediate/Advanced Digital Imaging**

**143 SC. Digital Color Photography**

**144 SC. Advanced Web Projects**

**145 SC. Beginning Photography**

**146 SC. Intermediate Photography**

**147 SC. Advanced Photography**

**148 SC. Introduction to Video**

**149 SC. Intermediate/Advanced Video**

**181G. From Beauty to the Object: Whiteness, Race and Modernism**

**183 SC. Feminist Concepts and Practices in Media Studies and Studio Art**

## **Computer Science**

**000 HM. Intro to Computing & Programming**

**51 PO. Introduction to Computer Science**

**52 PO. Fundamentals of Computer Science**

## **Creative Studies**

**14 PZ. Introduction to African Literature and Film**

**44 PZ. Introduction to Latin American Literature and Film**



92 PZ. Modern Brazilian Literature and Film

93 PZ. Modern Polish Literature and Film

101 PZ. Modern Cuban Literature and Film

### English

118 PO. Nature of Narrative in Fiction and Film

119 PO. Graphic Novels

123 PZ. Satire in Literature and Film

125D PO. Film and Literature of the African Diaspora

147 PO. Contemporary Critical Theory

160 PO. Theories of Authorship

165 SC. Contemporary American Graphic Novels.

170A PO. History of the Book

189A SC. American Film: John Ford, Frank Capra, Alfred Hitchcock

189B SC. American Film: Orson Welles, Preston Sturges, Fritz Lang

189C SC. Fifties Film

189D SC. Genre: The Art Film

### French

102 PO. Paris: Reality or Myth

110 PO. Contemporary French Film

114 SC. Documenting the French

117 CM. Novel & Cinema in African & Caribbean

### German in English Translation

114 SC. Plotting Crime

134 PO. National Stereotypes in Advertising

### History

122 PO. The Historical Film

### Korean

130 CM. Korean Cinema & Culture

### Literature

34 CM. Creative Journalism

36 CM. Screenwriting

103 HM. Third Cinema

131 CM. Film History I (1925-1965)

132 CM. Film History II (1965-Present)

133 CM. Film and Literature

134 CM. Special Studies in Film

136 CM. American Film Genres

138 CM. Film and Mass Culture

### Media Studies

45 PZ. Documentary Media

46 PZ. Feminist Documentary Production and Theory

47 PZ. Independent Film Cultures

48 PZ. Media Ethnography/Autobiography

49 SC, PZ or PO. Introduction to Media Studies

50 PZ, PO or HM or LIT 130 CM. Language of Film

51 PO or PZ. Introduction to Digital Media Studies

60 HM. Documentary: Fact and Fiction

61 PZ. Pan-American Vanguards

71 PZ. Video Art

72 PZ. Women and Film

78 PZ. Intermediate Media Projects  
 79 PZ. Silent Film  
 80 PZ. Video and Diversity  
 82 PZ. Introduction to Video Production  
 83 PZ. Contemporary Practice in Media  
 84 PZ. Handmade Film  
 86 PZ. History of Ethnographic Film  
 87 PZ. Media Sketchbook  
 88 PZ. Mexican Visual Cultures  
 89 PZ. Mexican Film History  
 93 PZ. Media Off-Screen  
 94 PO. Transnational Asian Cinema  
 99 PZ. Advanced Video Editing  
 100 PZ. Asian Americans in Media  
 110 PZ. Media and Sexuality  
 111 PZ. Anthropology of Photography  
 112 PZ. Anthropology of Media  
 113 PZ. African Masculinities and Media  
 114 PZ. Film Sound  
 115 PZ. Topics in Sound Culture  
 127S HM. Harmony of Sound and Light  
 133 PZ. Media Arts and the World-Wide Web  
 135 PZ. Learning from YouTube  
 136 PZ. Feminist Online Media  
 137 PZ. Media Archives  
 147B. Body, Representation, Desire  
 147D. Theories of the Visual  
 149E PO. The Brief History of Film Theory  
 149F PO. Queer Visions, Queer Theory  
 160 PO. Japanese Film: Canon to Fringe  
 161 PO. Radical Japanese Cinema  
 168 PO. Writing Machines  
 170 HM. Digital Cinema  
 173 HM. Exile in Cinema  
 179 HM. Special Topics in Media Studies  
 182 PZ. Advanced Video Production  
 182S HM. Introduction to Video Production  
 190 JT. Senior Seminar  
 191 SC. Senior Thesis  
 191H SC. Honors Senior Thesis  
 192 SC. Senior Project  
 192H SC. Senior Honors Senior Project  
 193 PZ. Directed Reading or Study in Media  
 194 PZ. Media Arts for Social Justice  
 196 PZ. Media Internship  
 197 PZ. Media Praxis  
 197 HM. Directed Reading/Research  
 199 PO. Independent Study: Media Studies  
 199 SC. Independent Study: Media Studies

## Music

79 HM. Film Music  
 96A/B PO. Electronic Music

## Religious Studies

171 CM. Religion and Film  
 172 PO. The Bible Goes to Hollywood

## Sociology

**51PZ. Class, Castes, & Colonialism: Film**  
**136 PZ. Framing Urban Life**

**Spanish**

**105 PO. Spanish and Latin American Film**  
**179 CM. Mexican Cinema in the New Millennium**

**Theatre**

**1. Intro to Acting**  
**2. Visual Arts of the Theatre**  
**4. Theatre for Social Change**  
**12. Intermediate Acting**  
**100E. Acting Studio: Acting for Film and Television**  
**130. Intro to Directing**

## MIDDLE EAST AND NORTH AFRICA STUDIES

*Professor Perez de Mendiola*

*Associate Professors Aisenberg, Deeb, Jacobs*

*Assistant Professor Sanjuán-Pastor*

A Scripps student may petition the Committee on Academic Review for a self-designed interdisciplinary major or minor in Middle East and North Africa (MENA) Studies. Courses should be chosen carefully, in close consultation with the student's academic adviser and with regard to the resources of the Claremont Colleges.

The Middle East and North Africa Studies major is an interdisciplinary program of study that offers students the opportunity to develop an understanding of the complex and dynamic historical, cultural, political, economic, linguistic, and religious issues in the region as well as their inherent interconnections. Courses draw on the expertise of faculty from a wide variety of disciplines and departments, including anthropology, history, literature (Arabic and French), music, politics, and religious studies. MENA Studies provides preparation for students considering careers in public policy, politics, education, social work, law, business, diplomacy, journalism, and scholarly research.

### Requirements for the Major

A self-designed interdisciplinary Middle East and North Africa Studies major consists of eight courses, two years of language study (or equivalent), plus a senior thesis. Students are strongly encouraged to study abroad in the Middle East or North Africa. Up to three courses taken abroad may be submitted with major advisor approval for credit towards the major. To complete the major, students must take the following:

- a) Seven courses with significant Middle East and North Africa Studies content. Courses should be chosen in consultation with a MENA Studies faculty member. At least three of the following five disciplinary areas must be represented: Anthropology, History, Literature and the Arts, Politics, Religious Studies.
- b) Two years of study in Arabic, or the equivalent are required; that is, competency in Arabic 44.
- c) A Senior Seminar (190) must be taken in a discipline chosen in consultation with the major advisor (Anthropology, History, Politics, Religious Studies).
- d) For the Senior Thesis (191), the students will select at least one reader of the two required from among Middle Eastern Studies faculty.

### Requirements for the Minor

A self-designed interdisciplinary Middle East and North Africa Studies minor consists of six courses with significant MENA Studies content, chosen from a minimum of two disciplinary fields

in consultation with a MENA Studies faculty advisor.

## **Approved Courses (to be updated annually)**

**Anthropology 25 (SC) Anthropology of the Middle East**  
**Anthropology 87 (SC) Contemporary Issues in Gender and Islam**  
**Anthropology 171 (SC) Seminar in Sexuality and Religion**  
**Anthropology 130 (PO) Sexuality and Sexual Politics of the Middle East**  
**Anthropology 156 (PO) Comparative Muslim Societies in Asia**  
**Anthropology 185 (SC) Topics in Anthropology of the Middle East and North Africa**  
**Arabic 110 (CMC) Modern Arabic Poetry in Translation**  
**Arabic 115 (CMC) The Arab Novel in Translation**  
**Arabic 120 (CMC) Readings in Modern Arabic Poetry (in Arabic)**  
**Arabic 130 (CMC) Readings in Modern Arabic Prose (in Arabic)**  
**Arabic 166 (CMC) Readings in Modern Arab Culture and Thought (in Arabic)**  
**Asian-American Studies 110 (SC) (Mis)Representations of Near East and Far East**  
**Dance 150E (PO) Cultural Styles: Middle Eastern Dance**  
**French 132 (CMC) North African Literature After Independence**  
**French 133 (CMC) The Beur Question in Film and Texts**  
**French 137 (CMC) The Algerian War and the French Intelligentsia**  
**Government 70 (CMC) Introduction to International Relations**  
**Government 151 (CMC) The US, Israel, and the Arabs**  
**History 11 (PO) The Medieval Mediterranean**  
**History 41 AF (PO) History of Africa, 1800 to Present**  
**History 42 (PO) Worlds of Islam**  
**History 43 (PO) The Middle East and North Africa Since 1500**  
**History 55 (CMC) The Middle East: From Muhammad to the Mongols**  
**History 56 (CMC) The Middle East: From the Ottomans to the Present**  
**History 100 AK (PO) Gunpowder Empires: Ottomans, Safavids, and Mughals**  
**History 125 (PO) The US in the Middle East**  
**History 140 (PO) Empire in the Middle East and North Africa**  
**History 141 (PO) Environmental History of the Middle East and North Africa**  
**History 166 (SC) France/Algeria**  
**IIS 146 (PZ) International Relations of the Middle East**  
**Music 89A (PO) The Islamic Voice**  
**Philosophy 84 (PZ) Islamic Philosophy**  
**Philosophy 155 (PZ) Islam versus Islam**  
**Politics 05 (PO) Comparative Politics**  
**Politics 07 (PO) United States Foreign Policy**  
**Politics 08 (PO) Introduction to International Relations**  
**Politics 100 (SC) Introduction to International Relations**  
**Politics 110 (SC) Introduction to Comparative Politics**  
**Politics 113 (SC) Social Change in Third World Societies**  
**Politics 162 (PO) Comparative Politics of Africa**  
**Politics 146 (PZ) International Relations in the Middle East**  
**Religious Studies 61 (SC) New Testament and Christian Origins**  
**Religious Studies 90 (SC) Early Christian Bodies**  
**Religious Studies 91 (SC) Heretics, Deviants, and “Others” in Early Christianity**  
**Religious Studies 92 (SC) Varieties of Early Christianity**  
**Religious Studies 128 (PO) The Religion of Islam**  
**Religious Studies 129 (CMC) Jewish and Christian Origins**  
**Religious Studies 135 (CMC) Jerusalem, The Holy City**  
**Religious Studies 148 (PO) Sufism**  
**Religious Studies 149 (PO) Islamic Thought**  
**Religious Studies 164 (PO) Engendering and Experience: Women in Islamic Tradition**  
**Religious Studies 166b (CMC) Religion, Politics and Global Violence**  
**Religion 410 IS (CGU) The Qur’an and Its Interpreters**  
**Religion 425 IS (CGU) Survey of Islamic Theology, Philosophy and Mysticism**  
**Religion 432 IS (CGU) Islam in the American Mosaic**  
**Religion 436 IS (CGU) Islamic Law and Legal Theory**

# MUSIC

*Professor H. Huang*

*Associate Professors Jáquez, Kamm, Kang*

*Assistant Professors Cubek, Harley*

*Lecturers Blankenburg, R. Huang, Murray, Simon, Stidham*

The study of music at Scripps College explores music as a cultural expression of Europe, the Americas, and other parts of the world. It provides students with historical perspectives on various musical repertoires, socio-cultural understandings of contemporary and historical musical practices, skills in music theory and analysis, and techniques of musical performance and composition. The Music Department also offers qualified students opportunities to perform in solo and group recitals, as well as in chamber music groups, choral ensembles, and orchestra.

The Music Department offers various paths of study of music. Students may choose among three concentrations: 1. history, theory, composition; 2. ethnomusicology; and 3. performance. Each requires a culminating senior exercise detailed below:

## Requirements for the Music Major (three concentrations)

### I. History, theory, or composition concentration

#### Course Requirements

- Music 101. Music Theory I.
- Music 102. Music Theory II (prerequisite: Music 101 *or* equivalent).
- Music 103. Music Theory III (prerequisite: Music 102 *or* equivalent).
- Music 104. Music Literature and Analysis since 1900 (prerequisite: Music 102 *or* equivalent).
- Music 110a. Music in Western Civilization I.
- Music 110b. Music in Western Civilization II.
- One course in ethnomusicology (Music 66, Music Cultures of the World, *or* Music 112, Ethnomusicology)
- Two music elective courses (Music 118-132 *or* other music courses chosen in consultation with academic adviser).

#### Performance Requirements

- Ensemble: Two semesters of ensemble (Music 172-175).
- Keyboard: Two semesters of applied keyboard study (Music 85, 171-178).

### II. Ethnomusicology concentration

#### Option 1 Course Requirements

- Music 66. Music Cultures of the World.
- Music 101. Music Theory I.
- Music 102. Music Theory II (prerequisite: Music 101 *or* equivalent).
- Music 103. Music Theory III (prerequisite: Music 102 *or* equivalent).
- Music 110a. Music in Western Civilization I.
- Music 110b. Music in Western Civilization II.
- Music 112. Introduction to Ethnomusicology.
- One music elective course (Music 104, 118-132 *or* other music course chosen in consultation with academic adviser)
- Ensemble: Two semesters of ensemble (Music 172-175; one semester may be Music 131 if not chosen as the music elective course)
- Anthropology 2. Introduction to Sociocultural Anthropology *or* Anthropology 11. The World Since 1492.
- Anthropology 105. Field Methods in Anthropology (prerequisite: Anthropology 2; and Music 66 *or* 112).

#### Option 2 Course Requirements

- Music 66. Music Cultures of the World.
- Music 101. Music Theory I.
- Music 102. Music Theory II (prerequisite: Music 101 *or* equivalent).
- Music 110a. Music in Western Civilization I *or* Music 110b. Music in Western Civilization

## II.

- Music 112. Introduction to Ethnomusicology
- One music elective course (Music 103, 104, 110a, 110b, 118-132, or other music course chosen in consultation with academic adviser).
- Ensemble: Two semesters of ensemble (Music 172-175; one semester may be Music 131 if not chosen as the music elective course).
- Anthropology 2. Introduction to Sociocultural Anthropology *or* Anthropology 11. The World Since 1492.
- Anthropology 3. Language, Culture and Society.
- Anthropology 105. Field Methods in Anthropology (prerequisite: Anthropology 2; *or* Music 66 or 112).
- One additional elective course from music, anthropology, linguistics and cognitive science, sociology, or media studies.

**III. Performance concentration**

*Prerequisite:* approval of performance concentration status by full music faculty and teacher of performance area by the end of sophomore year.

**Course Requirements**

Same as history, theory, composition above

**Performance Requirements**

- Ensemble: Two semesters of ensemble (Music 172-175).
- Keyboard: Two semesters of applied keyboard study (Music 85, 171, 178).
- Applied lessons during sophomore, junior, and senior years
- Music 189. Junior Recital, 0.5 course credit.

**Senior Requirements in Music** (history, theory, composition; ethnomusicology; performance concentrations)

- Music 190. Senior Music Colloquium (offered annually in the fall). 0.5 course credit.
- Music 191. Senior Thesis (Students will normally register for senior thesis in spring of their senior year), 1.0 course credit.
- Students on the history, theory, and the ethnomusicology paths complete a written thesis.
- Students on the composition path present a student recital of their works and submit a portfolio of their compositions.
- Students in the performance concentration present a senior recital with scholarly program notes in lieu of a written thesis.

**Honors Program in Music (history, theory, composition, ethnomusicology, performance concentrations)**

The Honors Program in Music provides outstanding students with an intensive experience in scholarly research/composition/performance preparation. It is designed to provide training for students planning graduate work in music. Students who wish to be considered for the Honors Program should notify the department chair during the first semester of their junior year.

**Honors Requirements**

- A 10.5 average in the music major
- One extra music elective course by the end of the junior year
- Music 190H. Honors Senior Music Colloquium (MUS 190H)
- A two-semester senior thesis with a grade of A or A-

**Requirements for the Minor in Music (two options)****Option 1 (History, theory, composition)**

- Music 101. Music Theory I.
- Music 102. Music Theory II (prerequisite: Music 101 *or* equivalent).
- One semester of Music in Western Civilization (Music 110a *or* 110b).
- One additional upper-level course in music (Music 110a, 110b, 112, 118-132).
- Ensemble: two semesters of ensemble (Music 172-175)
- Keyboard: two semesters of applied keyboard study (Music 85, 171, 178).

**Option 2 (Ethnomusicology)**

- Music 101: Music Theory I.
- Music 102: Music Theory II (prerequisite: Music 101 *or* equivalent).
- Music 66: Music Cultures of the World *or* Music 112: Introduction to Ethnomusicology
- One additional upper-level course in music (Music 110a, 110b, 118-132).
- Ensemble: two semesters of ensemble (Music 172-175; one semester may be Music 131 if not chosen for the additional upper-level course in music).
- One course in anthropology (Anthropology 2, 11, *or* 105).

**Course Descriptions**

**3. Fundamentals of Music.** In this course the student learns elementary concepts of melody, rhythm, harmony, and notation. Basic principles of sight-singing and reading music are included. No previous musical experience is required. This course, or its equivalent, is a prerequisite for Music Theory I (101a), and also will satisfy the fine arts requirement. Offered each semester. *Staff.*

**66. Music Cultures of the World.** This course offers an introductory survey of selected musical traditions from geographical areas such as Asia, Africa, the Middle East, Latin America, and Eastern Europe. It examines structure, content, materials, and performance contexts of local musics, and the broader role music plays in society as it relates to ethnicity, gender, religion, and politics. *C. Jáquez.*

**81. Introduction to Music: Sound and Meaning.** This course explores important works of western music from diverse historical epochs through listening and selected readings. Elements of music, basic musical terminology, and notation are discussed. Attention is given to the relation of the arts—especially music—to culture and society. This course satisfies the fine arts requirement. *D. Cubek, C. Kamm.*

**101. Music Theory I.** The study of tonal harmony and counterpoint primarily based on 18th-century principles. Analyses of examples from literature and written exercises leading to the composition of short works based on models are combined with basic musicianship skills (ear training, sight-singing, and keyboard harmony). This course will satisfy the fine arts requirement. Prerequisite: Music 3 or permission of instructor. Offered annually in the fall. *Y. Kang.*

**102. Music Theory II.** The continuation of Theory I with more advanced topics and an emphasis on counterpoint. Prerequisite: Music 101 or its equivalent. Offered annually in the spring. *D. Cubek, Y. Kang.*

**103. Music Theory III.** A study of chromatic harmony and forms (fugue, sonata, lied) as found in the music of the 18th and 19th centuries. Prerequisite: Music 102 or its equivalent. Offered in alternate years. *Y. Kang.*

**104. Music Literature and Analysis Since 1900.** A historical and analytical study of music composed after 1900, focusing on harmonic and contrapuntal practices as well as advanced analytic techniques. Required lab. Prerequisite: Music 102 or by permission of the instructor. Offered in alternate years. *Y. Kang, Staff.*

**110a,b. Music in Western Civilization.** In the first semester, this course will be a study of music from the Ancient World through the Medieval, Renaissance, and Baroque periods. In the second semester, this course will be a study of music from the Classical, Romantic, and 20th-century periods. Interdisciplinary relationships to other arts will be examined in a historical context. Semesters may be taken in reverse order. Either semester will satisfy the fine arts requirement. Prerequisite: Music reading ability (Music 3 or equivalent). *A. Harley, H. Huang, C. Kamm, Y. Kang, Staff*

**112. Introduction to Ethnomusicology.** This course introduces students to the central theories, methods, and approaches used in the study of ethnomusicology. Students will become familiar with key issues and points of debate, resources for research and teaching, as well as a brief survey of the history of the discipline. *C. Jáquez.*

**118. Music in the United States.** A survey of the history and development of music in the United States, this course will examine the diverse musical cultures and traditions, including European, African, Latin American, Native American, Asian, and others that have come to this country and have influenced the works of musicians and composers in the United States. Musical examples from American popular culture (jazz, rock, country, and pop), from religious services and practices

of various denominations and sects, from ethnic groups and folk cultures within the United States, and from art music in the United States will be studied as expressions of important concerns and values in our society, and as influences on music in other countries as well. This course will satisfy the fine arts requirement. *H. Huang, C. Jáquez.*

**119. Women in Music.** This class will study the roles of women in music as composers, performers, writers on music, and as patrons. This class will also investigate how women's active participation in music making and performance shapes the ways in which women are represented. *Y. Kang, Staff.*

**121. Music of the Spirits: Tewa Pueblo Indian, Hawaiian, and African American.** This course will involve three case studies of religious musical cultures in the United States: Tewa Pueblo ritual dance ceremonies, Hawaiian hula kahiko and auana, and African American gospel music. Ethnomusicological research methods, musical analysis, social function, and ritual significance will be discussed. No previous musical experience is required. *H. Huang.*

**122. The Color of Music: Race in Blues and Jazz.** Jazz and blues are often represented as American musical traditions which transcend social barriers. Yet political divisions of race, class, and gender are manifest in disagreements as to whom the music belongs. This course focuses on how the concept of race has "colored" American popular music, and addresses the issue of expressive authenticity: are the kinds of understanding critical to authentic performance in a musical style accessible only to members of the community from which it originates? Relationships between race and gender in blues and jazz historical discourse will also be explored. Previous musical training is desirable but not required. *H. Huang*

**123. Music and the Performance of Identities: Intersections of Race, Class, and Gender.** This course explores the ways in which individuals and groups represent, transform, and create their identities through musical performance and other performative acts. Several issues of "musical identity" are discussed: creation and expression of gender through music, musical expressions of ethnic and/or racial identity, musical creation of "official" identities (including U.S. nationalism), and the representation of the self through music. *Y. Kang.*

**124. Analyzing Rock Music.** This course explores how musical materials interact with text and performance to construct meaning in rock music. Engaging emerging scholarship and intersecting with feminist and queer music theory, this course addresses such topics as the influence of the Beatles, recent world music interactions, and the performance and subversion of gender in rock. *Staff.*

**126. Music in East Asian and Its American Diasporas.** This course introduces the "traditional" music of China, Korea, and Japan, and explores the ways in which traditional performing arts have been transformed, adapted, and given new meanings in these modern nation-states and East Asian diasporic communities of the United States. A survey of these musical traditions will be followed by a closer study of *pungmul*, *kabuki*, *taiko*, Chinese opera, and *pansori*. *Y. Kang.*

**130. Rhythm and the Latina Body Politic.** This interdisciplinary course focuses on the construction of Latina bodies in contemporary US popular culture, in particular how dance movement is often ethnically defined along cultural and gendered stereotypes. Dance, music, and control of the body are used as key concepts in exploring this arena. *C. Jáquez.*

**131. Mariachi Performance and Culture.** This course combines a musical ensemble with music history and the study of culture. Students will become familiar with the Mexican mariachi tradition through participation, lecture, readings, exams, multi-media materials and a final concert. Cultural representation and ethnicity help us explore the tradition's rich history and its role in contemporary society. *C. Jáquez.*

**132. Stravinsky: His Milieu and His Music.** A seminar studying Igor Stravinsky's life, his ballets, other instrumental music, and vocal music. Study of Russia at the turn of the 20th century, Paris in the early 20th century, ballet and other arts contextualizes Stravinsky's music. Mode of instruction includes frequent student presentations on topics and works. *C. Kamm.*

**162. Musical Text-Setting, Analysis and Diction.** Students will study the ways in which composers have combined text and music in vocal music over the course of the European tradition, starting with Gregorian chant and ending with twentieth-century experiments in text-setting. They will



explore the cultural contexts for these compositional strategies and become familiar with the practice of lyric diction in English, Italian, German, French, Spanish and Latin and transcription into the International Phonetic Alphabet (IPA). Previous musical training is desirable, but not required. *A. Harley.*

**187. Special Topics in Music.** This course is designed to explore music through musicology, ethnomusicology, music theory, composition, performance practice and research, or interdisciplinary studies. Repeatable for credit with different topics. *Staff.*

**189. Junior Recital.** This course is open only to performance concentration majors. The recital must feature a minimum of 30 minutes of repertoire representing several style periods. Prerequisites: Music 170, 171, 177 or equivalent music study, and approval of performance concentration status by full music faculty and teacher of performance area by the end of sophomore year. Instructor permission required. Half course. *Staff.*

**190. Senior Music Colloquium.** This course will give practical experience in research methods in music and will feature presentations by faculty on current music scholarship. Students will prepare a thesis/project proposal and bibliography and start work on their senior thesis/project. Half course. *Staff.*

**190H. Honors Senior Music Colloquium.** This course is open to students in the Music Honors Program and meets concurrently with Music 190. In addition to meeting the normal requirements for Music 190, honors students will prepare individual presentations on topics related to their senior thesis/project and complete more substantial work on the thesis/project by the end of the semester. Full course. Prerequisite: Instructor permission. *Staff.*

**191. Senior Thesis.** Students will register for senior thesis in spring of their senior year. Full music faculty approval of performance or composition concentration required by spring of sophomore year. Prerequisite: Instructor permission. *Staff.*

For general music majors: written thesis, 50 pages minimum.

For performance concentration majors: Senior Recital (minimum 50 minutes of repertoire representing several style periods with comprehensive program notes).

For composition concentration majors: Senior Recital of original compositions and portfolio of composition manuscripts (minimum 30 minutes with comprehensive program notes).

**199. Independent Study in Music: Reading and Research.** *Staff.*

## Ensembles

Each ensemble course number may be completed twice for credit (e.g., Music 172a may be completed only twice, 172b twice, etc.). *Note: Ensemble courses do not fulfill the Scripps fine arts requirement. Ensemble courses may be taken for letter grade only.*

**172a,b,c,d. Chamber Music.** Weekly coaching by instructor as well as weekly rehearsal and independent practice will lead to on-campus performance. Repertory studied may range from 1600 to the present. Open to string players, pianists, harpsichordists, vocalists, wind, brass, and classical guitar players. Half-course per semester. Prerequisite: Instructor permission. *R. Huang, Staff.*

**173a,b,c,d. Concert Choir.** (*Joint offering of CMC, HMC, Pitzer, and Scripps.*) A study through rehearsal and performance of choral music selected from the 16th-century to the present, with an emphasis on larger, major works. Half course per semester. Offered annually. *C. Kamm.*

**174a,b,c,d. Chamber Choir.** (*Joint offering of CMC, HMC, Pitzer, and Scripps.*) A study of choral music from 1300 to the present, with emphasis on those works composed for performances of a choral chamber nature. Singers will be accepted into the class on the basis of a successful audition. Half course per semester. Offered annually. *C. Kamm.*

**175a,b,c,d. The Claremont Concert Orchestra.** (*Joint offering of CMC, HMC, Pitzer, and Scripps.*) The study, through lecture, discussion, rehearsal, and performance, of styles and techniques appropriate for the historically accurate performance of instrumental works intended for the orchestra. Repertoire will include works from mid-18th century to the present with special emphasis on the Classical and Romantic periods. Class enrollments permitted only after successful audition. Half course per semester. Offered annually. *D. Cubek.*

## Performance

**All registrants (including returning students) for performance classes must contact the Music Department before registration to make an appointment for an interview and/or audition.**

Each performance course number may be completed twice for credit (e.g., Music 170a may be completed only twice, 170b twice, etc.). Individual or group instruction in either piano, voice, or harpsichord, \$75 per semester. See next page for instrumental instruction available at Pomona College. *Notes: Performance courses do not fulfill the Scripps fine arts requirement. Performance courses may be taken for letter grade only.*

**85a,b,c,d. Group Piano.** Beginning and intermediate instruction in a digital piano lab setting with groups consisting of no more than nine students. Emphasis on performing solo and duet repertoire as well as learning to sight read, transpose, and provide harmonic accompaniment. Half course per semester. Permission of instructor. Offered annually. *J. Simon.*

**89a,b,c,d. Beginning/Intermediate Group Voice.** Beginning and intermediate instruction classes consisting of no more than six students. A study of basic vocal techniques and literature with emphasis on the fundamentals of music necessary for the beginning singer. Half course per semester. Offered annually. *Staff.*

**99a,b,c,d. Advanced Group Voice.** Advanced instruction classes consisting of no more than four students. A study of singing technique and song literature. One hour weekly. Half course per semester. Offered annually. *M. Haag.*

**151a,b,c,d. Conducting.** The study of the art of conducting, with emphasis on the five principal areas of expression within beat patterns, gestural vocabulary and communication, score study and phrase analysis, score reading at the keyboard, and repertoire studies. Over-arching consideration will be that of a philosophy of conducting. Prerequisite: Instructor permission. *D. Cubek, C. Kamm.*

**170a,b,c,d. Voice.** This course is a study of techniques of singing and their application to vocal literature. Participation in scheduled class meetings is required. Half-hour lessons earn half-course credit per semester; hour lessons earn full-course credit. Permission of instructor and Music 3 (Fundamentals of Music) or equivalent required. Music 3 may be taken concurrently first semester. Offered annually. *A. Harley, S. Murray, L. Stidham*

**171a,b,c,d. Piano.** Individual instruction at the intermediate and advanced levels. Participation in weekly class meetings is required. Half-hour weekly lessons earn half-course credit per semester. One-hour weekly lessons earn full-course credit per semester. Permission of instructor. Offered annually. *G. Blankenburg, H. Huang, J. Simon.*

**177a,b,c,d. Violin.** Individual instruction on the violin. Half-hour lessons earn half-course credit per semester; hour lessons earn full-course credit. Permission of instructor. Offered annually. *R. Huang.*

## Courses Available at Harvey Mudd College

**63. Music and Peoples of the World.** Offered annually. *B. Alves.*

**88. Introduction to Computer Music.** Offered annually. *B. Alves.*

## Courses Available at Pomona College

For study of the following instruments at Pomona College, credit is earned according to Pomona College regulations. Fees for lessons and practice rooms at Pomona College are listed in the office of the Music Department.

Private instruction may be available in the following instruments: Bassoon, Saxophone, Clarinet, Flute, Percussion, Guitar, Euphonium and Tuba, Trombone, Harp, Trumpet, Horn, Viola, Oboe, Violin, Organ, Cello, Double Bass, and Piano.

**35. Pomona College Band.** *G. Beeks, Mr. Burkhart.*

**37. Jazz Ensemble.** *B. Bradford.*

**39. Gospel Choir.** *K. Browne.*

**41. Balinese Gamelan Ensemble.** *N. Wenten.*

**42D. Hindustani Music Ensemble.** *D. Trasoff, A. Kaushai.*

**52. Music and Cultural Current in Paris, 1870–1930.** *W. Peterson.*

53. **The Symphony and Related Forms.** *E. Lindholm.*  
 54. **Nationalism and Music.** *W. Peterson.*  
 56. **Words and Music: Song.** *G. Lytle.*  
 58. **Beethoven.** *D. Di Grazia.*  
 60. **History of Jazz.** *B. Bradford.*  
 61. **Musical Theatre in America.** *J. Bailey.*  
 62. **Survey of American Music.** *G. Lytle.*  
 64. **Johann Sebastian Bach.** *W. Peterson.*  
 72. **Gendering Performance.** *K. Hagedorn.*  
 73. **Music, Gender, and Ritual in Latin America.** *K. Hagedorn.*  
 74. **Music on the Margins: Roma Performance in Europe.** *K. Hagedorn.*  
 75. **Opera.** *Staff.*  
 78. **Performance Traditions of African Diaspora: Shango in the New World.** *Staff.*

## NEUROSCIENCE

*Intercollegiate Coordinator: Assistant Professor Borowski (Pitzer)*

*Scripps Faculty Advisers: Professors Hartley, Scott-Kakures;*

*Associate Professor S. Wood; Assistant Professor Spezio*

*Joint Science Faculty Advisers: Professors Copp, Milton; Assistant Professor Coleman*

The major in Neuroscience is an interdisciplinary program of 16 courses (minimum) designed to provide students with an appreciation of diverse approaches to understanding the function of nervous systems, as well as the ability to conduct investigations within a particular subfield of interest. Students majoring in Neuroscience complete:

1. A common core program,
2. A sequence of four electives determined in consultation with an adviser in Neuroscience, and
3. A one- or two-semester thesis on a topic related to the four course sequence.

The major provides good preparation for graduate work in biology, neuroscience, and a variety of other programs including medical school or other graduate health professions programs. Admission to particular advanced degree programs may require additional course work.

### 1. Common Neuroscience Core (ten courses)

#### a. First Tier

- Introductory Biology (two semesters: Biology 43L-44L JS or equivalent or AISS 1a,b and 2a,b)
- Basic Principles of Chemistry (two semesters: Chemistry 14L-15L JS or equivalent or AISS 1a,b and 2a,b)
- Foundations of Neuroscience (Neuro 95 JT or approved substitute)
- Neuroscience 2: Systems: Biology 149 JS
- Neuroscience 1: Cell, Molecular: Biology 161L JS

#### b. Second Tier—Choose 3 courses from the following:

- General Physics: two semesters of Physics 30L-31L JS or 33L-34L JS or equivalent or AISS 1a,b and 2a)
- Mathematics: Math 31 (calculus II), statistics (Biology 175 or Psychology 103), or approved equivalent course
- Computer science: Biology 133L, Physics 100, or approved equivalent course
- Research Methods: Psychology 104/104L or approved equivalent course

### 2. Neuroscience Sequence (four courses)

- a. A coherent grouping of four elective courses to be determined in consultation with an adviser in Neuroscience and approved by the Coordinator of the Intercollegiate Neuroscience Program. Areas in which a student may elect to specialize include, but are not limited to:

- Behavioral Neuroscience
- Cellular and Molecular Neuroscience
- Cognitive Neuroscience
- Computational Neuroscience
- Developmental Neuroscience
- Motor Control

- Philosophy of Neuroscience, or
- Social/Affective Neuroscience

### 3. Senior Thesis (one or two courses)

- A one- or two-semester Senior Thesis on a topic related to the student's selected Neuroscience Sequence. Students who choose the one-semester thesis option are required to take an additional course towards their neuroscience sequence.
  - Biology 188L-190L or Biology 189L-190L, two-semester thesis; or
  - Biology 190L or Biology 191, one-semester thesis

## Honors Program in Neuroscience

To be considered for departmental honors in Neuroscience, a student must:

- Achieve a minimum grade point average of 10.50 in courses in the major;
- Complete a one- or two-semester thesis project in which the student has demonstrated excellence by making a significant contribution to the progress of the research and by producing a thesis document judged to be of honors quality by the department;
- Present an oral progress report at the end of the first semester of a two-semester thesis and a poster at the conclusion of either a one- or two-semester thesis in which the student clearly explains the rationale for the project and the conclusions that she has drawn, engages the listener, and knowledgeably answers questions; and
- Attend at least six scientific seminars during the semester (each semester for a two-semester thesis) and submit a brief and clear summary of each.

## Course Description

**95 JT. Foundations of Neuroscience.** An introduction to the nervous system and behavior that explores fundamental issues in neuroscience from a variety of perspectives. Emphasis will be placed on technological advances, experiments and methodologies that have most influenced our understanding of the nervous system. The class will be divided into three groups that will rotate through four 3-week modules covering the history and philosophy of neuroscience, the electrical nature of the nervous system, the chemical nature of the nervous system, and cognition and the nervous system. The course will end with a final integrative module that brings together fundamental principles developed throughout the course. Intended primarily for first- and second-year students. Permission of instructor required for third- and fourth-year students. Lecture, discussion, and laboratory. Offered annually. *M. Coleman, Staff.*

## ORGANIZATIONAL STUDIES

Organizational Studies is an interdisciplinary major focusing on administrative, economic, political, psychological, and sociological factors that affect cooperative human systems. A major in Organizational Studies emphasizes an understanding of how organizations operate, how they affect society, and how they change. Students are encouraged to design a specific thematic focus to structure the depth of their study.

Students interested in public administration, business administration, public health administration, organizational behavior, industrial psychology, labor, or sociology of work may find this program an appropriate preparation for either career or graduate work in these areas.

Interested students may complete an off-campus major in Organizational Studies through Pitzer College. See guidelines concerning off-campus majors and cross-registration.

## PHILOSOPHY

*Professor Scott-Kakures*  
*Associate Professor Weinberg*  
*Assistant Professor Avnur*

*Lecturer Castagnetto*

Scripps College offers cooperative programs in philosophy with The Claremont Graduate University, Harvey Mudd College, and Claremont McKenna College.

The American philosopher William James writes that philosophy is “nothing but an unusually obstinate effort to think clearly.” Indeed, philosophy can be understood as the exercise of one’s intellect in a rigorous way by raising questions that have occupied thinkers from antiquity to the present. Students of philosophy consider such questions as: What is the basis of our moral judgments? Is justice merely the rule of the stronger? Are human actions free? What is the nature of beauty? Are thoughts just events in the brain? Can a human being really know anything? As these questions indicate, philosophical concerns are central in the liberal arts.

Its emphasis on clear reasoning and its attention to language and logic makes philosophy a particularly good major for students who are thinking about careers in law, business, publishing, and teaching. The Philosophy Department also encourages interdisciplinary majors, for example, psychology and philosophy, philosophy and law, philosophy and the arts, history and philosophy.

## Requirements for the Major:

A major in philosophy requires a minimum of 10 courses. The course requirements and examples of courses that satisfy those requirements are as follows:

1. Two courses in the history of philosophy, from two different time periods (104, 109, 112, 113, 115, 118, 179, 197, among others). *Note that 109, 113, 118, and 197 are from the same time period; and note that 112 and 179 are from the same time period.*
2. One course in logic. (144, 145)
3. One course in ethical theory or the history of ethics. (160, 179, among others)
4. Two courses in two different core analytic areas of philosophy. Core analytic areas include philosophy of language, philosophy of mind, philosophy of science, metaphysics, and epistemology. (92, 121, 130, 137, 139, 146, 149, 154, 168, 180, 181N, 185N, among others). *Note: If there is very significant subject area overlap between two classes, e.g. two classes both focus on topics in philosophy of mind, only one class can count towards this requirement.*
5. Two additional courses.
6. Senior seminar.
7. Senior thesis.

## Requirements for the Minor:

A minor in philosophy consists of six courses:

1. One course in the history of philosophy. (104, 109, 112, 113, 115, 118, 179, 197, among others)
2. One course in the history of ethics or ethical theory. (160, 179, among others)
3. One course in a core analytic area of philosophy. (92, 121, 130, 137, 139, 146, 149, 154, 168, 180, 181N, 185N, among others)
4. Three additional courses

*A philosophy minor specializing in Philosophy and Law, Philosophy and Psychology, Philosophy and Politics can be arranged in consultation with a philosophy faculty adviser.*

## Honors Requirements

A student who wishes to pursue honors in philosophy must apply in writing to the department by the end of her junior year, specifying the courses she intends to use to fulfill the following requirements:

- Two additional philosophy classes.
- An oral defense of the senior thesis.
- A GPA of 10.5 or higher within the major.
- A grade of at least A- on the senior thesis.

## B.A./M.A. Program

A B.A./M.A. program in philosophy with The Claremont Graduate University is available for Scripps philosophy majors.

## Course Descriptions

**90. Introduction to Philosophy.** Introduction to the basic questions and investigations of modern Western philosophy, including: the nature of knowledge, truth, and reality; the existence of god; the possibility of free will; the nature of morality; the requirements of morality; the relative merit of various political theories; and the meaning of life. *Y. Avnur, D. Scott-Kakures, R. Weinberg.*

**96 JT. God and Philosophy: A Conflict in Reason.** This course will critically examine arguments, assumptions, and concepts central to the monotheistic traditions. Topics include religious belief, religious experience, the problem of evil, God and Goodness, the immortality of the soul, religious certainty and terrorism, and the Paradox of God's Attributes. *Y. Avnur, A. Alwishah.*

**104. Contemporary Period.** (HMC) May include Moore, Russell, Frege, Wittgenstein, James, Dewey, Heidegger, and Sartre. *Staff.*

**109. The New Science and New Social Order in Early Modern Philosophy.** (CGU) This course is an introduction to early modern philosophy through the study of selected influential philosophical works of thinkers in the Western tradition such as Francis Bacon, Rene Descartes, Isaac Newton, John Locke, David Hume, and Jean-Jacques Rousseau. We will begin with an examination of the role of skepticism in the challenge to the authority of the Scholastic scientific model, and the importance of finding a rational method for the "New (mechanical) Science." The theme of skepticism and the challenge to divine authority will reemerge in our study of the social-political writing of the period, which culminated in the American and French revolutions at the end of the 18th century. *P. Easton.*

**112. History of Philosophy: Ancient.** The following movements and figures in ancient philosophy are considered: the Pre-Socratics, Socrates, Plato, Aristotle, Stoicism, Epicureanism, and Skepticism. Offered annually. *Staff.*

**113. Early Modern Philosophy: The Rationalists.** (CGU) The basic aim in this course is to study the ideas, texts, and arguments of the "Rationalists" (Descartes, Spinoza, Malebranche and Leibniz) of the seventeenth century. Arguments concerning the nature of ideas, bodies, minds, laws and the proper method of philosophical and scientific enquiry will be examined. *P. Easton.*

**118. History of Modern Philosophy: Descartes to Kant.** This is an introduction to some of the great modern philosophers, including Descartes, Locke, Berkeley, Hume, and Kant. We will focus on their distinctive approaches to the nature of the self, experience, reason, imagination, understanding, knowledge, and reality. *Y. Avnur.*

**119. History of Existentialism.** In this course, we will read and analyze the major works of important figures in the existentialist and phenomenological movements, focusing on the questions of human freedom, subjectivity, and meaning. Readings may include works by Nietzsche, Kierkegaard, Sartre, de Beauvoir, Heidegger, Husserl, and many other thinkers of this time period to gain an understanding of existentialist thought. *Staff.*

**121. Mind, Knowledge, and Existence.** An introduction to some of the central concerns of 20th-century Anglo-American philosophy. Among the issues considered: the nature of mind, naturalism, freedom of the will, personal identity, knowledge. *D. Scott-Kakures.*

**125h. Contemporary Social Theory.** (HMC) Readings in a selection of works from Marx to Marcuse, focusing on the criticism of Western political and social institutions. *Staff.*

**130. Philosophy of Mind.** What is the nature of mind? In this course we investigate the traditional mind/body problem as well as the following issues: Individualism in psychology, self-knowledge, mental causation, and the philosophical significance of recent work in the cognitive sciences. *D. Scott-Kakures.*

**132. The Substance of the Soul.** This course will survey a peculiar branch of modern philosophy, "Rational Psychology." Rational psychology postulated the existence of a simple, immaterial substance responsible for sensation, perception, judgment, and volition. This substance has variously been referred to as "thinking substance," or simply as "the soul." *P. Easton.*

**133. Social and Political Philosophy.** Survey of conceptual and normative problems in political and social theory, particularly issues involving freedom, equality, and rights. Readings from Locke, Marx, Rousseau, Mill, Rawls, Nozick, and others. *P. Hurley.*

**134. Knowledge and Mind.** This course is a philosophical investigation of knowledge and mind. What is rational belief? What is truth? What are sensory or perceptual states? When is a sensory or a perceptual state a rational warrant for belief? Readings from Plato, Aristotle, Descartes, Locke, Hume, Hegel, Lewis, Sellars, Wittgenstein, Rorty, Davidson, and others. *Staff*.

**137. Skepticism.** In this course we will discuss various arguments (old and new) for different versions of *skepticism*, the view that our beliefs about some subject matter are ungrounded, unjustified, irrational, or otherwise defective. These skeptical arguments oblige us to clarify the nature of evidence, probability, rationality, and the significance of disagreement among peers. Prerequisite: one philosophy course or permission of instructor. *Y. Avnur*.

**138. Introduction to the Philosophy of Language and Mind.** A philosophical investigation into thought and reference and the relations between language and mind. How are these abilities possible, and how are they best to be understood? Readings from Mill, Husserl, Frege, Russell, Wittgenstein, Kripke, Kaplan, Putnam, Dummett, Evans, Burge, Dretske, Fodor, Grice, Searle and Derrida. *D. Scott-Kakures*.

**139. Language and Reality.** (CMC) An exploration of issues in the philosophy of language and, in particular, the relation between language and the world. Topics to be discussed include: the nature of meaning, the nature of thought, and the reference of proper names and definite descriptions. Readings will be drawn primarily from late 19th-century and 20th-century sources. Prerequisite: at least one previous course in philosophy or permission of instructor. *A. Kind*.

**144. Logic and Argumentation.** An introduction to the identification and formal evaluation of arguments as they naturally occur. We will, in addition, investigate scientific and probabilistic reasoning, though no prior technical competence is assumed. *C. Young*.

**145. Fundamentals of Logic.** (CMC) An introduction to formal techniques for evaluating arguments. These techniques include truth tables, natural deduction for propositional logic, natural deduction for predicate logic, and introductory and model theory. The goal of the course is not only for students to develop skills with these formal systems, but also for them to develop an understanding of what it means to reason logically. Offered annually. *A. Kind*.

**146. Temptation and the Will.** Since before Plato, philosophers have been puzzled by how it is that an individual can act freely and deliberately against her better judgment. Yet acting against our better judgment, and “giving in to temptation,” would appear to be facts it makes little sense to dispute. In this course, we aim to investigate such patterns of self-defeating behavior—addictions, “bad habits,” etc., with an eye towards a consideration of such questions as: What is self-control? What makes a “will” strong or weak? Is the self unified? Readings will be drawn from historical and contemporary philosophical sources as well as from the contemporary behavioral sciences. *D. Scott-Kakures*.

**149 JT. Topics in Philosophy: Agency and Action.** The distinction we draw between what we *do* and what we *undergo*—between the active and the passive in our lives—is fundamental to our self-understanding. In this course we investigate the nature of and the puzzles and problems associated with agency and action. Topics to be considered will be drawn from: the causal theory of action, reasons explanation and the role of the normative in the understanding of action, the will and weakness of will, the relation between intention and action, mental action and mental agency, and the relevance of work in the cognitive and the neurosciences to an understanding of agency. This course should be of interest to students of the social, cognitive, and behavioral sciences as well as to students of philosophy. Prerequisite: one course in philosophy. *D. Scott-Kakures and M. Yamada*(CGU).

**150. Philosophy of Feminism.** Examines several different theories of feminism, their relation to traditional political theories, and their analyses of the causes and solutions to women’s oppression. The course considers as well specific moral and political issues relevant to feminism: abortion, motherhood, reproductive technologies, and pornography. *S. Castagnetto*.

**151. Feminist Ethics.** This course will explore feminist approaches to ethics, including the ethics of care, maternal ethics, lesbian ethics, and other feminist ethics, how they contrast with traditional approaches to ethics, and the controversies they have generated. The application of feminist ethics to specific issues of importance to women, such as abortion, reproductive technologies and health care, will also be considered. *S. Castagnetto*.

**154. Philosophy of Social Sciences.** What are the methods appropriate to the study of human actions, institutions, and culture? Are the aims and methods of the social sciences different from those of the natural sciences? Ought they to be? We begin with an investigation of the dispute between “naturalists” and “anti-naturalists” in the social sciences and, then, turn to a consideration of such issues and areas of dispute as: explanation and prediction in the social sciences, methodological individualism versus holism, interpretivist social science, the appeal to rationality in the understanding of behavior, the challenge of relativism and the claims of objectivity. *D. Scott-Kakures.*

**155. Ethics of the Beginning and End of Life.** This course will focus on the unique moral dilemmas that arise at the beginning and end of life: procreative responsibility, surrogacy, cloning, abortion, suicide, euthanasia, and end of life care. These topics will be discussed from both the individual and the social ethical perspectives. *R. Weinberg.*

**157. Environmental Ethics.** This course is designed to encourage students to develop their own environmental ethic, based upon examination of major contemporary approaches, including moral, aesthetic, scientific, historical, economic, ecofeminist, and multicultural perspectives. *Staff.*

**160. Ethical Theory.** This course will focus on classic Western ethical theory and on contemporary metaethical critiques of these theories. The objectivity, possibility, and meaning of morality will be among the issues addressed. *R. Weinberg.*

**162. Political Philosophy.** What is the proper role of public social and political institutions? This course will survey the contemporary attempts to answer this question across the political spectrum. Readings will include libertarian, liberal, communitarian, Marxist, and feminist political theory. *R. Weinberg.*

**164. Ethical Theory Seminar: The Moral Deal.** If we were to construct a society, which rules might we agree to follow? This fundamental contractualist question underlies much of modern moral/political theory. In this course, we will analyze various ways of posing and answering this question, including classic and contemporary contract theories, and discuss the value of grounding our moral/political principles on what people might agree to under various bargaining conditions. Prerequisite: Ethical Theory or permission of instructor. *R. Weinberg.*

**168. The Rational and the Irrational.** The assumption of rationality plays a critical role both in our common sense understanding of ourselves and in the foundations of the behavioral and social sciences. This course is devoted to an examination of the nature and status of this assumption. Considerable attention will be paid to self-deception and to weakness of will. Readings drawn from contemporary philosophy and cognitive psychology. *D. Scott-Kakures.*

**169. Responsibility, Guilt, and the Person.** The course will examine concepts of responsibility and guilt and their relation to the notion of autonomous agency. Under what circumstance is a charge of responsibility justified? What sorts of considerations undermine such a charge? We will also investigate the following: the status of the insanity defense, competing theories of punishment, and the notion of desert. Readings will be drawn from contemporary sources. *D. Scott-Kakures.*

**170. Faith and Reason.** An examination of questions such as: (1) Can God’s existence be proved? (2) Does the existence of evil prove that there can be no God? (3) Is religious faith ever rational? (4) What are the alternative, secular explanations of our universe, and how could we decide which is most probable? We will read from historical and contemporary sources. *Y. Avnur.*

**175. Life, Death, and Survival of Death.** (CMC) A study of philosophical and theological answers to questions about death and the meaning of life. Also listed as Religious Studies 144. *S. Davis.*

**179. Greek Moral Philosophy.** (CGU) Discussion of the moral philosophies of Socrates, Plato, and Aristotle. Special attention will be paid to the Crito, Apology, Republic, and the Nichomachean Ethics. *C. Young.*

**180. Metaphysics.** (CMC) An investigation of some traditional problems in Western philosophy that have been labeled metaphysical, e.g. the existence of God, the relationship between mind and body, the determinism-free will debate, and the nature of space and time. This year the topics will be (1) personal identity, that is, what makes a person the same person through time, and (2) free will and determinism. Prerequisite: at least one previous course in philosophy or permission of instructor. *A. Kind.*



**185N JT. Topics in Neurophilosophy.** This course is an examination of selected issues at the intersection of contemporary philosophy and neuroscience. Topics may include the philosophical, theoretical, and empirical bases of social (cognitive) neuroscience; the neurobiology of belief attribution and “mind-reading”; the metaphysical relationship between the mind and the brain; the nature of sensory modalities; as well as the bearing of the neurosciences on issues in the theory of action. *B. Keeley (Pitzer)/D. Scott-Kakures.*

**190. Senior Seminar.** A seminar for students writing a thesis with a substantial component in philosophy. The seminar will introduce students to methods of philosophical research and analysis, focusing on using these methods in the development of their theses. *R. Weinberg/D. Scott-Kakures.*

**191. Senior Thesis.** Offered annually. *Staff.*

**197. Topics in Early Modern Philosophy.** (CGU) Courses under this heading are devoted to the intensive investigation of a particular figure or to specific themes of Early Modern philosophy. *P. Easton.*

**199. Independent Study in Philosophy: Reading and Research.** Offered annually. *Staff.*

## PHYSICS

Please refer to the Science section of this catalog.

## POLITICS AND INTERNATIONAL RELATIONS

*Professors Andrews, Neiman Auerbach*

*Associate Professor Kim*

*Assistant Professors Golub, Mehta*

*Lecturer Benson-Smith*

The study of politics includes a broad range of subject matter, including American politics, political theory, comparative politics, international relations, and political economy. The Department of Politics and International Relations is committed to interdisciplinary approaches to the study of these subjects, and is prepared to accept, for example, courses in history, economics, and legal studies towards completion of the major.

Students are advised to consult with their major adviser in order to choose a set of courses that best serves their interests, academic goals, and career objectives. The politics and international relations major at Scripps College encourages students to take advantage of study abroad and internship opportunities that complement their major study.

### Requirements for the Major

Majors should satisfy their mathematics requirement with statistics.

- 1. Principles of Macroeconomics** (Economics 51) or **Principles of Microeconomics** (Economics 52).
- 2. Breadth of study:** All students must take four of the following five survey courses: International Relations (Politics 100), Comparative Politics (Politics 110), American Politics (Politics 120), Political Economy (Politics 130) and Political Theory (Politics 140). Students should take these courses as early as possible in their academic program.
- 3. Concentration:** In consultation with the student’s adviser, students will select four additional courses that build a specific competence in depth. Examples of such concentrations include but are not limited to: American public policy, European politics, international political economy, legal studies, or Asian politics.
- 4. Elective:** one elective within the major.
- 5. Senior Seminar and Senior Thesis** (two courses).
  - a. Politics 190 (senior seminar).
  - b. Politics 191 (senior thesis).

## Honors Program in Politics and International Relations

The Department of Politics and International Relations awards honors within the major to exceptional students who meet the following requirements:

1. A grade point average in the major of at least 10.5.
2. A grade of A– or better on the senior thesis.

## Dual and Double Majors

Dual and double programs combining politics and international relations with a wide range of other majors are possible, but require early planning and careful selection of courses. A double major requires that the student complete all requirements for each program, including Senior Seminar and Senior Thesis, but she may have two courses that overlap. A dual major allows the student to combine her majors in completing one senior seminar and one senior thesis.

## Requirements for the Minor

A minor in politics and international relations requires that the student complete six courses including at least three of the five survey courses (Politics 100, 110, 120, 130, or 140). A minor does not require a senior seminar or thesis.

## Course Descriptions

### International Relations

**100. Introduction to International Relations.** This course provides a broad survey of issues in and approaches to the study of relations between states. Thematically, we will examine such enduring topics as deterrence and the balance of power, as well as the more recent rise of international law and international organizations to prominence in the late 20th century. At the level of theory, we consider the dominant mode of reasoning in the field—political realism— and several of its leading challengers, including moral, liberal, and postmodern critiques. Offered annually. (Spring) Open to first-year students. *D. Andrews.*

**101. International Political Economy.** The central problematic in the international economy is “globalization”—pressures for integration and uniformity across national boundaries. This course examines the dynamics of the main forces for globalization—trade, finance, and investment, the major supporting institutions—WTO, IMF, IBRD, and a central consequence—concerns about national “competitiveness.” Offered annually. *D. Andrews.*

**102. Cooperation and Rivalry in the European Union.** The European Union is a unique instance of extensive cooperation among sovereign states. This course provides an introduction to European politics by examining the historical development of the European Union, some of the distinctive characteristics of its member states, and the nature of their interactions. Offered annually. *D. Andrews.*

**105. NATO in the 21st Century: The Atlantic Alliance Under Stress. The North Atlantic Treaty Organization** is often referred to as history’s most successful alliance. But NATO suffered a severe identity crisis after the Cold War, with its members divided in their attitudes towards both the Alliance’s traditional leader (the United States) and its traditional adversary (Russia). This course examines the history and prospects of the Atlantic alliance, focusing on the policies of France, Germany, Italy, the United Kingdom, and the United States. *D. Andrews.*

**108. Political Europe and Monetary Europe.** Following World War II, most of the states of western Europe—including most prominently France and the Federal Republic of Germany—embarked on a process of political reconciliation and economic integration. Using both primary and secondary source materials, this course will examine why plans for monetary cooperation, and ultimately monetary union, came to play such a significant role in these efforts. *D. Andrews.*

### Comparative Politics

**110. Introduction to Comparative Politics.** This survey course introduces students to the field of comparative politics by investigating several illuminating empirical case studies drawn from

both the developed and developing world. It focuses on cross-national similarities and differences in politics, economies, and societies, and examines the strengths and weaknesses of comparative analysis as a methodological tool. Topics may include: political development and culture; political systems; policymaking; and social movements. Open to first-year students. Offered annually. (Fall) *M. Mehta.*

**111. Politics and Markets in Latin America.** This course is designed to introduce students to the political economy of Latin America. The course will be organized thematically with readings that draw on several country examples. Some of the central themes of the course include: democracy and growth, structural reform, trade, debt, and inequality. *N. Neiman Auerbach.*

**112. Ethnic Conflict in South Asia.** This course examines the politics of identity and difference and its manifestations in ethnic conflict in South Asia. It begins with a focus on colonial constructions of identity and moves on to explore post-colonial conflicts surrounding religious, caste and ethnic identities. It considers both state and non-state dimensions of ethnic conflict by examining the role of census, electoral competition, civil society and popular culture in the production of politically salient identity and difference. *M. Mehta.*

**115. Ballots, Bullets, and Identities: South Asia and the Shadow of Gandhi.** This course examines the ideas that influenced the founding and post-colonial politics of India and Pakistan. It identifies the challenges faced by these societies in responding to their ethno-religious diversity within the framework of democracy and reflects on the fate of M.K. Gandhi's legacy in contemporary South Asia. *M. Mehta.*

**116. Mobs, Crowds and Citizens: Politics and Mass Mobilization in India:** This course examines India's experience with democracy through a focus on mass mobilizations. How do mass mobilizations influence the nature of democracy? When do social movements and civil society generate democracy or not? It considers the emancipative and tyrannical dimensions of mass mobilizations in a democracy. *M. Mehta.*

**118. The Politics of Korea.** This course is an intensive introduction to North and South Korea, with their interlocking histories and greatly divergent economic, political, and social realities. The course pays special attention to the impact of U.S. foreign policy on Korean national formation and Korean American identity and community formation. *T. Kim.*

**119a. Public Policy in the European Union: Markets and Security.** The members of the European Union have agreed to joint policies in some areas but not in others. This course examines EU policy in a number of different fields, including the Single Market; competition policy; trade policy; EMU (Economic and Monetary Union); and CFSP (Common Foreign and Security Policy). No prerequisite; Politics 119a and 199b may be taken in either order. *D. Andrews.*

**119b. Public Policy in the European Union: Membership and Budget.** The members of the European Union have agreed to joint policies in some areas but not in others. This course examines EU policy in a number of different fields, including the Community budget; regional policy; Justice and Home Affairs, including immigration policy; and the admission of new member states. No prerequisite; Politics 119a and 119b may be taken in either order. *D. Andrews.*

## American Politics

**120. Introduction to U.S. Politics.** This survey course introduces students to the major institutions and processes of American politics. Topics may include Congress, the Supreme Court, the Presidency, groups and movements, federalism, the role of the media, voter turnout, macroeconomic policy, and public discontent with government. Offered annually. (Fall) *T. Kim.*

**122. The Power Elite.** This course explores the relationship between business and government domestically and internationally. Topics include: business influence over public policy; relative power of financiers within the business community; role of financial structure in development and growth; and growing tension between capital mobility and national monetary sovereignty. *N. Neiman Auerbach.*

**124. Race in American Politics.** This course examines the centrality of race in American politics. The course examines how racial and ethnic interest groups pursue political power and the relative success of their efforts. Thematically, the course will focus on how these groups interact with strategic political actors working within established political institutions. *M. Golub, T. Kim.*

**125. Voting, Campaigning, and Elections.** This course is designed to provide a strong theoretical background in understanding voting behavior, elite campaign strategies, and electoral systems. It also connects theory to the “real world” of elections. *Staff.*

**127. Asian American Politics.** This course examines the political struggle of Asian American and Pacific Islander communities in the U.S. *T. Kim.*

**128. Race and American Capitalism.** This course engages in a grounded examination of the contemporary political struggle of communities of color negotiating capitalist ideologies and practices. Students directly engage with individuals and organizations involved in social justice work rooted in working class communities of color. Foci include civil rights, environmental justice, public health, economic justice, and the criminal legal system. *T. Kim.*

### Political Economy

**130. Introduction to Political Economy.** This course explores the ways in which the study of politics and economics are interrelated, and introduces students to several models that attempt to explain and analyze the ways in which politics and economics affect each other. These include public choice theory, game theory, new institutionalism, and neo-Marxism. Open to first-year students. Offered Annually. (Spring) *N. Neiman Auerbach.*

**134. Infrastructures of Justice.** This research seminar focuses on the question, “Do markets result in just outcomes?” Most answers to this question seem to be virtually predetermined, but focus little attention on the question, “Under what conditions do markets result in just or unjust outcomes?” The premise here, to be explored through the students’ original case study research projects, is that markets as deeply embedded societal structures simply perpetuate underlying social conditions, be they just or unjust. Examples include white supremacy, patriarchy, land and asset distribution derived from colonial and slave plantation systems. However, markets can also reinforce social justice whether through, for example, community-based development projects or marketable permits for industrial pollution. *N. Neiman Auerbach.*

**135. Political Economy of Food.** This course examines the production, distribution, consumption, and waste of food in contemporary U.S. society and globally. It analyzes contemporary practices such as: the institutionalization of factory farming as expressions of the logic of modernity; and the legacy and impact of global colonial structures on the production, consumption, and meanings of food. The course will also take a look at alternatives to dominant food practices and will explore such practices through experimental projects and internships with community organizations. Offered Annually. (Spring) *N. Neiman Auerbach.*

### Political Theory and Legal Studies

**140. Introduction to Political Theory.** This survey course examines the evolution of central political concepts in the western tradition through close readings of major texts in political theory. Students will be introduced to the political thought of authors such as Plato, Machiavelli, Locke, Rousseau, Marx, and Mill, as well as contemporary writings. Special attention will be given to changing understandings of liberty and authority, equality and rights, legitimacy, and democracy. Open to first-year students. (Fall) *M. Golub.*

**141. Politics of Race and American Popular Film.** This seminar investigates the social, political, and ethical issues surrounding representations of race in American popular film. Premised upon the insight that “race” is a social rather than a biological category, it examines racial identities as products of political relationships as well as sources of powerful political claims. The seminar uses film texts to gain a sharper understanding of the role of race in American politics as well as exploring the significance of popular film in constructing and defining racialized public memory. *M. Golub.*

**142. Radical Political Theory.** In American public discourse, new media, and academic institutions, political discussion is almost always circumscribed by the limits of liberal ideology. The language of political liberalism is so ubiquitous that many students will be unaware of how their own moral sensibilities and political intuitions are products of liberal thought. In contrast, this course draws upon Marxist, Post-Modern, and Post-Colonial theory to explore radical perspectives on politics, economics, culture, and power. A basic familiarity with liberal political philosophy, while helpful, is not required. *M. Golub.*

**143. Civil Liberties and Fundamental Rights.** (formerly 126). While civil liberties protect the individual from coercive power by outlining what the government must not do, civil rights protect the individual from coercive power by obligating the government to take positive action. This course examines civil liberties and civil rights in American public law and jurisprudence. *M. Golub.*

**144. Legal Storytelling and the Rule of Law.** This course examines the competing claims of “legalism” (with its emphasis on formal rules and neutral principles) and “legal storytelling” (which prioritizes subjective experiences of the law as actually practiced) regarding questions of race, gender, and justice in American constitutional law. Through close readings of both literary and legal texts, the course adopts a humanistic approach to legal scholarship, locating the force of law within its discursive and rhetorical dimensions. Topics to be discussed include: rights to privacy, sexuality and reproductive freedom; sexual harassment and racist speech; anti-discrimination, integration, and affirmative action. *M. Golub.*

**149 AF. Black Political Theory in the United States.** Given the Black dispersal throughout the world, Africana Political Theory will analyze the intersection of race, class, gender, and sexuality in the formation of political structures throughout the African Diaspora. Utilizing the texts of Black scholars throughout the Diaspora, the course will provide a broad look into Black politics. Prerequisite: at least one course in Africana Studies. *D. Schnyder.*

**152. Women and Public Policy.** The purpose of this course is twofold: first, to broadly explore the extent to which gender matters within the public policy context; and second, to explore how implicit and explicit views about gender impact different policy issues. *J. Schroedel.*

## Special Topics

**187. Special Topics in Politics and International Relations.** An undergraduate course designed to cover various aspects of politics. Possible topics are drawn from political theory, public law, and jurisprudence, American politics, comparative politics, political economy, and international relations. Repeatable for credit with different topics. *Staff.*

**187B. Race, Gender, and Welfare-state Politics.** This course examines the role of American political institutions in shaping welfare and social policy. Focusing on the effects of race, class, and gender on the development of welfare, this course will examine the ideas, values, and institutions that comprise the American welfare state. *D. Bensonsmith.*

**187D. Gender Politics and Public Policy.** The purpose of this course is to address how government policies construct gender in the United States. Students will examine a variety of policy issues and domains in an effort to achieve a better understanding of how gender functions in the policy arena, affecting race and class dynamics in the United States. *D. Bensonsmith.*

**187K. Race, Nation, and Baseball.** This seminar examines the formation of the United States through the lens of baseball. From Dodger Blue to the Cuban national team to the World Baseball Classic, we will consider how race, class, ethnicity, nation, and gender dynamics have determined the business and practice of the game, how baseball itself shapes the contours of race and nation, and how it has been a force for globalizing the political economy. The course will use a variety of material for its texts ranging from historical studies, documentary and feature films, web sites, and visits to baseball games and parks. Course fee: varies. *T. Kim.*

**190. Senior Seminar.** This seminar will introduce majors to a variety of research methods in preparation for writing the senior thesis. By the end of senior seminar, students will have given an oral presentation of their thesis topic and research design, chosen first and second readers, written a prospectus and a revised first chapter draft. Offered annually. *Staff.*

**191. Senior Thesis.** Offered annually. *Staff.*

**195A. Politics Practicum: Food Justice.** This course will examine alternatives to dominant food practices and will explore such practices through experiential projects and involvement in community organizations. Groups of students will work each week directly in local middle and high schools, the Chino Women’s Correctional facility, and a transitional home for women recently released from prison. *Staff.*

**199. Independent Study.** Offered annually. *Staff.*

## PSYCHOLOGY

*Professors Hartley, Marcus-Newhall, S. Walker*  
*Associate Professors Groscup, LeMaster, S. Wood*  
*Assistant Professors Spezio*  
*Visiting Assistant Professor Ma*  
*Lecturer Abdullatif*

A major in psychology provides training in the scientific analysis of human thought and behavior, their expression and their development. The Scripps program emphasizes understanding human actions and reactions—mental or psychological processes—through experiences such as observation, participation, and experimental investigation. Students are afforded opportunities to gain experience through field placement at nearby institutions and through collaboration with ongoing faculty research projects. Such projects include studies of human development over the life span from childhood through adolescence to old age; the role of culture in psychological development; and the influence of others on one's thoughts, feelings, and/or behaviors.

An undergraduate psychology major at Scripps provides a solid foundation for advanced graduate training in clinical and research psychology. In addition, the major can be tailored to fit a variety of other career goals. These include careers in business and management, computer science, cognitive science, education, law, social work, and the health and medical fields.

### Requirements for the Major

The major in psychology consists of nine upper-division courses, including a senior thesis. Upper-division psychology courses are those at Scripps above the 100 level and all those on other campuses requiring Introduction to Psychology as a prerequisite. Psychology 52 is prerequisite to all upper-division psychology courses. Students may petition the psychology faculty to fulfill this requirement by taking a suitable course elsewhere, by completion of a high school AP Psychology course and receiving a score of 4 or 5, or by special examination. Psychology majors will:

1. Demonstrate knowledge in research methods and statistics. This requirement is met by taking Psychology 103 and Psychology 104 and 104L at Scripps.
2. Take at least two upper division courses in addition to Psychology 103, 104, 104L, and thesis at Scripps.
3. Take at least one upper-division course in each of the following two areas:
  - a. Human function in a social context including courses such as: human development, personality, abnormal, cultural, or social psychology.
  - b. Basic processes including courses such as: cognitive psychology, cognitive neuroscience, perception, psychopharmacology, learning, or physiological psychology.
4. Complete one laboratory course in psychology in addition to 104L (e.g. 123L or 168L).
5. Complete a senior thesis.
6. Take as many upper-division elective courses in psychology as are necessary to meet the nine-course requirement. Ideally, electives will constitute a sequence carefully planned with the student's adviser.

Students intending to pursue graduate studies in psychology are advised to select courses in mathematics, history and systems in psychology, and laboratory courses in psychology, biology, and physiology.

### Honors Program in Psychology

Outstanding senior psychology majors may be granted Honors in Psychology at graduation. To earn honors, students must: have a GPA of at least 11.00 in the major (10.5 overall), have completed Psychology 143 or 144, have presented an exceptional senior thesis (earning a grade of A or A- on a 1- or 2-semester thesis), have demonstrated breadth of study in psychology, and have mentored research and/or teaching experience in psychology.

### Requirements for the Minor

A minor in psychology consists of Psychology 52 and six other upper-division courses including Psychology 103 and Psychology 104 and 104L at Scripps.

## Course Descriptions

**52. Introduction to Psychology.** A consideration of critical issues in psychology and methods of studying human behavior. Analysis of evidence and theory from a variety of approaches to psychology, including experimental and clinical approaches. Required as prerequisite for all psychology courses. Offered every semester. *Staff.*

**95. Foundations of Neuroscience.** *For description, see Neuroscience 95.*

**102. Psychology of Women.** A critical examination of current psychological approaches to the study of women's behavior and experience. The course will emphasize empirical ways of knowing and will address psychological questions of central concern to women. The nature and development of gender differences also will be explored. Students will conduct group and individual projects. Prerequisite: Psychology 52. Offered annually. *J. LeMaster.*

**103. Psychological Statistics.** Introduction to the logic of hypothesis testing. Emphasis will be on basic statistical terms, gaining familiarity with computational procedures of both parametric and nonparametric techniques, and utilizing available computer programs for the analysis of data in the behavioral sciences. Prerequisite: none. Permission of instructor required for cross-registration. Offered annually. *A. Hartley.*

**104. Research Design in Psychology.** Design and analysis of scientific research in psychology including both experimental and nonexperimental methods. The student will gain experience at generating and testing hypotheses about human behavior and preparing scientific reports of findings. Recommended in the sophomore or junior year as preparation for the senior thesis and further research participation. Prerequisites: Psychology 52, 103. Offered every semester. *Staff.*

**104L. Research Design in Psychology Laboratory** (half course). Must be taken concurrently with Psychology 104. Offered annually. *Staff.*

**105. Personality.** A comprehensive summary of the major contemporary theories of personality and their application to research, assessment, and treatment. Prerequisite: Psychology 52. Offered annually. *J. LeMaster.*

**109. Psychology of Work and Family.** The most common family type in the United States today is dual-earner (mother and father). However, there have been relatively few adjustments to the way work and family life are aligned to promote strong families and a strong economy. Whether the metaphor is one of work-family conflict, balance, collaboration, or integration, the dynamics at the intersection of work and family are in need of examination. Prerequisite: Psychology 52. *J. LeMaster; Staff.*

**110. Child Development.** A description and analysis of human development during infancy and childhood, including such topics as the development of motor behaviors, the acquisition of language, and cognitive development. Prerequisite: Psychology 52. Offered annually. *S. Walker.*

**111. Adolescent Development.** A description and analysis of human development during the second decade of life. Discussion topics include pubertal development, identity processes, and sexuality. Prerequisites: Psychology 52; Psychology 110 or equivalent. Offered annually. *S. Walker.*

**112. Adult Development and Aging.** A survey of major contemporary theories of adult human development from young adulthood through old age. Topics will include late adolescence, marriage, career, mid-life development, and late-life development. Prerequisite: Psychology 52. *S. Wood.*

**116. Identity Development in Minority Children and Adolescent.** This course will examine identity development among children and adolescents from the following populations: African Americans, Latinos, Native Americans, and Asian Americans. Readings will include the major theoretical writings on identity development in general, papers presenting models for identity development specifically in minority populations, and various empirical studies. *S. Walker.*

**120. Cognitive Development.** An examination of cognitive development from infancy to adolescence. Topics include conceptual development, memory, and developing theories of mind. Prerequisites: Psychology 52 and junior or senior standing. *S. Walker.*

**122. Cognitive Psychology.** Cognitive Psychology provides insight into how the mind works. The major topics include perception, attention, memory, learning, imagery, language, knowledge and

categorization, and decision-making. The course will give you the ability to 1) think about the human mind in terms of mental processes; and 2) understand how science can build models of these mental processes using simple behaviors in highly creative ways. Prerequisites: Psychology 52 or instructor permission. *M. Spezio.*

**122L. Cognitive Psychology Laboratory.** Gives opportunities to see how key experiments in cognitive psychology are designed by actually doing those experiments, and by engaging in simple data analysis and reports of experimental findings. Students will discover counterintuitive facts about how the human mind works by actually looking at what the mind does via behavior. Corequisite: Psychology 122. *M. Spezio.*

**123. Cognitive Neuroscience.** A thorough introduction to the concepts and findings of the field. Cognitive neuroscience seeks to understand mental processes in terms of brain mechanisms using behavior as a window into the mental processes under investigation. The mental processes and behaviors we will link to the human brain include perception, imagery, attention, learning, prominent computational models of brain/mind, issues in brain development and plasticity, brain adaptation in evolution, and brain-machine interfaces for neural enhancement. Prerequisites: Either Psychology 122 or equivalent OR Psychology 131 or equivalent; AND Psychology 103 or equivalent. Prerequisites may be waived with instructor's permission. *M. Spezio, S. Wood.*

**123L. Cognitive Neuroscience Laboratory.** Provides introduction to computer programming in Matlab for the presentation and analysis of experiments in cognitive neuroscience. Hands-on experience with collecting and analyzing EEG and fMRI data. Covers critical aspects of experimental design and analysis in EEG and fMRI. Corequisite: Psychology 123. Prerequisites: Either Psychology 122 or equivalent OR Psychology 131 or equivalent; AND Psychology 103 or equivalent. Prerequisites may be waived with instructor's permission. *M. Spezio, S. Wood.*

**127. Neuroscience of Decision-Making.** This seminar will examine decision-making behavior from a neuroscience perspective. Topics will include intuitive judgments, analytical reasoning, emotion and decision-making, heuristics and biases, neuroeconomics, and estimates of risk. The course will cover basic research as well as practical applications of decision theory. Prerequisites: Any neuroscience or cognitive psychology course. *S. Wood.*

**128. Abnormal Psychology.** This course will focus on the description of abnormal behavior in human beings and the various theoretically based explanations for it, both past and present. Intervention strategies relevant to the prevention or reduction of psychological suffering due to different disorders will also be explored. Prerequisite: Psychology 52. Offered annually. *J. LeMaster.*

**129. Social Neuroscience.** Social neuroscience investigates how the brain helps make decisions about other people. We will learn how the human brain is involved in social gaze: drawing social inferences from bodily cues; empathy, attachment, and cooperation; imitation; social reward and punishment; stereotyping and prejudice; economic and political decision-making; moral decision-making; and autism. Prerequisites: Psychology 52 and 103 or instructor permission. *M. Spezio.*

**130. Emotion.** A seminar on the dominant psychological models, methods, and findings relating to emotion. Covers the following topics: 1) emotion and its relation to cognition; 2) basic theories of emotion; 3) research methods for investigating human emotion; 4) emotion in relation to the self; 5) emotion in relation to social understanding; 6) emotion and memory; 7) the social emotions, such as embarrassment, guilt, and shame; 8) disorders of emotion and mood, such as anxiety disorders, depression, anger disorders, self-harm and eating disorders; 9) direct intervention into the brain and central nervous system for emotional disorders; 10) emotion and creativity; 11) emotion and music; and 12) emotion and forensic psychology. Prerequisites: Psychology 52 and Psychology 103. *M. Spezio.*

**131. Clinical Neuropsychology.** This course will study human clinical neuropsychology with an emphasis on clinical disorders, including learning disorders, dementias, and traumatic brain injuries. There will be an emphasis on integrating theory and research related to brain functioning and applying this knowledge to clinical populations. Prerequisite: Psychology 52. *S. Wood.*

**131L. Clinical Neuropsychology Lab.** This lab complements the content of Psychology 131. Corequisite: Psychology 131. *S. Wood.*

**137. Methods in Cognitive Neuroscience: Eyetracking, EEG, and fMRI.** The course will pro-



vide students with an advanced introduction to three key methods used in Cognitive Neuroscience: 1) Eyetracking, 2) Electroencephalography (EEG), and 3) functional magnetic resonance imaging (fMRI). Students will also learn how to program and control experiments in cognitive neuroscience. Prerequisites: Psychology 123 and Psychology 103 or instructor permission. *M. Spezio*.

**143. Advanced Statistics I: Analysis of Variance and Regression.** A second course in applied statistics emphasizing analysis of variance and covariance for analyzing complex experiments as well as correlational methods such as multiple regression, factor analysis, and structural equation modeling. Students will develop an intuition for the logic of each statistic and will become skilled at selecting the appropriate tests, using the computer to carry out the calculations, and interpreting the results. Recommended for students planning graduate work in the social and natural sciences or for those involved in research projects that go beyond topics covered in the first course in statistics. Prerequisite: Psychology 103 or an equivalent course. *A. Hartley*.

**144. Advanced Statistics II: Structural Equation Modeling.** Intensive experience in techniques for fitting complex quantitative models to behavioral and social data. Principal focus on structural equation modeling. Prerequisite: Psychology 143 or Economics 125. *A. Hartley*.

**152. Cultural Psychology.** An examination of the dialectical relationship between human behavior and its social, historical, and cultural contexts. Topics of discussion include language socialization, cultural construals of the self, and cognitive and moral development. Prerequisite: Psychology 52. *S. Walker*.

**157. Psychology of the Black Woman in America.** This course explores black women's lives by examining various psychological phenomena from a black feminist perspective. Emphasis will be placed on the multiplicity of experience and how it is shaped by oppression and struggle. Discussion topics will include identity; mental health; sexuality; academic achievement and work. Prerequisite: Psychology 52. *S. Walker*.

**162. Psychology and the Law.** This course will survey issues in psychology and law including an introduction to the legal system, eyewitness identification, confessions, competence and insanity, jury decision making, victims, and sentencing issues. Basic psychological theory, relevant case law, and methodological issues associated with conducting research in psychology and law will be covered. Prerequisite: Psychology 52. *J. Groscup*.

**163. Social Psychology and the Legal System.** Judge, jury, and executioner—what are the ways in which these and other legal players are influenced by their social environment? Are their decisions influenced in the same way ours are? In this course, we will investigate how social psychology can help us better understand the legal system. Prerequisite: Psychology 162 recommended. *J. Groscup*.

**167A JT. Applied Social Psychological Research.** This class will bring together students and faculty members at various stages of academic and professional development, as well as community collaborators, to pursue theoretically and practically relevant research in applied settings. The class is divided into three phases (Project Development, Implementation, and Dissemination) and is intended as a full-year (2-semester) class. Prerequisites: Psychology 52; Psychology 167A is prerequisite to Psychology 167B. Instructor permission required. *D. Mashek, A. Omoto*.

**167B JT. Applied Social Psychological Research.** (See description for 167A above.)

**168. Social Psychology.** An examination of major topics in social psychology including social cognition, social influence (conformity and persuasion), aggression, prejudice, attraction, and inter-personal and intergroup conflict. Some topics in applied psychology (e.g., psychology and the law) will be discussed. Prerequisite: Psychology 52. Offered annually. *Staff*.

**168L. Social Psychology Laboratory (half course).** Advanced methods in social psychological research involving the observation and categorization of behavior. Students will be introduced to unobtrusive measures, survey results, field research, and some applied social psychological methods. In addition, students will be introduced to a variety of advanced statistical tools for evaluating psychological research. There will be opportunities for designing and conducting studies and analyzing the data collected using advanced statistical tools. Prerequisites: Psychology 52, 103, 168. Satisfies the laboratory course requirement for the psychology major. Offered annually. *Staff*

**169. Topics in Personality and Social Psychology.** Repeatable for credit with different topics. Prerequisites: Psychology 52, 168, or permission of instructor. *Staff*

**169. Stereotyping and Prejudice in Society.** This course will begin with a survey of the social psychological literature on stereotyping and prejudice before exploring every-day applications or outcomes of these constructs. Topics may include stereotype threat, implicit stereotyping, motivations to control prejudice, and implications for the legal system, business, politics, media, and schools. Prerequisite: Psychology 52 or equivalent. *J. Ma.*

**169. When Good People Do Bad Things: A Social Psychology Seminar.** This course will address the fundamental question of how it is possible for “good” people to become perpetrators of evil acts such as genocide, terrorism, racism, aggression, and sexual violence. Social psychological principles will be used to explain how all of us are susceptible to becoming “bad.” *Staff*

**174. Is Freud Really Dead?** This course provides an introductory discussion of psychoanalysis. Beginning with classic theories of Freud and his immediate followers and continuing with modern object relations and self-psychology, this course seeks to place contemporary psychoanalytic thought in a historical context. Contribution of psychoanalysis to psychology as well as the humanities will be addressed. Prerequisite: Psychology 52 for psychology majors. *J. LeMaster.*

**181. Topics in Clinical Psychology.** Prerequisites: Psychology 52, 128, or permission of instructor.

**191. Senior Thesis.** Prerequisites: Psychology 103, 104, 104L. Offered annually. *Staff.*

**191H. Honors Senior Thesis.** Open to students in the Psychology Honors Program and to those who have been approved by the faculty for a two-semester senior thesis. These students should enroll in Psychology 191 (Senior Thesis) for the first semester of their senior thesis. Offered annually. *Staff.*

**192H. Honors Directed Research.** Open to students who have been admitted to the Psychology Honors Program. May be completed twice for credit. Offered annually. *Staff.*

**195. Internship in Psychology.** This course will provide the student with supervised experience in psychology via placement in clinical or educational settings in the community. Enrollment by application only. Prerequisites: Psychology 52. Offered annually. *J. LeMaster.*

**197C. Developmental Psychology Practicum.** The study of human development has become increasingly central to a wide range of important issues affecting infants, young children and adolescents, as well as the changing structure of the American family and public policy on children and education. This combined lecture and laboratory course will examine the role of language, culture, technology, and education in development. Students will participate in a supervised after-school setting at a field site involving children in the local community. *Staff.*

**199. Independent Study in Psychology: Reading and Research.** Offered annually.

### Africana Studies Psychology

For complete course descriptions, see Africana Studies.

**12 AF. Introduction to African American Psychology.** *H. Fairchild.*

**125 AF. Culture/Human Development: African Diaspora.** *E. Hurley.*

**188 AF. Seminar in African American Psychology.** *H. Fairchild.*

**194 AF. Seminar in Social Psychology.** *H. Fairchild.*

### Chicana/o-Latina/o Studies Psychology

For complete course descriptions, see Chicana/o-Latina/o Studies.

**84 CH. Psychology of the Chicano.** *R. Buriel.*

**151 CH. Issues in the Psychology of Multicultural Education.** *R. Buriel.*

**180M CH. Seminar in Cultural Psychology.** *R. Buriel.*

## PUBLIC POLICY ANALYSIS

The Program in Public Policy Analysis (PPA) offered through Pomona College is designed to provide students with the interdisciplinary understanding necessary for policy analysis, together with practical experience in the public affairs arena. The program combines most of the requirements for

an existing major in the social sciences at Scripps College (anthropology, economics, politics and international relations, and psychology) with required public policy courses. Students interested in the PPA major *must* have a Scripps faculty adviser within the Scripps major, but should also contact the Pomona College Public Policy Analysis Program Coordinator, Richard Worthington.

See guidelines concerning off-campus majors and cross-registration. Dual or double majors that include PPA must be most carefully constructed to avoid exceeding all double-counting limits.

## RELIGIOUS STUDIES

*Intercollegiate Coordinating Committee: Professors Espinosa (CMC), Dyson (Harvey Mudd), Jacobs (Scripps), C. Johnson (Pitzer), Eisenstadt (Pomona)*

*Professors Davis (CMC), Irish (Pomona)*

*Associate Professors Eisenstadt (Pomona), Espinosa (CMC), Gilbert (CMC), Jacobs (Scripps), C. Johnson (Pitzer), Kassam (Pomona), Ng (Pomona), Parker (Pitzer), Runions (Pomona)*

*Assistant Professors Chung-Kim (CMC), Dyson (Harvey Mudd), Michon (CMC), Smith (Pomona)*  
*Scripps Department Chair and Primary Adviser: Andrew Jacobs*

Religious Studies is a cooperative program offered jointly by Claremont McKenna, Harvey Mudd, Pitzer, Pomona and Scripps Colleges. The program of study is designed to serve both as one focus of a liberal arts education and as a foundation for students planning to pursue the study of religion beyond the baccalaureate degree. Students may enroll in Religious Studies courses offered at any of the undergraduate colleges, and advanced students may, with permission, enroll in master's-level courses in their area of specialization at Claremont Graduate University.

While offering a broadly based and inclusive program in the study of religion for all liberal arts students, the Religious Studies major affords the opportunity for more specialized work at the intermediate and advanced levels in particular historic religious traditions, geographical areas, philosophical and critical approaches, and thematic and comparative studies.

The Department of Religious Studies recognizes the importance and legitimacy of personal involvement in the study of religion, but it does not represent or advocate any particular religion as normative. Rather, the aim is to make possible an informed knowledge and awareness of the fundamental importance of the religious dimension in all human societies—globally and historically. In addition to preparing students for graduate study in religion, the multidisciplinary nature of the major affords students intellectual training to enter a variety of fields and careers. Recent graduates are, for example, in schools of law, medicine, and business. Others have careers in management, journalism and the media, college administration, primary and secondary education, government, and health and social services.

The Religious Studies major consists of 10 courses, including one introductory course, four courses in a specialized field, two integrative courses, two elective courses outside the specialized field, and a senior thesis. Specialized fields may, for example, consist of religious traditions (Asian, Western, Judaism), themes (Philosophy of Religion and Ethics, Gender and Women's Studies), historical period (e.g. Religion in the Contemporary Period), geographical area (e.g., Middle Eastern Studies, Religion in the Americas), etc.

Language study appropriate to the specialized field and a period of study abroad when possible are strongly encouraged.

## Requirements for the Major

The major in Religious Studies encompasses both breadth and depth of study and consists of at least 10 courses to include:

### 1. Core Requirements

- a. Four courses in a specialized field at intermediate and advanced levels. The specialized field is to be determined in consultation with the major adviser. The following fields of specialized study are offered by way of example. (Abbreviations used in the course listings are indicated in parentheses.)

Historical Religious Traditions I, Asian (HRT I).  
 Historical Religious Traditions II, Western (HRT II).  
 Philosophy of Religion, Theology, and Ethics (PRT).  
 Contemporary and Women's Studies in Religion (CWS).  
 Middle Eastern Studies (MES)

Other specialized fields of study (worked out with the major adviser) can be based on specific traditions, geographical areas, historical periods, or philosophical themes.

b. RLST 180. It is recommended that 180 be completed prior to the senior year.

## 2. Electives

Three elective courses in Religious Studies outside the specialized field.

## 4. Senior Seminar and Thesis

a. RLST 190. Senior Seminar in Religious Studies

b. RLST 191. Senior Thesis.

## Requirements for a Minor

Students minoring in religious studies take six courses:

1. Three courses in one specialized field.
2. Two courses in another specialized field.
3. RLST 180.

## Honors Program in Religious Studies

Students intending to graduate with honors need a minimum general GPA of 9.0 and a GPA of 10.5 or above in Religious Studies. There is a two-semester thesis, and a thesis grade requirement of A- (11.0) on both the oral defense and the written thesis. A student who wishes to be considered as a candidate for honors should so notify the department chair, who will assist the student in the formation of a three-person faculty honors committee.

## Course Descriptions

**10. Introduction to Asian Religious Traditions.** Historical study of major Asian religious traditions, including major forms of Hinduism, Jainism, Sikhism, Taoism, Confucianism, Shinto, and Buddhism in India, China, and Japan. Comparative methodology used to examine significant themes in each religious tradition. *D. Michon.* (HRT I)

**15. Myth and Religion.** Interrogates the category of myth, and how it has been understood in ancient and contemporary societies. Offers a historical survey of various types of myths and the academic understandings of them. Models of understanding applied to myths from ancient Babylonian, Greek, Australian, Indian, and Native American traditions. *D. Michon.* (HRT II)

**16. The Life Story of the Buddha.** Studies the making of religious biography through the example of the historical Buddha Sakyamuni. Critically examines an array of textual and visual genres consisting of canonical and non-canonical Buddhist texts, visual manifestations, ritual enactments, and film representations. These multiple perspectives will reveal the significance of the life/lives of the Buddha in the daily religious life of Buddhist communities. *Z. Ng.* (HRT I)

**20. The Biblical Heritage.** The Bible is hugely important for the formation and ongoing structure of U.S. American culture, and yet all too often it is read very superficially, or in ways that make manifest layered assumptions about its religious meaning. This course introduces the diverse texts that make up the Bible. Students will explore the texts through careful reading and critical analysis, using a variety of interpretive strategies, including historical, literary, and ideological critical analyses. Students will be asked to engage critically with the biblical text, with their own interpretations of the texts, as well as with scholarly works about the Bible. *E. Runions.* (HRT II, MES)

**21. Jewish Civilization.** Through readings from classical Jewish texts (Bible, Talmud, Midrash, philosophy, mysticism), popular literature (e.g., memoirs, short stories), and contemporary scholarship, the course explores the history of Jews and Jewish communities, major textual and intellectual traditions that have defined Jewish life, and the various constructions of Jewish identity articulated through its texts, beliefs, and practices. *G. Gilbert.* (HRT II, MES)

- 22. Introduction to Western Religious Traditions.** Drawing on historical and contemporary sources, this course is a study of major Western traditions, including Judaism, Christianity, and Islam. Comparative methodology used to examine significant themes and issues in each religious tradition. *Staff.* (HRT II, MES)
- 37. History of World Christianity.** This course explores the history of Christianity from Jesus to the present in the Middle East, Europe, Africa, Asia, and the Americas. Focus on key debates and conflicts over the canon of Scripture, orthodoxy vs. heresy, the papacy, church-state conflicts, the crusades, Christian-Muslim conflicts, Christian-Muslim-Jewish debates, the Protestant Reformation, feminism, liberalism, fundamentalism, evangelicalism and Pentecostalism, liberation theology, and key struggles over missions, colonialism, and indigenization. *E. Chung-Kim.* (HRT II)
- 40. Religious Ethics.** What is ethics? Is it the study of the best way to live, or of how best to serve others? Are these things the same or different? To whom and for whom am I responsible? Where do these responsibilities come from? What do the various religious traditions of the world have to say about these questions? To what extent do they lay claim to the question of ethics, a question on which the philosophical traditions also have a lot to say? Are such claims legitimate? Do religious traditions generally say the same thing about morality, or do they differ on ethical fundamentals? In this course we begin to think about these difficult questions, through a careful study of selected texts. *O. Eisenstadt.* (PRT)
- 41. Morality and Religion.** Introduction to moral theory, i.e., reasoning about moral obligation and the possibility of its justification, in which the arguments of selected Jewish and Christian religious ethicists are emphasized. Attention given to the questions of whether and how moral obligation is religious. *Staff* (PRT)
- 42. The Art of Living.** Considers the possibility of a human life itself as a religious practice of aesthetic creativity. By tracking exemplars in the western tradition in both literature and theory, investigates the potential for living such a life successfully, the discipline required to do so and the hazards that it faces. *D. Smith.* (PRT)
- 43. Introduction to Religious Thought.** A study of such concepts as creation, evil, and the nature of God in recent and contemporary monotheistic traditions. *S. Davis.* (HRT II, PRT)
- 60. Feminist Interpretations of the Bible.** Sampling from various literary families of the Bible, this course will carry out feminist analysis of biblical texts and explore their feminist interpretations and their political motivations. Through the exploration of different feminist perspectives, methods, contexts and social locations, the course will underline how these various factors shape feminist interpretations of the Bible. *A. Jacobs.* (CWS, HRT II)
- 61. New Testament and Christian Origins.** Students will examine the New Testament and other Christian literature of the first and second centuries in the context of the history, culture, religion, and politics of the late ancient Mediterranean. The course will emphasize analytical reading, the varieties of early Christian expression and experience, and key scholarly and theoretical issues. *A. Jacobs.* (HRT II, MES)
- 80. The Holy Fool: The Comic, the Ugly, and Divine Madness.** Themes surrounding the ridiculous, the repulsive, and the revolutionary will be considered in the light of conceptual hallmarks of divine madness. As socio-political strategies that signal and figure forms of decay and death, both comedy and ugliness are the skilled means we will examine through which holy fool constantly reintroduces us to the contingencies and discrepancies of the world. *D. Smith.* (PRT)
- 84. Religion, Race, and the Civil Rights Movement.** This course examines the influence of religion on white supremacy and the civil rights movement in the United States from the 1950s through the 1970s. In particular it explores how religious ideologies, symbols, texts, and narratives were incorporated and employed as strategies and mechanisms for social change in the African American, Mexican American/Chicano, and American Indian (AIM) civil rights struggles. It will focus on how key leaders such as Martin Luther King, Jr., Malcolm X, César Chávez, Ralph Abernathy, Reies López Tijerina, Dolores Huerta, Dennis Banks, and others drew on their religious ideologies, symbols, texts, and counter-narratives in their struggles against white supremacy, segregation, political disenfranchisement, and for civil rights, and social justics. *G. Espinosa.* (HRT II, PRT)

**89. Bible, Empire, Globalization.** *E. Runions* (HRT II)

**90. Early Christian Bodies.** In this course we will explore physical religious behavior, understandings of the human body, and interpretations of bodily experience among early Christian men and women. The course will emphasize critical analysis of primary sources, secondary scholarship, and contemporary theoretical approaches concerning gender, sexuality, martyrdom, pilgrimage, asceticism, virginity, fasting, and monasticism. *A. Jacobs.* (HRT II, MES)

**91. Heretics, Deviants, and “Others” in Early Christianity.** How did the concepts of “correct” belief and behavior, as well as “heresy” and “deviance,” develop and exert authority out of the diversity in early Christianity? This course will examine the evidence for several debates and notorious dissenters. Topics include traditional and revisionist views of the nature of “orthodoxy” and “heresy,” social theory as a tool for interpreting ancient sources, the rhetorical “construction” of otherness, and the use of violence by ecclesiastical and civil authorities. *A. Jacobs.* (HRT II, MES)

**92. Varieties of Early Christianity.** Through study of ancient texts and monuments, this course explores the diverse forms of Christianity that arose in the first six centuries CE. We will pay particular attention to political, cultural, and social expressions of early Christianity, including: martyrdom, asceticism, religious conflict (with Jews, pagans, and heretics), and political ideology. *A. Jacobs.* (HRT II, MES)

**93. Early Christianity and/as Theory.** Why do scholars of early Christianity so often turn to theories developed in modern contexts, and why do modern theorists so often use ancient Christianity as a testing ground? We will examine this cross-fascination in the realms of sociology, anthropology, Marxism, psychoanalysis, feminism, postcolonialism and queer theory. *A. Jacobs.* (HRT II)

**100. Worlds of Buddhism.** An introduction to Buddhism as a critical element in the formation of South, Central, Southeast, and East Asian cultures. Thematic investigation emphasizing the public and objective dimensions of the Buddhist religion. Topics include hagiography, gender issues, soulcraft, statecraft, and the construction of sacred geography. *Z. Ng.* (HRT I)

**102. Hinduism and South Asian Culture.** Explores the main ideas, practices and cultural facets of Hinduism and Indian culture. Emphasis on the development of the major strands of Hinduism from the Vedas to the modern era. *D. Michon.* (HRT I)

**103. Religious Traditions of China.** Surveys vast range of religious beliefs and practices in Chinese historical context. Examines the myriad worlds of Buddhism, Daoism, and Confucianism, and meets with ghosts, ancestors, ancient oracle bones, gods, demons, Buddhas, imperial politics, social customs, and more, all entwined in what became the traditions of China. *Z. Ng.* (HRT I)

**104. Religious Traditions of Japan.** Surveys the vast range of religious beliefs and practices in the Japanese historical context. Examines the myriad worlds of Buddhism, Confucianism, Shinto, and the so-called New Age Japanese religions, and meets with kami, demons, amulets, charms, mountain worship, the tea ceremony, imperial politics, the social customs, and more, all entwined in what became the traditions of Japan. *Z. Ng.* (HRT I)

**105. Religions in American Culture (3).** An exploration of American religious history from pre-colonial indigenous civilizations through the present, focusing on three related issues: diversity, toleration and pluralism. The course asks how religions have shaped or been shaped by encounters between immigrants, citizens, indigenous peoples, tourists, and, occasionally, government agents. In relation to these encounters, the course considers how groups and individuals have claimed territory, negotiated meaning, understood each other and created institutions as they met one another in the American landscape. Attention is also given to questions of power, translation and the changing definitions of religion itself. *E. Dyson* (HRT II)

**106. Zen Buddhism.** An examination of Zen Buddhism, not as a mystical cult, but as a mainstream intellectual and cultural movement in China, Japan, and in the modern West. *J. Parker.* (HRT I)

**107. Tradition and Innovation in the Making of Modern Chinese Buddhism.** During China’s transition from imperial rule to modern state, traditional religions were challenged with the seemingly inevitable fate of being erased by modernizing and secularizing forces. To meet intellectual, social, and political challenges that included state persecution, Buddhist leaders poured their efforts into rearticulating Buddhism through a spectrum of approaches defined by two polarities: (1) conservatives who emphasized restoring Tradition and (2) progressives who favored moderniza-

tion. We will look at the Buddhist adaptations to modernity, particularly the modern state, from the perspective of religious history, exploring how metaphors of “Tradition” and “Innovation” can be used toward the preservation and revitalization of religion. *Z. Ng.* (HRT I)

**113. God, Darwin, Design in America: A Historical Survey of Religion and Science (3).** An exploration of the relationship between scientific and religious ideas in the United States from the early 19th century to the present. Starting with the Natural Theologians, who made science the “handmaid of theology” in the early Republic, we will move forward in time through the publication of Charles Darwin’s *On the Origin of Species* and Andrew Dickson White’s subsequent declaration of a war between science and religion, into the 20th century with the Scopes trial and the rise of Creationism, the evolutionary synthesis, and finally the recent debates over the teaching of Intelligent Design in public schools. *E. Dyson* (HRT II)

**115. Asian American Religions.** This course explores the role that religion has played in shaping Asian American identity and community through processes of immigration, discrimination, settlement, and generational change. It will analyze how Asian Americans make sense of their Buddhist, Hindu, Sikh, Muslim, Protestant and Catholic identities, and how their faith communities have been sites of unity and division in the struggle for social change. This interdisciplinary course will draw from historical, sociological, cultural studies and religious studies sources and examine how race and religion shape discussions of gender, sexuality, violence, transnationalism and popular culture in Asian America. *E. Chung-Kim.* (HRT I)

**116 The Lotus Sutra in East Asia.** The Lotus Sutra is undoubtedly the most popular Buddhist scripture in East Asia. Following the text’s trajectory from its emergence in India to its broad dissemination across East Asia, up to the present day, we will critically analyze its many (re)imaginings in doctrinal schools, popular literature, ritual practices, art and architecture and, in modern times, even social activities. Letter grade only. *Z. Ng.* (HRT I)

**117. The World of Mahayana Scriptures: Art, Doctrine and Practice.** Examines Mahayana Buddhist scriptures in written texts and through their visual representations and the spiritual practices (e.g., ritual, meditation, pilgrimage) they inspired. Doctrinal implications will be discussed, but emphasis will be on the material culture surrounding Mahayana scriptures. *Z. Ng.* (HRT I)

**118. Hindu Goddess Worship.** This upper division course is a historical and comparative treatment of devotion to Hindu goddesses from prehistory to the modern era. Topics will include: concepts of gender in the divine; continuations and divergences between textual and popular goddess worship; Shaktism; Tantra; spirit possession; female saints and renunciants; and the relation of human men and women to Hindu goddesses. Prerequisite: Permission of instructor. *Staff* (HRT I, CWS)

**119. Religion in Medieval East Asia.** Survey of shamanism, Buddhism, Taoism, and Neo-Confucianism of China, Japan, Korea, and Vietnam during the 10th to 15th centuries. Examines religious texts and institutions in context of socio-historical transformations and also emphasizes religious dimensions of medieval East Asian culture, including landscape painting and poetry, theatre, and artistic and literary theory. Prerequisites: 10, 100, 103, 104 or 117. *J. Parker.* (HRT I)

**120. The Life of Jesus.** A survey of the issues surrounding scholarly study of the life of Jesus. Readings from the gospels and from ancient, modern, and contemporary constructions of the life of Jesus. The gospels will be studied with emphasis on understanding the historical Jesus in his religious and cultural context. *G. Gilbert.* (HRT II)

**121. The Pauline Tradition.** Examination of letters of Paul in social, cultural, and religious settings and later writings, both biblical and non-biblical, from early Christian literature claiming to represent the thought of Paul. Special attention given to women’s role in Pauline communities and impact of Pauline theology on women’s lives and spiritual experiences. *Staff.* (HRT II)

**122. Biblical Interpretation.** The first section of the course surveys various forms of Jewish and Christian biblical interpretation, examining reading strategies and hermeneutical theories employed by ancient and medieval Jewish and Christian writers. In the second section, students will engage in a focused study of the book of Genesis and how interpretations of this fundamental text have shaped Jewish thought and practice. *Staff.* (HRT II)

**124. Myth in Classical Religious Traditions.** A comparative analysis of mythological and literary

symbolism in Ancient Greek epic, tragedy, comedy and philosophy. Readings will include selected texts by Homer, Euripedes, Aristophanes and Plato. *Staff*. (HRT II)

**126. Gnosticism.** An introduction to the great religious movement known as Gnosticism, its origins in the Hellenic and Roman Near East, its radical Hellenization of Christianity, its varieties, its historical evolution into a world religion in the form of Manichaeism, its rediscovery in the important manuscript finds of the past century in Egypt and Central Asia, and its influence on modern literature. *Staff*. (HRT II)

**128. The Religion of Islam.** Introduction to Islamic tradition: its scripture, beliefs, and practices, and the development of Islamic law, theology, philosophy and mysticism. Special attention paid to the emergence of Sunnism, Shi'ism, and Sufism as three diverse expressions of Muslim interpretation and practice, as well as to gender issues and Islam in the modern world. *Z. Kassam*. (HRT II, MES)

**129. Formative Judaism.** A survey of Jewish history, literature, thought, and practice from the early Second Temple period to the early Middle Ages. Particular attention will be given to the formation of classical Jewish ideas and institutions, such as modes of biblical interpretation, the role and authority of rabbis, halakha (Jewish law), synagogue, philosophy, and mysticism. *G. Gilbert*. (HRT II, MES)

**131. Synagogue and Church.** Survey early synagogues and churches, along with related examples of Greco-Roman temples and shrines, through their architecture and artwork. The course will explore the contributions archaeological data make to the understanding of Judaism and Christianity and how each religious tradition physically and ideologically constructs sacred space. *G. Gilbert*. (HRT I, MES)

**132. Messiahs and the Millennium.** Course traces the origins and development of apocalyptic thought, examines those who have espoused apocalyptic ideas and lead millennial communities, and surveys contemporary responses to the "end of time." Special attention is paid to the way that apocalyptic thought has particular aspects of U.S. culture. *E. Runions*. (HRT II, MES)

**133. Modern Judaism.** A survey of Jewish history, literature, thought, and practice from 1000 C.E. to the present, exploring the changing self-understanding of Jews against the background of the birth and development of the modern world, and focusing on the European ghetto, Haskalah, Hasidism, denominational schisms, early Zionism, and the events that heralded the development of modern antisemitism. *O. Eisenstadt*. (HRT II, MES)

**135. Jerusalem: The Holy City.** An examination of the religious, political, and cultural history of Jerusalem over three millennia as a symbolic focus of three faith: Judaism, Christianity, and Islam. Focus on the transformation of sacred space as reflected by literary and archaeological evidence by examining the testimony of artifacts, architecture, and iconography in relation to the written word. Study of the creation of mythic Jerusalem through event and experience, and discussion of the implications of this history on Jerusalem's current political situation. *G. Gilbert*. (HRT II, MES)

**136. Religion in Contemporary America.** This course explores the religious, spiritual, and sociological trends and developments in American religions since the 1960s with particular attention to race, ethnicity, gender, church-state debates, moral issues, and politics. *G. Espinosa*. (HRT II, CWS)

**137. Jewish-Christian Relations.** Examines relations between Jews and Christians from antiquity to the present; the origins of Christian anti-Judaism; and ways in which Jews and Christians have thought about the other. We shall attempt to understand what issues divided the two communities; how theological, social, political, and racial concepts contributed to the development of anti-Semitism; how Jews have understood Christians and responded to Christian religious and social claims about Jews; and what attempts have been made throughout history, but particularly since the Holocaust, to establish more constructive relations. *G. Gilbert*. (HRT II)

**138. American Religious History.** Examines the role that religion has played in the history of the United States and asks students to explore critically how peoples and communities in various places and times have drawn upon religion to give meaning to self, group, and nation. Covers a wide range of religious traditions, including Protestant Christianity, Roman Catholicism, and Judaism, as well as regional, denominational, and racial-ethnic dimensions within these groups. *G. Espinosa*. (CWS)



- 139. Benjamin, Blanchot, Levinas, Derrida: Contemporary Continental Jewish Philosophy.** These philosophers all object to the totalizing nature of the philosophy of history, which, as they see it, has dominated modern thought. We examine the way they critique or replace it with a philosophy of language-translation, dialogue, writing in which theorizing arises from the relation of same and other. *O. Eisenstadt.* (PRT, CWS)
- 140. The Idea of God: Modern Theologies of Belief.** An exploration and assessment of 20th-century European and North American theologians. How do they describe the human condition? Are their descriptions convincing? Do their ideas of God, religion, and morality match our own? Are they asking questions we would ask, and do their responses give expression to our beliefs, religious or secular? *J. Irish.* (PRT)
- 141. The Experience of God: Contemporary Theologies of Transformation.** An exploration and assessment of African American, Asian, ecological, feminist, liberation, and process theologies. What do these theologies have in common? How do they differ? Do they speak from our experience? What insights do they have for our pluralistic, multicultural society? *J. Irish.* (PRT)
- 142. The Problem of Evil: African-American Engagements With(in) Western Thought.** Thematically explores the many ways African-Americans have encountered and responded to evils (pain, wickedness and undeserved suffering) both as a part of and apart from the broader Western tradition. We will examine how such encounters trouble the distinction made between natural and moral evil, and how they highlight the tensions between theodicies and ethical concerns. *D. Smith.* (CWS, PRT)
- 143. Philosophy of Religion.** Can God's existence be proved? Is religious faith ever rationally warranted? Are religious propositions cognitively meaningful? Can one believe in a good, omnipotent God in a world containing evil? Readings from historical and contemporary sources. *S. Davis.* (PRT)
- 144. Life, Death and Survival of Death.** A study of philosophical and theological answers to questions about death, the meaning of life, and survival of death. *S. Davis.* (PRT)
- 145. Religion and Science.** Examines historical encounters between science and religion and provides a systematic analysis of their present relationship. Goal is to produce an appropriate synthesis of science and religion. Readings from ancient, modern, and contemporary science, philosophy of science, and theology. Evolution, mechanism, reductionism, indeterminacy, incompleteness, and the roles of faith and reason in science and religion. *G. Henry.* (PRT)
- 146. The Holocaust.** An interdisciplinary examination of the antecedents, realities, and implications of the Nazi attempt to exterminate the Jews. *Staff.*
- 147. World Religions and Transnational Religions: American and Global Movements (3).** An exploration of what happens to religious practices and communities when they are transplanted to new terrain: for example, in the establishment of "old world" religious enclaves in the United States, New Age adoptions of "foreign" practices, American understandings of world religions, or the exportation of American or Americanized religion to other countries through missionaries, media or returning immigrants. Considering exchange, conflict, adaptation and innovation as multi-directional, and always historically and politically informed, the course looks at several historic and contemporary instances of religious border crossings. *E. Dyson.* (HRT II)
- 148. Sufism.** What is the Muslim mystics' view of reality? How is the soul conceptualized in relation to the divine being? What philosophical notions did they draw upon to articulate their visions of the cosmos? How did Muslim mystics organize themselves to form communities? What practices did they consider essential in realizing human perfection? *Z. Kassam.* (HRT I, MES)
- 149. Islamic Thought.** Examines various facets of Islamic thought with respect to religious authority, political theory, ethics, spirituality, and modernity. Addresses these issues within the discussions prevalent in Islamic philosophy, theology, and mysticism, and, where available, their modern representatives. *Z. Kassam.* (PRT)
- 150. The Eye of God: Race and Empires of the Sun.** In mythic cycles from the "Western Tradition," there has been a sustained intrigue over the relationship between the human eye and the heavenly sun. From the Cyclops of Homer's *Odyssey* to its refiguring in D.W. Griffith's *The Birth of a Nation*, the powers of the eye get equated with those of its celestial counterpart. This intrigue has

been reshaped—but not lost—with the advent of modern visual surveillance techniques, like optical scanners in voting machines, weather-imaging satellites, and battlefield-embedded observational media. In this course, we will examine a range of manifestations of the solar eye, paying particular attention to the relationship(s) it bears to reality and the ways in which the solar eye operates in schemes both great and small of confidence and illusion. We will consider works by Plato, Foucault, Ellison, and Morrison; documents in government policy; and movies like “The Fly,” “Cube,” “9,” and “The Lord of the Rings” trilogy. *D. Smith.* (PRT I)

**151. Spirit Matters: In Search of a Personal Ecology.** An exploration of religious and scientific ways of knowing. How do they diverge and/or converge? How do their characteristic assumptions, metaphors, hypotheses, and practices mirror and shape our experience? How do we imagine and exercise personal agency in a world understood at once spiritually and scientifically? *J. Irish.* (PRT)

**152. Ritual and Magic in Children’s Literature.** Many children’s stories describe a passage from immaturity to individuality and responsibility, and facilitate such a passage in their readers. We study this pattern in works by Burnett, Barrie, Rowling, Babbit, Lewis, Tolkien, and Le Guin, with a focus on the role of ritual and magic. Our purpose is to arrive at a critical awareness of how the stories work, and to speculate on the residue they leave on our religious sense and hermeneutics. *O. Eisenstadt.* (CWS)

**153. Religion and American Politics.** Explore major debates and controversies in American religions and politics from the colonial period to the present. Attention will be paid to debates about the impact of religion on the Constitution, the Bill of Rights, the Declaration of Independence, African American and Latino Civil Rights movements, the Christian Right, Church-State debates, Supreme Court decisions, presidential elections, religion and political party affiliation and voting patterns, women, religion and politics, and Black, Latino, Jewish and Muslim faith-based politics and activism. *G. Espinosa.* (CWS)

**154. Life, Love and Suffering in Biblical Wisdom and the Modern World.** Examines the wisdom literatures of the Hebrew Bible (Proverbs, Job, Qohelet) in their ancient Near Eastern and literary contexts, and alongside what might be considered latter-day wisdom literature, that is, works by 20th-century writers influenced by existentialism (Simone de Beauvoir, Elie Wiesel, and Tom Stoppard). We will read biblical texts first for themselves, and then alongside more recent works, discussing the themes of love, suffering, evil, absurdity, and action as they appear in both sets of texts. Attention will also be paid to the issues at stake in textual interpretation, and the degree to which the contemporary texts are afterlives of the ancient texts. *E. Runions.* (CWS, MES)

**155. Religion, Ethics and Social Practice.** How do our beliefs, models of moral reasoning, and communities of social interaction relate to one another? To what extent do factors such as class, culture, and ethnicity determine our assumptions about the human condition and the development of our own human sensibilities? Discussion and a three-hour-per-week placement with poor or otherwise marginalized persons in the Pomona Valley. *J. Irish.* (PRT)

**157. Philosophical Responses to the Holocaust.** According to some thinkers, the event of the Holocaust has called into question all of the Western thought that preceded it. In this course, we examine this claim, focusing on the question of whether, after the Holocaust and similar contemporary horrors, theology and philosophy must change in order to speak responsibly. Thinkers taken up include Arendt, Fackenheim, Browning, Bauman, Spiegelman, Voegelin, Adorno, Jabes, and Levinas. *O. Eisenstadt.* (PRT)

**158. Introduction to Jewish Mysticism.** Close reading of selections from various texts of medieval Jewish mysticism in translation, including the Zohar, Abulafia, Cordovero, Luria, and the Hasidim. *O. Eisenstadt.* (HRT II, PRT, MES)

**160. Feminist Interpretations of the Gospels.** This course will explore various feminist interpretations of canonical and non-canonical gospels. It will analyze the gospel text and feminist readers of the gospels and their methods of reading, analyzing how these interact to produce various feminist interpretations. It will also pay attention to feminist characterization and interpretations of Jesus Christ (Christology) in the gospels. *Staff.* (CWS, HRT II)

**161. Gurus, Swamis, and Others: Hindu Wisdom Beyond South Asia.** Examination of variously understood Hindu teachers such as gurus, rishis, maharishis, babas, matas, swamis, and mahatmas, who have had profound influence in the West. We will explore indigenous categorization of these

special personalities and modern historical developments and trends, as well as how their messages have been variously received and reshaped as their popularity spread throughout, and eventually beyond, South Asia. *C. Humes*. (HRT I, PRT)

**162. Modern Jewish Philosophy.** Introduces Jewish philosophy in the modern period, beginning with early modern attempts to define Judaism against secular society, and its evolution into contemporary modern and postmodern theories about the role of dialogue with the other in the formation of the individual. Texts by Spinoza, Mendelssohn, Hermann Cohen, Martin Buber and Emmanuel Levinas will be taken up closely. Other authors, literary and philosophical, will be read for context. *O. Eisenstadt*. (CWS, PRT, MES)

**163. Women and Gender in the Jewish Tradition.** Examines representation of women and gender in Jewish tradition and how women from biblical period to present have experienced Judaism. Attention to articulation of these issues in biblical and rabbinic texts, influence these texts have had on Jewish attitudes and practices, particular religious activities practiced by women, and developments in contemporary Judaism including liturgical revisions and Rabbinic ordination. *G. Gilbert*. (CWS, MES)

**164. Engendering and Experience: Women in Islamic Traditions.** Explores the normative bases of the roles and status of women and examines Muslim women's experience in various parts of the Muslim world in order to appreciate the situation of and the challenges facing Muslim women. *Z. Kassam*. (CWS, MES)

**166A. The Divine Body: Religion and the Environment.** Sallie McFague calls the universe, and hence the earth, the Body of God. How are we treating such a body? How have our religions treated the earth? Is our environment at risk, and if so, due to what factors? Are religions part of the problem or part of the solution with respect to sustaining and possibly nurturing our environment? *Z. Kassam*. (CWS, PRT)

**166B. Religion, Politics, and Global Violence.** Examines the critical intersection of religious ideology, rhetoric, and values to justify acts of violence and calls for peace and reconciliation in the name of God. Explores case studies that include attention to conflicts in Europe-Northern Ireland and Bosnia/Serbia; the Middle East-Israel-Palestine and Iraq; Southeast Asia-Indonesia; the Indian Subcontinent-India-Pakistan; Africa-the Sudan and Rwanda. *G. Espinosa*. (CWS, PRT)

**168. Culture and Power.** Introduces different theories of the relation of culture to power within and between societies, as well as to such processes as cultural nationalism, cultural imperialism, and cultural appropriation. Attention given to the interaction of gender, race, class, sexual orientation, religion, nation and other factors in the distribution and circulation of power. *J. Parker*. (CWS)

**170. Women and Religion in Greco-Roman Antiquity.** This course explores evidence for women's religious lives in pagan, Jewish, and Christian traditions in antiquity. Topics include practices and ritual, religious authority, holy women, arguments about "proper" gender roles, the feminine divine, and sexuality, marriage, and family. We will also consider modern scholarly and methodological issues in women's history and gender analysis. *A. Jacobs*. (HRT II, CWS)

**171. Religion and Film.** This course employs social, race, gender, and post-colonial theories to analyze the role of religious symbols, rhetoric, values, and world-views in American film. After briefly examining film genre, structure, and screenwriting, the course will explore religious sensibilities in six genres such as historical epic, action/adventure, science fiction, comedy, drama, and politics. *G. Espinosa*. (CWS)

**172. Celluloid Bible: Biblical Traces in Hollywood.** The Bible appears in film as subject matter, as cultural reference point, and as subtext. Its appearance in film is not neutral, rather it positions viewers either to accept or reject societal systems of dominance. We examine how popular film both takes up and modifies biblical content and symbolism, and to what end. In learning to interpret biblical allusions, subtexts, and narratives in film, we will consider how the Bible is used to uphold, as well as to critique, hegemonic norms within U.S. American society. Readings in critical theory will provide an ideological critical framework in which to understand the interplay between the Bible, film, and society. *E. Runions*. (CWS, HRT II)

**173. U.S. Latino Religions and Politics.** Examines the critical impact of religious symbols,

language, values and world-views on Latino politics and civic activism in the United States over the past 150 years. Special attention will be paid to political struggles. Analyses of how Latino Catholic, Mainline Protestant, Evangelical and Pentecostal religious affiliation has shaped trends in Latino political party affiliation, presidential voting patterns, views on church-state debates, and attitudes on controversial social and moral issues. *G. Espinosa*. (CWS)

**174. Religion and the American Presidency.** This advanced reading and writing seminar examines the critical impact of religion on the Founding Fathers, the Constitution and the American presidency through histories, biographies, film, and primary source documents. Exploration of religious symbols, sensibilities, values and world-views have shaped the domestic and/or foreign policies of Washington, Jefferson, Madison, Lincoln, JFK, Carter, Reagan, Bush Sr., Clinton, and Bush Jr. Attention given to civil religion, religious pluralism, and key theoretical interpretations of religion and the presidency. *G. Espinosa*. (CWS)

**175. Visions of the Divine Feminine in Hinduism and Buddhism.** Explores how different cultures have conceived of the Divine as gendered. Main themes include the nature of myths and their relation to reality, the significance of myths for women's and men's role modeling, feminist theories of religion, including the patriarchal inversion of myths, and the role of historical change in interpreting mythical texts. *Staff*. (CWS)

**177. Gender and Religion.** This course examines the complicated intersections of gender and religion. Neither gender, nor religion are straightforward categories, as the literature on each attests, and must be theorized as categories with particular histories and cultural contexts. This course will look at the ways in which "gender" and "religion" interact within various historical and cultural contexts to reinforce, contradict, and also resist traditional notions of gender and religious experience. Attention will be paid to how religion affects experiences of gender; and how gender affects experiences of religion. More specifically, we will explore the way in which the intersection of gender and religion affects understandings, experiences, and negotiations of religious origins, personal identities, religious experiences, agency, body shapes, images and disciplines, sexuality, race relations, cultural appropriations, and power structures *E. Runions*. (CWS)

**178. The Modern Jewish Experience.** Focusing on the relationship of Judaism to contemporary culture, the course takes up such issues as anti-Semitism, assimilation, Zionism, Jewish self-hatred, feminist Judaism, queer Judaism, and Judaism in postmodern philosophy. Texts read will be drawn from a wide range of genres. *O. Eisenstadt*. (CWS, HRT II, MES)

**179 Special Topics in Religious Studies.** Topics vary; consult Harvey Mudd College course listings. *E. Dyson*.

**180. Interpreting Religious Worlds.** Required of all majors and minors. Examines some current approaches to the study of religion as a legitimate field of academic discourse. Provides an introduction to the confusing array of "isms" encountered nowadays in those debates over theory and method in the humanities and social sciences that concern the scholarly study of religion. *O. Eisenstadt*.

**183. Ghosts and Machines.** Explores the interrelations between occult mediumship, modern media and technology in Europe and the United States from the nineteenth century through the present. Topics for the course include: ghostly visions and magic lantern phantasmagoria; American spiritualism and the telegraph; phrenology and rise of the archive; psychical research and stage magic; radio's disembodied voices; and spirit photography and therapeutic light therapies; psychic television; magic on film. *E. Dyson*.

**184. Queer Theory and the Bible.** This course will look at how the Bible can be read productively through queer theory. We will examine biblical passages that are central to prohibitions on homosexuality, and the larger discourses of heteronormativity (constructed around gender, sexuality, class, national identity, state formations, kinship, children etc.) in which homophobic readings of the Bible emerge. We will also look at the ways in which these discourses and the identities they shore up can be "queered," as well as at biblical texts that can be read as queer friendly. This process of queering will allow and require us to approach the biblical text in new ways. *E. Runions*. (CWS)

**190. Senior Seminar in Religious Studies.** Required of all senior majors. Advanced readings, discussion and seminar presentations on selected areas and topics in the study of religion. *O. Eisen-*

*stadt.*

**191. Senior Thesis.** Required of all senior majors in Religious Studies. *Staff.*

**199. Independent Study in Religious Studies.** A reading and research program for juniors and seniors. Prerequisite: permission of instructor. Offered annually. *Staff.*

### Related Courses (eligible for major credit)

Courses with an asterisk (\*) are taught by members of the intercollegiate program in Religious Studies.

**ID 20 PO. Science and Religion: Friends, Enemies, or Strangers?** (PRT). *T.A. Moore.*

**ANTH 25 SC. Anthropology of the Middle East (MES).** *L. Deeb.*

**ANTH 87 SC. Contemporary Issues: Gender and Islam (MES).** *L. Deeb.*

**ANTH 88 PZ. China: Gender, Cosmology, and the State (HRT I, CWS).** *E. Chao.*

**ANTH 120 PO. Altered States of Consciousness.** *J. Perry.*

**ANTH 149 SC. Miracle, Visions, and Dreams: The Anthropology of the (Extra)Ordinary**

**ANTH 150 PO. Religion, Myth and Ritual (PRT).** *L. Thomas.*

**ARBC 001, 002, 033. Introductory, Continuing, Intermediate Arabic.** *B. Frangieh, Staff.*

**CLAS 52a,b. Biblical Hebrew.** *E. Runions.*

**CLAS 121 PZ/SC. Classical Mythology (PRT).** *M. Berenfeld and E. Finkelpearl.*

**ENGL 80 PO. Bible as Literature (HRT II).** *M. Worley.*

**HIST 11 PO. The Medieval Mediterranean.** *K. Wolf*

**HIST 42 PO. Worlds of Islam.** *A. Khazeni*

**HIST 43 PO. The Middle East and North Africa Since 1500.** *A. Khazeni.*

**HIST 100 PO. Gunpowder Empires: Ottomans, Safavids, and Mughals.** *A. Khazeni.*

**HIST 100WC PO Early Views of Islam.** *K. Wolf.*

**HIST 100WH PO Heresy and the Church in the Middle Ages.** *K. Wolf.*

**HIST 105 PO. Saints and Society (HRT II).** *K. Wolf.*

**HIST 109 PO. Convivencia: Christians, Muslims, and Jews in Medieval Spain.** *K. Wolf.*

**HIST 131 HM. The Jewish Experience in America (HRT II, CWS).** *H. Barron.*

**HIST 140 PO. Empire in the Middle East and North Africa.** *A. Khazeni.*

**HIST 141 PO. Environmental History of the Middle East and North Africa.** *A. Khazeni.*

**HIST 147 SC. The Church of the Poor in Latin America and the Caribbean (CWS).** *C. Forster.*

\* **HIST 170 PZ. Hybrid Identities: Early Modern Spain, Spanish America, and the Philippines (HRT II).** *C. Johnson.*

\* **HIST 173 PZ. Religion, Violence, and Tolerance, 1450-1650 (HRT II).** *C. Johnson.*

\* **HIST 175 PZ. Magic, Heresy and Gender in the Atlantic World, 1400-1700 (HRT II).** *C. Johnson.*

\* **IIS 128. War on Terror.** *J. Parker.*

\* **IIS 167. Theory and Practice of Resistance to Monoculture (CWS).** *J. Parker.*

**MUS 89a PO. The Islamic Voice (MES).** *J. Byl.*

**PHIL 84 PZ. Islamic Philosophy (PRT, MES).** *A. Alwishah.*

**PHIL 96 JT. God and Philosophy (PRT).** *A. Alwishah and Y. Avnur.*

**PHIL 155 PZ. Islam v. Islam (PRT, MES).** *A. Alwishah.*

**PHIL 170 SC. Philosophy of Religion (PRT).** *Y. Avnur.*

**SOC 114 PZ. Sociology of Religion (CWS).** *P. Zuckerman.*

## RUSSIAN

The Russian Program through Pomona College offers a major in Russian with either a literature or a linguistics track. A Russian and East European Studies major is also offered. Minors are also offered in these areas. These programs of study prepare students for a variety of careers in government, business, and education.

The Russian Program at Pomona College offers two majors: students may elect to major in Russian with an emphasis on literature and culture; or they may choose to major in the interdisciplinary field of Russian and East European studies. The program also offers minors in Russian studies and Russian and East European studies.

Completion of the program prepares students to pursue careers in international development, academia, diplomacy, law, business, and journalism. The program faculty view the study of Russian language, culture, and society as part of a broader intellectual project, building knowledge, skills, and experience conducive to a full, rich, and rewarding life.

To further a comprehensive awareness of Russia's rich cultural tradition and the country's continuing role as a major player on the world stage, the program courses are often interdisciplinary in approach, encouraging students to explore literature, film, politics, history, art, music and cultural studies. Associated courses in a range of disciplines at the Claremont Colleges complement the department's offerings.

Students interested in these programs may complete an off-campus major or minor through Pomona College. See guidelines concerning off-campus majors and cross-registration.

## Russian Language and Literature Courses Available at Pomona College

The following courses are taught at Pomona College. For Russian and East European Studies (REES) courses taught at The Claremont Colleges, please consult the Pomona catalog.

1. **Elementary Russian.** *K. Klioutchkine*
2. **Elementary Russian.** *L. Rudova.*
11. **Conversation: Contemporary Russian Language and Culture.** *Staff.*
13. **Advanced Conversation.** *Staff.*
33. **Intermediate Russian.** *K. Klioutchkine.*
44. **Advanced Russian.** *L. Rudova.*
180. **Readings in 19th Century Russian Literature.** *K. Klioutchkine.*
181. **Readings in Modern Russian Literature.** *A. Dwyer.*
182. **Special Topics in Contemporary Russian Culture and Society.** *L. Rudova.*
183. **Russian Comedy in Film and Fiction.** *L. Rudova.*
184. **Russian Cinema from Stalin to Putin.** *L. Rudova.*
186. **Animated Russia: Cartoons and the Language of Culture.** *K. Klioutchkine.*
191. **Senior Thesis.** *Staff.*
199. **Reading and Research in Russian.** *Staff.*

### Russian Literature and Culture in Translation

79. **Short Fiction by Russian Masters.** *K. Klioutchkine.*
80. **Russian Literature and Culture from 1900 to the Present.** *L. Rudova.*
100. **Tolstoy and Dostoevsky.** *K. Klioutchkine.*
103. **Dostoevsky and Popular Culture.** *K. Klioutchkine.*
105. **Crime, Passion, Politics: Russian Literature, 1861-1917.** *Staff.*
111. **Russian History and Society Through Film.** *L. Rudova.*
112. **Politicizing Magic: Russian and Soviet Fairy Tales.** *L. Rudova.*
175. **Empire and Ethnicity: The case of Modern Russia.** *A. Dwyer.*
176. **Moscow-Berlin/Berlin-Moscow: Europe in Transformation.** *A. Dwyer, H. Rindisbacher.*
178. **Sex and Gender in Russian Culture.** *Staff.*
185. **The Novels of Vladimir Nabokov.** *A. Dwyer.*

## SCIENCE

*Professors Black, Copp, Fucaloro, Gould, Hatcher-Skeers, Higdon, Landsberg, Milton, McFarlane, Morhardt, Naftilan, Poon, Preest, Zanella*

*Associate Professors Armstrong, Edwalds-Gilbert, Purvis-Roberts, Tang, Wiley, S. Williams*

*Assistant Professors Coleman, Ferree, Gilman, Thines, Wenzel, B. Williams*

*Laboratory Lecturers Davis, Dershem, Luft, Schenk*

The W. M. Keck Science Department of Claremont McKenna College, Pitzer College, and Scripps College allows students to fulfill the college requirements in science and to pursue advanced studies as majors or as supplementary studies to related fields. Because of the significant role of science

and technology today, a knowledge of the methods and concepts of science is considered an essential part of a Scripps College education. The department curriculum, taught by a broadly trained science faculty, offers general and advanced courses and the opportunity for individual research projects. Students are encouraged to take advantage of the department's in-service training opportunities, such as laboratory, research and teaching assistantships.

The department offers courses of study for the student interested in enlarging her understanding of natural phenomena and courses for students desiring a major in biology, chemistry, physics, or some combination of these areas. An interdisciplinary major in biology/chemistry is available to those students whose interests overlap both fields. Contact Professor Zanella for specific details of the program. A major in neuroscience is available for Scripps students who wish to pursue a multidisciplinary study of the biological bases of behavior. Interested students should contact Professor Copp. Premedical and environmental emphases made possible by the above majors are two particular strengths of the department. Additional courses in science are offered at Harvey Mudd College and at Pomona College.

Requirements for majors in biology, chemistry, or physics include the successful completion of a certain minimal number of courses and of an individual research project that culminates in the writing of the senior research thesis.

A combined degree program in engineering with a number of engineering institutions, including Harvey Mudd College, and Columbia University, is also available. Course sequences are arranged in consultation with Mr. Higdon and other members of the department.

The Science and Management Program is designed for students who wish to enter business organizations with a scientific-technical emphasis. Interested students should consult with Professor Zanella.

## **ASTRONOMY**

The Astronomy Program is offered as a joint program with the physics departments at Harvey Mudd College and Pomona College. Courses are offered within the physics program and are intended for students who have an interest in the subject or those who may wish to pursue astrophysics at the graduate level.

The W. M. Keck Science Department of Claremont McKenna College, Pitzer College, and Scripps College in cooperation with Harvey Mudd and Pomona colleges maintains facilities at the Table Mountain Observatory, located about an hour from campus in the San Gabriel Mountains. Equipment includes a 40-inch telescope with a photometer, CCD camera, IR camera, and CCD spectrograph.

## **BIOLOGY**

The Astronomy Program is offered as a joint program with the physics departments at Harvey Mudd College and Pomona College. Courses are offered within the physics program and are intended for students who have an interest in the subject or those who may wish to pursue astrophysics at the graduate level.

The W. M. Keck Science Department of Claremont McKenna College, Pitzer College, and Scripps College, in cooperation with Harvey Mudd and Pomona Colleges, maintains facilities at the Table Mountain Observatory, located about an hour from campus in the San Gabriel Mountains. Equipment includes a 40-inch telescope with a photometer, CCD camera, IR camera, and CCD spectrograph

## **Requirements for the Major in Biology**

The major in biology requires a minimum of 14-16 courses distributed according to the outline presented below. Students wishing to continue their education in biology-related graduate or professional school programs may need to supplement this basic curriculum with additional course work in science. Department faculty should be consulted for advice at the earliest possible opportunity. Suggested programs are available. Requirements for the biology major include:

1. Biology 43L–44L, Introductory Biology, or both semesters of the AISS course.
2. Chemistry 14L–15L, Basic Principles of Chemistry, or Chemistry 29L, Accelerated General Chemistry, or both semesters of the AISS course.
3. Chemistry 116L–117L, Organic Chemistry.
4. Calculus I (Math 30) (should be taken before Physics).
5. Physics 30L–31L (or 33L–34L) General Physics (or Principles of Physics), or both semesters of the AISS course.
6. Six advanced courses in biology, i.e. numbered 100 and above, including at least three laboratory courses. Biology 188L may not be counted as one of the six biology electives. These courses should be selected in consultation with a department faculty member and may be chosen so as to obtain depth in one area of biology (e.g. cellular/molecular, organismal, or population-level) or breadth across all areas.
7. Biology 190L, Senior Experimental Thesis in Biology. Students completing a two-semester thesis normally take Biology 188L, Senior Research in Biology, or Biology 189L, Senior Thesis Summer Research Project, during the first semester of their project. Biology 191, Senior Library Thesis in Biology, an extensive library research thesis, is required of all majors in science not completing Biology 188L, 189L or 190L.

## Requirements for the Minor in Biology

One year general biology (usually Biology 43L, 44L), or both semesters of the AISS course; one year general chemistry (usually 14L, 15L) or Chemistry 29L, or both semesters of the AISS course; four advanced courses in biology chosen in consultation with a member of the biology faculty to provide a coherent overall program. Must include at least two courses with laboratory.

## CHEMISTRY

The student of chemistry examines, describes, and explores the composition, structure, and properties of substances and the changes they undergo. This curriculum provides a firm foundation in the principles of chemistry as well as sufficient experience to prepare the student for basic research, secondary school teaching, the pursuit of a career in medicine, or graduate study in the field. The JSD chemistry major is accredited by the American Chemical Society (ACS).

## Requirements for the Major in Chemistry

The major in chemistry requires a minimum of 13-15 courses:

1. Chemistry 14L-15L, Basic Principles of Chemistry, or Chemistry 29L, Accelerated General Chemistry, or both semesters of the AISS course.
2. Chemistry 116L-117L, Organic Chemistry.
3. Chemistry 121-122, Principles of Physical Chemistry.
4. Physics 33L-34L, Principles of Physics, or both semesters of the AISS course.
5. Chemistry 126L-127L, Advanced Laboratory in Chemistry.
6. Chemistry 128, Inorganic Chemistry.
7. Chemistry 177, Biochemistry.
8. Electives: one advanced elective (or two half courses) in chemistry, molecular biology, or interdisciplinary electives involving chemical concepts or techniques, chosen in consultation with the chemistry faculty.
9. Senior Thesis in Chemistry: chemistry majors must complete one of the following: Chemistry 190L, Chemistry 188L-190L, Chemistry 189L-190L or Chemistry 191. For further information, see "Senior Thesis in Science." Students MUST do a two-semester research thesis (Chemistry 188L-190L) in order to complete the ACS accredited major in chemistry.

*Notes: Mathematics 31, Calculus II is co-required for Chemistry 121, and Mathematics 32, Calculus III is co-required for Chemistry 122. Additional electives in chemistry, mathematics, physics and computer science are strongly recommended for all chemistry majors.*

## Requirements for the Minor in Chemistry

A minor in chemistry consists of Introductory Chemistry 14L and 15L (or Chemistry 29L), or both semesters of the AISS course, and four upper-division courses (Chemistry 116L or higher). The



four courses should be chosen in consultation with a member of the chemistry faculty to provide a coherent overall program.

## BIOCHEMISTRY

This is a combined major at the interface of biology and chemistry that partially overlaps the requirements for those two individual majors. It is particularly appropriate for those going on to graduate work and also provides a strong background for those entering medical, dental, and veterinary school.

### Requirements for the Major in Biochemistry

1. Biology 43L and either Biology 44L, or Biology 143, or both semesters of the AISS course, 157L, 170L, and 177;
2. Chemistry 14L, 15L (or 29L), or both semesters of the AISS course, 116L, 117L, 121, 122, 126L, and 127L;
3. Physics 30L, 31L (or 33L, 34L), or both semesters of the AISS course;
4. Mathematics 30, 31, and
5. Senior Thesis 190L or 191 or both 188L and 190L or 189L and 190L.

## ENGINEERING

Engineering is a 3-2 program in which the student spends three years at Scripps and two years at the engineering school to which she transfers, completing a bachelor's degree at Scripps and a second one at the engineering school. Both degrees are awarded at the end of five years upon completion of all requirements. An engineering major planning a 3-2 program must petition for participation in the program to the Committee on Academic Review during the fall semester of her junior year. Please refer to Combined Degree Programs section of this catalog.

### Requirements for the Major in Engineering

While she attends Scripps, the student satisfies all requirements for the Scripps degree including the first portion of her engineering major:

1. Mathematics 30, 31, 32 and Differential Equations (SC Math 102, CMC Math 111, HMC Math 82, or PO Math 102);
2. Physics 33L, 34L, and 35;
3. Chemistry 14L;
4. Two advanced physics course (normally 101, 106 or 107); and
5. Computer Science 51 or Physics 108.

## ENVIRONMENTAL ANALYSIS

Please see the Environmental Analysis section of this catalog.

## ENVIRONMENTAL SCIENCE

Please see the Environmental Analysis section of this catalog.

## MOLECULAR BIOLOGY

This interdisciplinary major is focused on biology and the physical sciences, and incorporates a significant amount of mathematics. The major is research-oriented and is designed to prepare students for graduate studies or medical school, as well as careers in biotechnology and the pharmaceutical industry. For further information, consult with the molecular biology faculty, Professors Armstrong, Edwalds-Gilbert, Tang, or Wiley.

### Requirements for the Major in Molecular Biology

1. Biology 43L, 143, 157L, 170L, 173L and 177;

2. Chemistry 14L and 15L or 29L, or both semesters of the AISS course, and 116L and 117L, and 121;
3. Physics 33L and 34L (recommended) or 30L/31L, or both semesters of the AISS course;
4. Math 31, Calculus II;
5. One additional lab course selected from Biology 151L, 132L, 131L, 146L, or 169L (or an approved selection from Pomona or Harvey Mudd);
6. Biology 188L-190L, or Biology 189L-190L, two-semester thesis with lab (preferred); or Biology 190L or Biology 191, one-semester thesis.

## NEUROSCIENCE

Please see the Neuroscience section of this catalog.

## ORGANISMAL BIOLOGY

This major provides a research-and-field-oriented background for students interested in research careers in either physiology or ecology/evolution and their allied fields. For further information, consult with the organismal biology/ecology faculty, Professors Copp, McFarlane, Preest, or Thomson.

### Requirements for the Major in Organismal Biology

1. Biology 43L, 44L, or both semesters of the AISS course, 120, and 175;
2. Chemistry 14L, 15L or 29L, or both semesters of the AISS course;
3. Physics 30L and 31L, or both semesters of the AISS course;
4. Math 30, Calculus I;
5. Biology 120, Research Tools in Organismal Biology;
6. Six upper-division biology courses, including 3 with lab, at least one from each group AND at least three from Group 1 or 3:

#### **Group 1:**

Biology 131L, 132L, 141L, 149, 166

#### **Group 2:**

Biology 143, 151L, 157L, 158, 170L, 171, 177

#### **Group 3:**

Biology 145, 146L, 154, 169L, 176, 187

7. Biology 175, Biostatistics;
8. One- or two-semester thesis (Biology 190L or 191; or Biology 188L and 190L or Biology 189L and 190L).

Off-Campus Study courses at an advanced level may substitute for courses in Groups 1, 2, and 3; approved summer research experience may substitute for Off-Campus Study by prior arrangement.

*NOTE: Study Abroad is strongly recommended but not required.*

## PHYSICS

The physics major places a strong emphasis on computational and numerical techniques while still retaining the core material common to all physics majors. Many problems which are not readily solvable using traditional methods will be incorporated into the program, and solutions will involve numerical integration, computer modeling, and other numerical techniques introduced in the classroom and laboratory.

### Requirements for the Major in Physics

1. Physics 33L, 34L, or both semesters of the AISS course, 35, 100, 101, 102, 114, 115
2. One computer science course chosen in consultation with the faculty adviser
3. Senior Thesis 190L or 191 or 188L and 190L or 189L and 190L;
4. Chemistry 14L is recommended.

## Requirements for the Minor in Physics

A physics minor requires one year general physics (usually Physics 33L, 34L), or both semesters of the AISS course; one year math (usually 32, 111); four advanced courses in physics chosen in consultation with a member of the physics faculty to provide a coherent overall program.

## SCIENCE AND MANAGEMENT

The science and management major is designed to educate students in science and to provide a grounding in managerial skills and the liberal arts, in addition to Scripps' core requirements.

### Requirements for the Major in Science and Management

Math 30; Computer Science 51; Economics 51 and 52, 86 (CMC), 101, 102, 151; Chemistry 14L and 15L, or Chemistry 29L, or both semesters of the AISS course; Physics 33L, 34L (for physics or chemistry tracks, or 30L, 31L for other tracks), or both semesters of the AISS course; Psychology 37 (CMC); Internship or Clinic; senior thesis 190L or 191 or 188L and 190L or 189L and 190L, and seven additional courses in one of four tracks: chemistry, physics, biotechnology, environmental. Some courses (e.g., Math 30) may also fulfill general requirements. For more details about this major, contact the department.

### Honors Program in Science (All Tracks)

To be considered for departmental honors in one of the science majors, a student must:

- Achieve a minimum grade point average of 10.5 in courses in the major;
- Complete a one- or two-semester thesis project in which the student has demonstrated excellence by making a significant contribution to the progress of the research and by producing a thesis document judged to be of honors quality by the department;
- Present an oral progress report at the end of the first semester of a two-semester thesis and a poster at the conclusion of either a one- or two-semester thesis in which the student clearly explains the rationale for the project and the conclusions that she has drawn, engages the listener, and knowledgeably answers questions; and
- Attend at least six scientific seminars during the semester (each semester for a two-semester thesis) and submit a brief and clear summary of each.

### Course Descriptions

*Note: Courses specifically designed to meet the Scripps Science requirement for nonscience majors are numbered in the 50s, 60s, 70s and 80s.*

#### Accelerated Integrated Science Sequence (Biology, Chemistry and Physics)

**AISS 1AL, 1BL, 2AL, 2BL.** This intensive, honors-level course sequence, co-taught by scientists from different disciplines, provides an integrative approach to the fundamentals of biology, chemistry, and physics. It is designed for first-year students with broad, interdisciplinary scientific interests and strong math backgrounds. The sequence will prepare students for entry into any majors offered by the department, and provides an alternative to the standard six-course introductory curriculum (Biology 43L-44L, Chemistry 14L-15L, Physics 33L-34L). It will feature computer modeling, seminar discussions, lectures, interdisciplinary laboratories, and hands-on activities. 1A and 1B are designed to be taken concurrently (in the fall term), followed by 2A and 2B in the spring. Enrollment is by written permission. Laboratory fee: \$50 per course. *K. Black/S. Gould/E. Wiley.*

#### Astronomy

**1. Introductory Astronomy.** A non-mathematical survey of modern astronomy, emphasizing new and exciting observational results from space and ground-based observatories, and how they shape contemporary understanding of the formation and evolution of the universe and solar system. Topics cover all aspects of modern astronomy, including planetary, stellar, and extragalactic astronomy. Students must also enroll in the lab. Includes a laboratory component with telescopic observational exercises and computer simulations of various astronomical situations. No prerequisite. *Staff.*

**2. Introduction to Galaxies and Cosmology.** A non-calculus introduction to cosmology. Topics will include our Milky Way galaxy, galaxy classification and evolution, historical perspectives on

cosmology, an examination of the large scale structure of the universe and the history of the universe from the big bang to the present. Modern results and problems in cosmology will be examined. *Staff*.

**3. Life in the Universe.** Interdisciplinary seminar on origin of life on Earth and possibility for life elsewhere in the universe. Emphasizes individualized and group research and learning. Topics include the creation of the universe and cosmology, the evolution of galaxies and stars, the interstellar medium and the formation of solar systems, the origin and evolution of life on Earth, and the search for extrasolar planets and extraterrestrial life and intelligence. No prerequisite. *Staff*.

**6. Archeoastronomy and World Cosmology.** A survey of the development of astronomy, and cosmology around the world and the relationship of astronomy to the cultures of societies ancient and modern. Explores the role of astronomy and cosmology in organizing society and culture, and in interpreting time and space. Additional topics include details of the cosmological systems of the ancient Mesoamerican, Greek, and Chinese civilizations, and a non-mathematical exploration of modern scientific cosmology. No prerequisite. *Staff*.

**51. Advanced Introductory Astronomy.** Provides an overview of the modern science of astrophysics. Theoretical and experimental evidence for the hot big bang, the formation of elements and the solar system and stellar evolution; exposition of the most pressing issues in the field of astronomy and astrophysics. Students design investigations and conduct a final project based on research in literature or observational studies in astronomy. Prerequisites: AP Physics or Physics 33L or equivalent. *Staff*.

**62. Introduction to Astrophysics.** (Offered jointly with HMC and Pomona.) Introduction to astrophysics with emphasis on topics of interest to students with a strong background in introductory physics. Topics include astronomical coordinate systems, celestial mechanics, solar physics, stellar structure, stellar evolution, and cosmology. Prerequisite: Physics 33L, 34L or equivalent. *Staff*.

**66. Elementary Astronomy.** A survey of modern astronomy, emphasizing the interrelationships among phenomena. The subject matter includes the solar system, stars and stellar systems, galaxies and cosmology. Enrollment limited to 45. Laboratory fee: \$30. *T. Dershem*.

**101. Observational Astronomy.** A course emphasizing techniques of visual, photographic, and electronic observations of astronomical objects. Discussion of infrared and radio astronomy, as well as space-based UV and X-ray astronomy. Includes preparation for and data reductions of observations. Also includes original astronomical observations using both the Brackett Observatory and the 1-meter telescope at Table Mountain. Students must also enroll in the lab. Prerequisites: Physics 33L, 34L or equivalent. *Staff*.

**120. Star Formation and the Interstellar Medium.** (Offered jointly with HMC and Pomona) A survey of the formation of stars and planets in the universe, the galactic interstellar medium, and the theoretical and observational aspects of understanding the conditions and evolution of matter in the galaxy. Half-course. Prerequisites: Physics 35, Astronomy 1 or 62, and Mathematics 60. *Staff*.

**121. Cosmology and Extragalactic Astrophysics.** Examination of large scale structure of the universe and evolution of the universe from Big Bang to present epoch. Topics include alternate cosmologies, dark matter, cosmic background radiation and formation and evolution of galaxies and clusters of galaxies. Half-course. Prerequisites: Physics 35 and Astronomy 51 or 62, or permission of the instructor. Offered jointly with Pomona College. *Staff*.

**122. High-Energy Astrophysics.** Analysis of the results of new ultraviolet, X-ray, and gamma-ray observations, and the astrophysical processes that produce high-energy photons. Topics include: active galactic nuclei, black holes, neutron stars, supernova remnants, and cosmic rays. One-half course credit. Prerequisites: Astronomy 51 or 62 or 66, Mathematics 111, and Physics 35 (or equivalent). Offered jointly with Harvey Mudd College. *Staff*.

**123. Stellar Structure and Evolution.** A rigorous treatment of stellar atmospheres and radiative transfer. Topics include stellar energy generation, evolution on and away from the main sequence and the internal structures of stars and other self-gravitating objects. Prerequisites: Physics 35 and Astronomy 51 or 62, or permission of the instructor. *Staff*.

**124. Planetary Astrophysics.** (Offered jointly with Harvey Mudd and Pomona Colleges.) The physics and chemistry of the planets, their natural satellites, and the small bodies of the solar sys-

tem. Topics include: evolution and dynamics of planetary atmospheres, planetary interiors, alteration processes on planetary surfaces, systems. One-half course credit. Prerequisites: Astronomy 1, 62po, or 66, Mathematics 90, and Physics 31L, 34L (or equivalent). *Staff*.

**125. Galactic Astronomy.** A detailed phenomenological investigation of galaxy structure, formation and evolution. We will explore galaxies as both aggregate stellar populations and signposts of cosmic evolution. The course will have a special focus on recent advances in the field. Half-course. Prerequisites: Physics 33L, 34L and Astronomy 51 or 62, or permission of the instructor. Offered jointly with Harvey Mudd College. *Staff*.

## Biology

**AISS 1AL, 1BL, 2AL, 2BL.** Accelerated Integrated Science Sequence. See complete description above.

**39L. Analyses of Human Motor Skills.** Neurobiology of motor skills, expertise, and performance. Noninvasive methods of motion analysis (observation, motion capture, EEG/EMG, multimodal imaging). Teaching interventions. Laboratory examines development of basic sporting skills in children, athletes, and those with disabilities. This course will fulfill the science general education requirement. This course will not count towards the biology major. Permission of instructor required. Enrollment limited. Laboratory fee: \$50. *J. Milton*.

**43L. Introductory Biology.** This course explores life at the molecular and cellular level as an introduction to the cellular processes and gene expression patterns that underlie organismal physiology and evolution through lectures, discussion, and laboratory exercises. Topics include cell and molecular biology, genetics and biochemistry. Laboratory fee: \$50. *J. Armstrong, P. Ferree, Z. Tang, B. Thines, Staff*.

**44L. Introductory Biology.** Topics discussed in lecture, and demonstrated in laboratory, include structure, function, and evolution of plant and animal forms, physiology of plant and animal systems, and the principles of ecology. Required field trips. Laboratory fee: \$50. Offered annually. *S. Gilman, M. Preest, D. Thomson, Staff*.

**56L. Genetics of Human Disease.** The course will examine various aspects of human heredity and social and ethical implications of the Human Genome Project. Topics include basic genetic mechanisms, the identification and characterization of “disease genes,” and the social and political uses of genetic information. Enrollment limited to 45. Laboratory fee: \$30. *Staff*.

**57L. Concepts in Biology.** This course is an introduction to college-level biology and deals with evolution, ecology, inheritance, biotechnology, anatomy, and physiology. Course work will include lectures, student-led discussions, and laboratories. Discussions will cover topics such as the biology and ethics of gene therapy, conservation, science and the media, and use of animals in research. Enrollment limited to 45. Laboratory fee: \$30. *E. Ferree*.

**62L. Environmental Science.** A course dealing with environmental and organismal structure and human interactions with the environment. The course broadly covers resources and pollution as well as political, economic, and psychological approaches to environmental problems. Enrollment limited to 45. Laboratory fee \$30. *Staff*.

**64L. The Living Sea.** Over three quarters of the Earth’s surface is covered in oceans, and much of the world’s life exists in the seas. Moreover, humans are having a greater impact on sea life than at any other time in human history. This course will explore the unique habitats of marine environments and the plants and animals that live there. We will look at the chemical, physical, and geological interactions that create the habitats and enable organisms to live where they do. Finally, we will look at human interaction with these habitats: fisheries management, pollution, aquaculture, and whaling policies will be among the topics covered. Enrollment limited to 45. Laboratory fee: \$30. *Staff*.

**67L. Conservation Ecology and Management.** Basic ecological principles are considered in order to understand how the ecosystem is structured to accomplish its life-supporting functions. Such background allows discussion of how living, natural resources (e.g., agriculture, grasslands, forests, lakes) can be impacted and manipulated or restored (management) on a sustained yield basis (conservation). Several field trips allow observation of ecosystem problems and practices. Enrollment limited to 45. Laboratory fee: \$30. *Staff*.

- 68L. Discovery, Innovation, and Risk: Structures.** An exploration of the relationships between structure and function in nature. Topics address general principles of biology, chemistry, and physics and include vaccines, airplanes, molecules, and bridges. Technological consequences of understanding structure/function interactions are emphasized. A design project is included. Enrollment limited to 50. Laboratory fee: \$30. *N. Copp, A. Zanella.*
- 69L. Discovery, Innovation, and Risk: Energy.** This course deals with selected scientific, technological, and historical issues related to the origins, production, and use of energy by natural systems and by people. Topics include photosynthesis, electricity, fossil fuels, the electrification of Los Angeles, and the origins of the gasoline industry. Enrollment limited to 45. Laboratory fee: \$30. *N. Copp, A. Zanella.*
- 71L. Biotechnology.** An examination of the basic concepts of molecular biology and their applications for human welfare. Topics include cell biology and division, genetics, DNA and proteins, DNA manipulation, immunology, reproduction, and agriculture. Exercises include chromosome analysis, genetic screening, cloning, and testing for mutagens. Enrollment limited to 45. Laboratory fee: \$30. *Staff.*
- 80L. Behavioral Neurobiology: How Nervous Systems Produce Behavior.** This course will examine interesting behavioral systems and the ways in which nervous systems produce these behaviors. Among other things we will investigate the molecules and systems involved in bee colony organization, how birds sing, reproductive behavior in monogamous and promiscuous voles, and behavior of the parasitic wasp. Laboratory fee: \$30. *Staff.*
- 82L. Plant Biotechnology in a “Greener” World.** This course introduces the principles underlying the development of crops for agriculture, emphasizing modern plant biotechnology and potential applications of genetically engineered plants. Basic concepts used in modern agriculture will be reviewed in light of emerging technologies affecting production practices and new plant and food products. Emphasis will be on understanding the tools and strategies involved in optimizing plant productivity and development of new uses for plants. A lab component will be included that will introduce the common part manipulation technologies that are currently being used. Environmental, regulatory, patent, economics and social issues related to commercialization of GE crops will also be discussed. Laboratory fee: \$30. *L. Grill.*
- 84L. Genetic Engineering and Biotechnology.** This course introduces the molecular concepts and techniques underlying genetic engineering for commercial purposes including pharmaceutical development/production, cloning, tissue generation, genetic testing, and biological enhancement. Through discussing primary experimental papers and case studies, students are introduced to the scientific method, and promises, limitations, pitfalls, and concerns in various biotechnology-dependent fields. Laboratory fee: \$50. *Staff.*
- 95. Foundations of Neuroscience.** For description, see Neuroscience major. *M. Coleman, D. Scott-Kakures, S. Wood.*
- 120. Research Tools in Organismal Biology.** This half course, normally taken in the sophomore year, provides a common foundation for students in the Organismal Biology major. An introduction to statistical concepts, software, literature searching and current research in the discipline. One-half course credit. Prerequisites: Biology 43 and 44, or both semesters of the AISS course. *M. Preest.*
- 131L. Vertebrate Physiology.** Lectures and laboratory exercises focus on mechanisms of physiological regulation with a major emphasis on humans. Topics to be covered include circulation, respiration, regulation of extracellular water and electrolytes, the senses, and neural and hormonal communication. Enrollment limited to 36. Prerequisites: Biology 43L, 44L; Chemistry 14L, 15L or Chemistry 29L, or both semesters of the AISS course. Laboratory fee: \$50. *Staff.*
- 132L. Comparative Physiology.** An investigation of fundamental physiological processes including circulation, respiration, movement, digestion, and neural and endocrine communication, in animals with an emphasis on vertebrates. Some topics in the physiology of plants will also be discussed. Attention will be given to how an organism’s physiology reflects adaptation to its environment. Prerequisites: Biology 43L, 44L; Chemistry 14L and 15L; or Chemistry 29L, or both semesters of the AISS course. Laboratory fee: \$50. *M. Preest.*
- 133L. Dynamical Diseases: Introduction to Mathematical Physiology.** This course concerns the

mathematical analysis of biological oscillators, excitable media, and feedback control. Predictions from models will be compared to observations. Information developed in the course will be used to design dynamic therapeutic strategies. Computer skills sufficient to explore dynamical systems will be developed in the laboratory. Prerequisites: calculus and linear algebra or permission of the instructor. Students will need a laptop computer with Internet access. Students who do not have a laptop computer should see the instructor for other options. *J. Milton.*

**135L. Field Biology.** A laboratory course on field methods and advanced topics in ecology and evolution. The class covers experimental design, field sampling techniques and basic species identification skills, with particular emphasis on plants and invertebrates. The course combines lectures, discussions of recent literature, and field labs. In lab, students will design, carry out and present research experiments, using the Bernard Field Station and other sites near campus. Prerequisites: Biology 44L. Enrollment limited to 18. Laboratory fee: \$50. *D. Thomson.*

**137. EEP Clinic.** Students work as a team on a specific project each semester, which involves an examination of political and economic aspects of environmental issues. The course involves library research, field interviews, data collection, analysis, report production and presentation. Emphases include both oral and written communication methods. *E. Morhardt.*

**138L. Applied Ecology and Conservation with Lab.** This course covers advanced topics in population biology, community ecology and population genetics, as applied to conservation and resource management and with an emphasis on quantitative methods. The computer laboratory involves learning basic programming skills through the development and analysis of models addressing problems in conservation research and management. Prerequisites: Biology 44L. Enrollment limited to 12. Laboratory fee: \$50. *D. Thomson.*

**139. Applied Ecology and Conservation.** This course covers advanced topics in population biology, community ecology and population genetics, as applied to conservation and resource management and with an emphasis on quantitative methods. Prerequisites: Biology 44L. Enrollment limited to 18. *D. Thomson.*

**140. Selected Topics in Neuroscience.** A half-credit seminar course in which students will choose a topic (up to two topics) of interest and read a broad range of primary literature on the topic(s). Potential topics include Learning and Memory, Circadian Rhythms, Homeostasis, and Social Attachment. Prerequisites: Biology 43L and 44L, Chemistry 14L and 15L, or both semesters of the AISS course. Enrollment limited to 16. *M. Coleman.*

**141L. Vertebrate Anatomy.** Morphology, ontogeny, and evolution of vertebrate organ systems, with emphasis on the evolutionary aspects of vertebrate development. The laboratory includes dissection of major vertebrate types and examination of basic histologic and embryologic materials. Prerequisites: Biology 43L, 44L, or both semesters of the AISS course. Enrollment limited to 36. Laboratory fee: \$50. *M. Benoit.*

**143. Genetics.** This course provides an overview of the mechanisms of inheritance at the molecular, cellular, and population levels. Topics include the genetics of human disease, mapping genes, the analysis of genomes (genomics), and quantitative genetics. Prerequisites: Biology 43L, Chemistry 14L and 15L (or 29L), or both semesters of the AISS course, or permission of instructor. Enrollment limited to 36. Offered every semester. *Staff, J. Armstrong.*

**144. Drugs and Molecular Medicine.** This course explores the biochemical actions of different types of pharmaceuticals and the biological variables in their efficacies. The second half examines the modern world of molecular medicine: new approaches to treating diseases through molecular biology. This course is appropriate for a range of students with different backgrounds. Prerequisites: Biology 43L and 44L, Chemistry 14L and 15L or Chemistry 29L, or both semesters of the AISS course. Enrollment limited to 24. *E. Wiley.*

**145. Evolution.** A course focusing on the underpinnings of the modern synthetic theory of evolution. Topics will include historical development of evolutionary thinking; major events in the history of life; molecular mechanisms of evolution; speciation; systematics biogeography; evolutionary ecology and evolutionary aspects of behavior. Prerequisites: Biology 43L and 44L, or both semesters of the AISS course, or permission of instructor. Enrollment limited to 24. *D. McFarlane.*

**146L. Ecology.** An exploration of the factors and interrelationships influencing the distribution

and abundance of organisms. Theoretical models and empirical data are applied to questions of biogeography, life histories, population regulation, community structure, and resource management. Laboratory component will include an introduction to computer modeling in ecology, and the processing of quantitative data from field and laboratory investigations. Prerequisites: Biology 43L, 44L, or both semesters of the AISS course. Enrollment limited to 18. Laboratory fee: \$50. *D. McFarlane.*

**147. Biogeography.** Biogeography is the study of the distribution of organisms across the Earth, and ecological, evolutionary, and geologic processes that shape those distributions. Applications of biogeography to environmental problems will also be covered. Students will practice techniques such as GIS and phylogeography. Prerequisites: Biology 43L and 44L or both semesters of the AISS course. Enrollment limited to 24. *S. Gilman.*

**149. Neuroscience 2: Systems.** This course will examine the structure, function, and organization of nervous systems. Topics will include signal transduction, electrophysiology, the role of trophic factors, development of the nervous system, and neural networks. Consideration will also be given to neuropathologic conditions such as Parkinson's and Alzheimer's diseases. Prerequisites: Biology 43L, 44L; Chemistry 14L, 15L or Chemistry 29L, or both semesters of the AISS course. Enrollment limited to 24. *M. Coleman.*

**150LA. Functional Human Anatomy and Biomechanics: Limbs and Movement.** Developmental and evolutionary principles of limb design and function; mechanical properties of bone, soft tissues, muscle, nerve; interrelationships between structure, biomechanics, and function; open chain versus closed chain kinematics; mobility of limb girdles; mechanisms of injury and prevention. Laboratory involves dissection of human cadavers. Prerequisites: Biology 39L (or Dance 160 or Dance 163); an introductory course in biology (Biology 43 or 44, or equivalent); a course in classical mechanics (Physics 30 or 33, or equivalent), or both semesters of the AISS course, and permission of instructor. Enrollment limited to 15. Laboratory fee: \$100. *J. Milton, Staff.*

**150LB. Functional Human Anatomy and Biomechanics: Back and Core Stabilization.** Evolution and development of pronograde versus orthograde stance; development of pelvic diaphragm; mechanical properties of disks and vertebrate (creep); passive versus active stabilization and limb movement; back pain. Prerequisites: Biology 39L (or Dance 160 or Dance 163); an introductory course in biology (Biology 43 or 44, or equivalent); a course in classical mechanics (Physics 30 or 33, or equivalent), or both semesters of the AISS course, and permission of instructor. Enrollment limited to 15. Laboratory fee: \$100. *J. Milton / C. Kuehn, Western University.*

**151L. Developmental Biology.** Lectures, discussions and laboratory exercises explore the current state of our understanding of how complex organisms arise from single cells. Topics will include growth, differentiation, and pattern formation in embryos at the organismal, cellular, and molecular levels, as well as the scientific basis of animal cloning and stem cell research. Prerequisites: Biology 43L and 44L, Chemistry 14L and 15L (or 29L), or both semesters of the AISS course, or permission of instructor. One previous upper division Biology course is strongly recommended. Enrollment limited to 18. Laboratory fee: \$50. Offered annually. *P. Ferree.*

**154. Animal Behavior.** Lectures, discussion, and videos covering the biological approach to behavior. Topics covered include the physiological, neurological, genetic, evolutionary, and ecological approaches to behavior, with an emphasis on behavioral ecology. Prerequisite: 43L, 44L, or both semesters of the AISS course, or permission of instructor. Enrollment limited to 50. *Staff.*

**157L. Cell Biology.** This course examines the function of organisms at the cellular and molecular level through discussion, analysis of scientific literature, and laboratory experimentation. Topics include signal transduction, nuclear structure and function, cell division, and apoptosis (cell suicide). The laboratory uses modern cell biology techniques including fluorescent microscopy and immunodetection of proteins. Prerequisites: Biology 43L, Chemistry 14L and 15L (or 29L), or both semesters of the AISS course, or permission of instructor. One previous upper division Biology course is strongly recommended. Enrollment limited to 18. Laboratory fee: \$50. Offered every semester. *J. Armstrong, Z. Tang.*

**158. Cell Cycle, Diseases and Aging.** Introduces properties of cell-division cycle. Explores mechanisms of aging and diseases including cancer based on principles of cell cycle control. Elaborates on signaling pathways and molecular nature of the regulation fundamental to all eukaryotes.



Emphasizes the advancements and current understanding of the field. Lectures, paper presentations, and discussions. Prerequisites: Biology 43L, 44L and Chemistry 14L, 15L or 29L, or both semesters of the AISS course. Enrollment limited to 18. *Z. Tang.*

**159. Natural Resource Management.** A course designed to allow students to appreciate the importance of the role of science in understanding environmental systems. Lectures will consist of an intensive analysis of natural resource problems and the impact of human activities on these resources. Appropriate for biology or environmental studies majors with upper-division standing. Prerequisites: Biology 43L, 44L, or both semesters of the AISS course. Enrollment limited to 24. *E. Morhardt.*

**160. Immunology.** A course dealing with topics of current research in immunology, such as antigen-antibody interactions, antibody synthesis, hypersensitivity, and auto immunity. Students will prepare papers and participate in discussions based on the current literature. Outside speakers may supplement the material. Prerequisites: Biology 43L, 44L; Chemistry 14L, 15L or Chemistry 29L; or both semesters of the AISS course; some advanced work in biology. Enrollment limited to 24. *Staff.*

**161L. Neuroscience 1: Cell, Molecular.** Current and historic methods of analysis will be discussed in relation to neurons and nervous system function. The focus will be on the cellular and molecular mechanisms underlying neuronal activity and function. The laboratory will introduce students to methods used for cellular neurobiology. Prerequisites: Biology 43L, 44L; Chemistry 14L, 15L, or Chemistry 29L; or both semesters of the AISS course. Enrollment limited to 18. *M. Coleman.*

**163L. Plant Physiology and Biotechnology.** This course will provide a basic understanding of plant physiology and plant biotechnology. It will cover plant structure and functional relationships at many levels, including the whole plant, plant tissues, isolated cells and organelles. It will include water relations, respiration, photosynthesis, nitrogen fixation, plant hormones and plant molecular biology. Prerequisites: Biology 43L and 44L, Chemistry 14L and 15L, or both semesters of the AISS course. *L. Grill.*

**165. Advanced Topics in Environmental Biology.** Readings and discussion of current technical journal articles in active areas of environmental biology. Topics are chosen for their current relevance and technical interest. Students present papers for class discussion, and conduct a formal literature review on the topic of their choice. Prerequisites: Biology 43L, 44L, or equivalent, or both semesters of the AISS course. Enrollment limited to 18. *E. Morhardt.*

**166. Animal Physiological Ecology.** This is an animal physiological ecology course that will emphasize physiological interactions of animals with their biotic and abiotic environments. Information about the physiology and ecology of animals will be integrated from the tissue organ, and whole organism levels. We will cover a series of topics that illustrate both the diverse and conservative nature of physiological systems. Prerequisites: Biology 43L–44L or both semesters of the AISS course and Biology 131L, 132L, or 146L. *M. Preest.*

**169L. Marine Ecology.** A course designed to expose students to the study of the ecology of marine organisms. Lectures will cover various aspects of marine environments. Laboratories and field trips will include ecological sampling procedures and a survey of local marine plants and animals. Prerequisites: Biology 43L, 44L. Enrollment limited to 18. Laboratory fee: \$50. *D. Thomson.*

**170L. Molecular Biology.** An introduction to the molecular biology of viruses, prokaryotic cells, and eukaryotic plant and animal cells. Lecture topics will include DNA structure, replication, mutation, recombination, transposition, recombinant DNA, protein synthesis from the viewpoints of transcription, translation and regulation, and virus structure and function. Laboratory experiments will include DNA isolation from prokaryotes and eukaryotes, restriction and ligation, cloning and isolation of recombinant DNA, and methods of protein analysis. Prerequisites: Biology 43L, Chemistry 14L and 15L (or 29L), or both semesters of the AISS course, and Chemistry 116L. Biology 143 is strongly suggested. Laboratory fee: \$50. Enrollment limited to 18. Offered every semester. *G. Edwalds-Gilbert, Staff.*

**171. Biology of Cancer.** Examination of cellular and molecular phenomena, using cancer cells as the focus. Topics include patterns of cancer in populations, cell cycle, stages in cancer formation, mutagenesis and carcinogens, tumor viruses and oncogenes, heredity and cancer, immune system and cancer, and biological rationale for treatments. Prerequisites: Biology 43L, 44L, and Chemistry

15L, or both semesters of the AISS course.

**173L. Molecular Biology Seminar/Lab.** This half course is an introduction to the primary experimental literature and key techniques in molecular biology. It includes a laboratory component for experience with bioinformatics, basic DNA manipulations, and gene expression analysis. One-half course credit. Prerequisites: Biology 43L and Chemistry 15L (or Chemistry 29L), or both semesters of the AISS course. Priority will be given to Molecular Biology majors. Laboratory fee: \$30. *G. Edwalds-Gilbert.*

**175. Applied Biostatistics.** A hands-on introduction to choosing, applying, and interpreting the results of statistical methods for life scientists. This course will include traditional parametric statistics, such as t-tests, analysis for variance, correlation and regression analysis, together with powerful non-parametric randomization tests. Data presentation and experimental design will be addressed, together with miscellanea of less-common statistical techniques that find use outside of the laboratory setting. The course includes both lectures and a weekly tutorial section in which students analyze data sets and learn to use statistical software. *D. Thomson.*

**176. Tropical Ecology.** Examination of the many facets of tropical biodiversity and community structure, with an emphasis on tropical rainforests and conservation issues. Prerequisites: Biology 43L, 44L, or both semesters of the AISS course. Enrollment limited to 24. *D. McFarlane.*

**177. Biochemistry.** See course description in Chemistry section.

**187. Special Topics in Biology.** Through critical analysis of classic and current research papers, students will learn hypothesis generation, experimental design, and data analysis. Topics will vary from year to year, depending on instructor.

**187a. Special Topics in Biology: Epigenetics.** Epigenetics “above genetics” is an exciting field of science that is beginning to explain the unexpected. This seminar style course allows students to read, analyze, and present the current literature in this quickly evolving field, as well as write a research grant proposal describing novel experiments of their own design. This course is cross-listed with Biology 164 at HMC. Prerequisites: Biology 43L, Chemistry 14L and 15L or Chemistry 29L, or both semesters of the AISS course. *J. Armstrong; R. Drewell* (HMC).

**187b. Special Topics in Biology: Molecular Ecology.** An introduction to the use of molecular techniques in ecological research. Review of theory and current literature. Hands-on experience of molecular techniques, including protein electrophoresis and DNA markers. Highly recommended for students considering the study of ecology at the graduate level. Prerequisites: Biology 43L, 44L, Chemistry 14L, 15L or 29L, or both semesters of the AISS course. Biology 146L or 169L recommended. *Staff.*

**187c. Special Topics in Biology: Neural Organization of Behavior.** This seminar course focuses on central pattern generators (CPGs), neural circuits that underlie rhythmic or patterned behaviors. Discussion of articles will be combined with writing and observations of animal behavior to examine the development and implications of this important concept in neurobiology. Prerequisites: Biology 43L and 44L, or both semesters of the AISS course, and either Neuroscience 95 or an upper-division course in neurobiology, or instructor’s permission. Enrollment limited to 24. *N. Copp.*

**187p. Special Topics in Biology: Herpetology.** This is a taxon-oriented course that will focus on the biology of amphibians and reptiles. Within a phylogenetic context, we will learn about the evolution, ecology, behavior, morphology, and physiology of these highly successful animals. The course will comprise lectures, class discussion, and a field trip. Prerequisites: Biology 43L, 44L, or both semesters of the AISS course. *M. Preest.*

**187s. Special Topics in Biology: Microbial Life.** This is an upper-division course in which students will examine the structure, function, diversity, and relationship of bacteria, viruses, and other microorganisms in agriculture, industry and disease. An introduction to the immune system and its mechanism to defend against microbes will be explored. This course should appeal to a wide range of students with different backgrounds. Prerequisites: Biology 43L, 44L, Chemistry 15L, or Chemistry 29L, or both semesters of the AISS course, or permission of instructor. Enrollment limited to 24. *G. Edwalds-Gilbert.*

**188L. Senior Research in Biology.** Seniors may apply to do laboratory or field investigation with a

faculty member. The topic should be chosen by the end of the junior year. In this course, library and lab materials are developed, research begun, and seminar discussions held with faculty and students in the field of concentration. (This is the first course for students doing a two-semester senior project.) Laboratory fee: \$50. *Staff.*

**189L. Senior Thesis Summer Research Project in Biology.** Students who intend to satisfy a two-semester senior thesis project by conducting a substantial research project during the summer after their junior year, should enroll in this course in the fall semester following their research. No credit towards graduation will be awarded for this course. Typically, registration in this course would be followed by registration in Science 190L. This course will be graded Pass/Fail. There is no lab fee for this course. *Staff.*

**190L. Senior Experimental Thesis in Biology.** Senior laboratory or field investigation research is culminated and results are summarized in a written thesis and formal presentation. This is the second semester course for those doing a two-semester research thesis. Laboratory fee: \$50. *Staff.*

**191. Senior Library Thesis in Biology.** An extensive library research thesis required of all majors in science who are not completing 188L/190L. Students are required to complete both a substantive written thesis and make a formal presentation. There is no laboratory or field work component. Students doing a one-semester library thesis register for this course during the semester in which the thesis is written and due. *Staff.*

**199. Independent Study in Biology.** Students who have the necessary qualifications, and who wish to investigate in depth an area of study not covered in regularly scheduled courses, may arrange with a faculty member for independent study under his or her direction. A limited opportunity open to all students with permission of instructor. Full or half course. Offered annually. *Staff.*

The faculty and the areas in which they are particularly willing to direct independent study are as follows:

- J. Armstrong:** Genetics, cell and molecular biology; chromatin dynamics and gene regulation in the fruit fly.
- K. Black:** Organic chemistry; reaction mechanisms studied by computational techniques.
- M. Coleman:** Neurobiology, neurophysiology, neural basis of behavior, neural control of auditory-vocal learning in songbirds.
- N. Copp:** Animal behavior; vertebrate and invertebrate physiology; neurobiology.
- G. Edwalds-Gilbert:** Cell and molecular biology; pre-mRNA splicing in yeast.
- P. Ferree:** Genetics, molecular biology, and early development of *Drosophila* (fruit flies) and *Nasonia* (jewel wasps); chromosome structure and evolution; host-pathogen interactions.
- A. Fucaloro:** Physical chemistry, especially emission and absorption; molecular spectroscopy; electron impact.
- S. Gilman:** Marine ecology; invertebrate biology; climate change ecology; biophysical ecology; population biology.
- S. Gould:** Scanning probe microscopy; physics of sports.
- M. Hatcher-Skeers:** Applications of nuclear resonance spectroscopy in determining the structure of DNA and other biological macromolecules.
- J. Higdon:** Astrophysics; fluid dynamics; biophysics.
- A. Landsberg:** Non-linear systems: pattern formation, bifurcation theory, chaos, Josephson Junctions.
- D. McFarlane:** Evolutionary ecology; biogeography; late Quaternary paleoecology and extinctions.
- E. Morhardt:** Vertebrate ecology and physiology; environmental management.
- S. Naftilan:** Binary stars; stellar atmospheres; cool stars.
- T. Poon:** Synthesis and characterization of natural products.
- M. Preest:** Physiology and ecology of animal energetics; thermal biology of terrestrial ectotherms; osmoregulatory physiology; herpetology; muscle physiology.
- K. Purvis-Roberts:** Chemistry of urban air pollution, primarily aerosol; public policy aspects of air pollution.
- Z. Tang:** Cell and molecular biology, biochemistry; cell cycle control in yeast.
- B. Thines:** Molecular biology; functional genomics; circadian rhythms and environmental responses in plants.
- D. Thomson:** Conservation biology, population modeling, ecology of biological invasions, plant

ecology and plant/pollinator interactions.

**A. Wenzel:** Catalysis, asymmetric synthetic methodology.

**B. Williams:** Paleoceanographic reconstructions on recent timescales from marine climate archives.

**S. Williams:** Fundamental late-metal organometallic chemistry, mechanisms of basic organometallic reactions.

**E. Wiley:** Molecular biology; genetics; chromatin structure in the ciliate *Tetrahymena*.

**A. Zanella:** Metal-ion promoted reactions; electron-transfer; heavy metal pollutants; and environmental chemistry.

## Chemistry

**AISS 1A, 1B, 2A, 2B.** Accelerated Integrated Science Sequence. See complete description above.

**14L, 15L. Basic Principles of Chemistry.** A study of the structure of matter and the principles of chemical reactions. Topics include atomic and molecular structure, chemical bonding, thermodynamics, equilibria, electrochemistry, kinetics, descriptive inorganic and organic chemistry, and spectroscopy. Three lectures and one four-hour laboratory per week. (14 is a prerequisite to 15.) Laboratory fee: \$50 per semester. Offered annually. *Staff*.

**29L. Accelerated General Chemistry with Lab.** A one-semester accelerated general chemistry course as an alternative to the year-long Chemistry 14L and 15L sequence for students with a strong chemistry background. This course will cover atomic and molecular structure, spectroscopy, chemical bonding, thermodynamics, electrochemistry, kinetics, equilibria, transition metals, nuclear chemistry and descriptive inorganic chemistry. Three lectures and one four-hour laboratory per week. Prerequisites: 4 or 5 on the Chemistry Advanced Placement test (or completion of comparable honors chemistry course in high school), Mathematics 30 (or concurrent), and permission of instructor. Students must sign up with instructor during fall semester pre-registration to be eligible. Laboratory Fee \$50. Offered annually. *S. Williams*.

**51L. Topics in Forensic Science.** This course will explore chemical and physical methods used in modern crime detection. Topics as diverse as microscopy, toxicology, serology, fingerprinting, document examination, DNA analysis, and arson investigation will be examined. Students will use case studies, collaborative work, and online resources extensively throughout the course. Enrollment limited to 36. Laboratory fee: \$30. *Staff*.

**52L. From Ancient to Modern Science.** This course traces the development of science from Ancient Greek traditions through the birth of modern science to the present. It will explore the methods and findings of the Ancients and of modern science, including the Newtonian Synthesis, relativity, and quantum mechanics. Students will participate in laboratory exercises and demonstrations. Enrollment limited to 45. Laboratory fee: \$30. *A. Fucaloro*.

**68. Discovery, Innovation, and Risk: Structures.** For description, see Biology 68L. *N. Copp, A. Zanella*.

**69. Discovery, Innovation, and Risk: Energy.** For description, see Biology 69L. *N. Copp, A. Zanella*.

**70L. Land, Air, and Ocean Science.** This course is an introduction to basic principles of environmental science with application to air and water pollution. Topics including global warming, the ozone hole, acid rain, energy production, sustainable development, etc., will be discussed. We will concentrate on both the scientific explorations and the political implications of such issues. Enrollment limited to 45. Laboratory fee: \$30. *K. Purvis-Roberts*.

**81L. The Science and Business of Medicinal Chemistry.** An introduction to the basic concepts of medicinal chemistry and the methods of biochemical analysis such as: drug discovery, development and commercialization; a discussion of chemical bonding and the organic functional groups found in drug molecules; and an examination of the physicochemical properties related to drug action (e.g., acid-based properties, equilibria, and stereochemistry). Laboratory fee: \$30. *A. Wenzel and S. Casper (KGI)*.

**116L, 117L. Organic Chemistry.** The chemistry of organic compounds developed from considerations of bonding, structure, synthesis, and mechanisms of reaction. Selected application of those principles to biological systems. Prerequisite: Chemistry 15L or equivalent; or both semesters of the

AISS course. Chemistry 116 is the prerequisite for 117. Enrollment limited to 50. Laboratory fee: \$50 per semester. Offered annually. *Staff*.

**119. Natural Products Chemistry.** This course covers the field known as natural products chemistry. It will explore the main biological sources of natural products, methods for finding, classifying, and identifying potential pharmaceuticals, and the biochemical basis for the production of these compounds through the use of lectures, case studies, and hands-on experience in the laboratory. Prerequisite: Chemistry 117L. One-half course credit. Enrollment limited to 24. *T. Poon*.

**121, 122. Principles of Physical Chemistry.** A course designed to investigate physio-chemical systems through classical thermodynamics, statistical thermodynamics, kinetics, quantum mechanics, and spectroscopy. Prerequisites: Chemistry 15L, Physics 31L (or 34L), or both semesters of the AISS course, and Math 31. 121 is not the prerequisite to 122. Enrollment limited to 20. Offered annually. *A. Fucaloro, M. Hatcher-Skeers*.

**123. Advanced Organic Chemistry.** Organic chemistry is the study of carbon-containing compounds, which are ubiquitous to everyday life. From pharmaceuticals to plastics, the structure of an organic molecule determines its function. This course is designed to introduce students to advanced topics in the field of organic chemistry. Topics covered will expand upon material on stereoelectronic effects in organic reaction mechanisms. Prerequisites: Chemistry 117, or permission of instructor. *Staff*.

**124. Bioanalytical Chemistry.** This course will examine modern analytical and instrumental techniques as applied to biological systems. Particular focus will be placed on methods that elucidate protein structure and function as well as characterization of nucleic acids. The scope of the course will include fundamental theory and practical applications of spectroscopic methods, electrophoresis, biosensors, centrifugation, immunochemical methods, chromatography, mass spectrometry, and calorimetry. Prerequisites: Biology 43L and Chemistry 116L. Enrollment limited to 24. One-half course credit. *Staff*.

**126L, 127L. Advanced Laboratory in Chemistry.** A survey of advanced laboratory techniques including physical chemistry methods, analytical chemistry (especially instrumental methods), and synthesis and characterization of compounds. Prerequisites: Chemistry 15L, 117L, Physics 34 (or 31), or both semesters of the AISS course, and Math 31. 126L is not the prerequisite for 127L except with permission of instructor. Science 121, 122 recommended as co-requisite. Enrollment limited to 18. Laboratory fee: \$50. Offered annually. *A. Zanella, A. Fucaloro, M. Hatcher-Skeers, K. Purvis-Roberts*.

**128. Inorganic Chemistry.** A survey of the bonding, structure, reactions, mechanisms, and properties of inorganic compounds. Special emphasis will be placed upon transition metal chemistry. Topics will include elementary group theory, atomic structure, ionic and covalent bonding, spectroscopy, molecular orbital theory, periodic trends, bioinorganic chemistry, and organometallic chemistry. Prerequisites: Chemistry 117L, Chemistry 121L (or concurrent). Enrollment limited to 20. *S. Williams*.

**130L. Inorganic Synthesis** (half course; meets for entire semester). This laboratory course will include a variety of synthetic techniques for inorganic compounds. Emphasis will be on transition metal complexes, including organometallic compounds, and some main group compounds will also be prepared. Students will use appropriate spectroscopic methods and chromatography to characterize products. Use of original journal references will be stressed. Prerequisites: Chemistry 117L and 121L (or concurrent). Enrollment limited to 12. Lab fee: \$50. *Staff*.

**134. Introduction to Molecular Modeling** (half course; meets for entire semester). This course provides an introduction to both the theory and practice of current molecular modeling methods. Students use molecular mechanics, molecular orbital theory, and molecular dynamics to study chemical systems ranging from small organic structures to large biomolecules. The computational work is carried out using Spartan, MacroModel, and Gaussian software. Prerequisites: Chemistry 117L, 121. Enrollment limited to 12. *Staff*.

**136. Modern Molecular Photochemistry** (half course). This course will explore the interaction of light with molecules and the chemical and physical changes that result. Emphasis will be placed on modern applications of photochemistry in the areas of synthesis, mechanistic studies, medicine, and materials science. Enrollment limited to 20. *T. Poon*.

- 139. Environmental Chemistry** (half course). The course is designed to apply the fundamental ideas of chemistry to environmental concepts. Major topics include water, air, and land pollution, industrial ecology, and chemical techniques for environmental analysis and remediation. Prerequisite: Chemistry 116L or concurrent. Enrollment limited to 20. *K. Purvis-Roberts.*
- 172. NMR Spectroscopy** (half course; meets for entire semester). Examines fundamental concepts in nuclear magnetic resonance spectroscopy including the physical basis of magnetic resonance and one- and two-dimensional techniques for the elucidation of structure and dynamics. The course includes hands-on experience with data collection and analysis. Lecture. Prerequisites: completion of or concurrent enrollment in Chemistry 117L and Chemistry 122. *M. Hatcher-Skeers.*
- 174L. Solution Thermodynamics.** This course applies the laws of chemical thermodynamics to liquid solutions with particular emphasis on volumetric and refractometric studies. It includes both lecture and laboratory. For the latter, the students will work in groups on research projects devised by the instructor using an Anton Paar density meter and refractometer. Students will be required to present their findings in written form. Half-course credit. Prerequisite: Chemistry 121. Laboratory fee: \$50. *A. Fucaloro.*
- 175. Introduction to Medicinal Chemistry** (half course). This course will emphasize the chemistry and biochemistry vital to drug design and drug action. Clinically important compounds will be used as examples throughout the course, with special emphasis on neurochemical aspects. Structural activity and rational drug design concepts will also be discussed. Prerequisite: Chemistry 117L. *Staff.*
- 177. Biochemistry.** A study of structure and function in living systems at the molecular level. Discussion centers on intermediary metabolism, cellular control mechanisms, and energy flow, with particular emphasis on how this information is developed. Prerequisites: Biology 43L or both semesters of the AISS course, Chemistry 116L, 117L, or permission of instructor. Enrollment limited to 24. Offered annually. *M. Hatcher-Skeers.*
- 188L. Senior Research in Chemistry.** For description, see Biology 188L.
- 189L. Senior Thesis Summer Research Project in Chemistry.** For description, see Biology 189L.
- 190L. Senior Experimental Thesis in Chemistry.** For description, see Biology 190L.
- 191. Senior Library Thesis in Chemistry.** For description, see Biology 191.
- 199. Independent Study in Chemistry.** For description, see Biology 199. Offered annually.

## Environmental Analysis

See *Environmental Analysis* section of this catalog.

## Physics

**AISS 1A, 1B, 2A, 2B.** Accelerated Integrated Science Sequence. See complete description above.

**30L, 31L. General Physics.** A first-year general physics course introducing mechanics, sound, fluids, wave motion, heat, electricity, magnetism, atomic physics, relativity, and nuclear physics. This course is designed for majors in fields other than physics, chemistry, or engineering. Prerequisite: previous calculus experience or Math 30 taken concurrently, or permission of the instructor. (Physics 30L is a prerequisite for 31L.) Laboratory fee: \$50 per semester. Offered annually and during summer session. *A. Landsberg. Staff.*

**33L, 34L. Principles of Physics.** A first-year general physics course designed for physics, chemistry, and engineering majors. Topics include Newtonian mechanics, gravitation, fluids, wave motion, electrical measurements, DC and AC circuits, Maxwell's equations, and light. Prerequisites: Previous calculus experience or Math 30 and 31 taken concurrently, or permission of instructor. (33L is a prerequisite to 34L.) Laboratory fee: \$50 per semester. Offered annually and during summer session. *J. Carson, J. Higdon, A. Landsberg, S. Naftilan.*

**35. Modern Physics.** An introductory modern physics course designed as a continuation of Physics 33, 34. Topics include thermodynamics, relativity, atomic physics, elementary quantum mechanics, chemical bonding, solid state physics, band theory, and appropriate applications. Prerequisites: Physics 34L, or both semesters of the AISS course, and Math 32. Mathematics may be taken concurrently. *S. Gould.*

**77L. Great Ideas in Science.** This course surveys a number of fundamental ideas in science that have revolutionized our modern conception of Nature and challenged our understanding of our place in the natural world. Examples include: Big Bang Theory; evolution, genomics and cloning; chaos theory; Einstein's Theory of Relativity; quantum mechanics; debates about global warming; the analysis of risk and coincidence; game theory. Underlying scientific principles as well associated public policy issues will be described. The course is co-taught by faculty from various scientific disciplines. Enrollment limited to 24. Laboratory fee: \$30. *Staff.*

**79L. Energy and the Environment.** (See ENGR79LHM) Examination of the options available for meeting projected U.S. and global energy requirements. Consideration of resources and conversion and consumption patterns, thermodynamic limitations; immediate and long-range engineering options; environmental consequences. Topics include conservation, fossil fuel, nuclear, geothermal, and solar energy systems. Enrollment limited to 45. Laboratory fee: \$30. *Staff.*

**100. Computational Physics and Engineering.** This course is a comprehensive introduction to the application of computational techniques to physics and engineering. It provides direct experience in using computers to model physical systems and it develops a minimum set of algorithms needed to create physics and engineering simulations on a computer. Such algorithms are employed to solve nontrivial, real world problems through the investigation of seven major projects. Students will use computer mathematical software such as Maple, Mathematica, or MatLab. No prior computer course is assumed. Prerequisites: Physics 33L, 34L, or both semesters of the AISS course; and Mathematics 30, 31. Enrollment limited to 12. *J. Higdon.*

**101. Intermediate Mechanics.** The application of classical mechanics to statics and dynamics of rigid bodies, central force motions, and oscillators. Numerical analysis, Lagrangian methods, and nonlinear approximation techniques will be used. Prerequisites: Physics 33L, 34L, or both semesters of the AISS course, and Differential Equations. Enrollment limited to 20. *S. Naftilan.*

**102. Intermediate Electricity and Magnetism.** An upper-division course in electrodynamics using analytical, but emphasizing numerical techniques to solve problems. Topics include electrostatic solutions using Laplace's and Poisson's equations, polarization, magnetostatics, magnetization, Maxwell's equations, electromagnetic waves and electromagnetic radiation. Prerequisites: Physics 33L, 34L, or both semesters of the AISS course, Physics 100 or equivalent, Math 32 or permission of instructor. *Staff.*

**105. Computational Partial Differential Equations.** A survey with examples of modern numerical techniques for investigating a range of elliptic, parabolic, and hyperbolic partial differential equations central to a wide variety of applications in science, engineering, and other fields. Prerequisites: entry-level programming, differential equations, scientific computing or equivalent courses, or permission of instructor. *J. Higdon.*

**106. Introduction to Circuits and Applications.** An introduction to modern electronic circuit theory and practice for the engineering or science student. Topics include electrical measurement devices, semiconductor properties, and circuits using diodes and transistors. Both analog and digital circuits will be covered. Operational and differential amplifiers will be built. Prerequisites: Physics 33L, Physics 34L, or both semesters of the AISS course. Enrollment limited to 20. *Staff.*

**107. Materials Science.** An introductory examination of materials and their properties. Topics covered include atomic packaging and crystal structure, elastic and plastic deformation of metals, strengths of materials; ceramics, polymers, electric properties of semiconductors, piezoelectricity, paramagnetism, and ferromagnetism. Prerequisites: Physics 33L, 34L, or both semesters of the AISS course. Enrollment limited to 20. *Staff.*

**108. Programming for Science and Engineering.** A comprehensive introduction to programming using Matlab, the primary language of engineering computations. Topics include control constructs, internal and external procedures, array manipulations, user-defined data structures and recursions. These elements are used to develop some computational techniques needed in engineering. No prior computing experience required. Enrollment limited to 24. *J. Higdon.*

**114. Quantum Mechanics: A Numerical Methods Approach.** Introductory upper-level quantum mechanics using analytical, but emphasizing numerical methods to solve problems. Both Schrödinger's wave mechanics and Heisenberg's matrix formulation of quantum mechanics are used. Topics include: eigenvectors and eigenvalues tunneling, Koenig-Penney model, harmonic oscilla-

tor, WKB approximation, spin and Pauli matrices, hydrogen atom and Hatree-Falk approximation, Dirac notation, eigenvalue perturbation method: non-degenerate, degenerate and time-dependent, Fermi's Golden rule and variational approximation. Prerequisites: Math 111 (CMC), Physics 100 or equivalent, or by permission of instructor. *Staff.*

**115. Statistical Mechanics with Numerical Approach and Application.** This course covers, at the junior-senior level, statistical mechanics and thermodynamics. Standard topics include the laws of thermodynamics, kinetic theory, classical statistical mechanics and its connection to thermodynamics, quantum statistical mechanics and its applications. In addition, numerical techniques are implemented, and used to solve realistic thermodynamics problems in the computer lab. Prerequisites: Physics 33L, 34L, or both semesters of the AISS course; 100 or equivalent; Mathematics 111. Enrollment limited to 20. *A. Landsberg.*

**188L. Senior Research in Physics.** *For description, see Biology 188L.*

**189L. Senior Thesis Summer Research Project in Physics.** *For description, see Biology 189L.*

**190L. Senior Experimental Thesis in Physics.** *For description, see Biology 190L.*

**191. Senior Library Thesis in Physics.** *For description, see Biology 191.*

**199. Independent Study in Physics.** *For description, see Biology 199.*

## SCIENCE, TECHNOLOGY, AND SOCIETY

*Intercollegiate Program Coordinator: Professor Richard Worthington (PO)*

*Scripps Professors Greene*

*Assistant Professor Wernimont*

Science, Technology and Society (STS) is an interdisciplinary field that studies (1) the conditions under which the production, distribution, and utilization of scientific knowledge and technological systems occur, and (2) the consequences of these activities upon different groups of people. The disciplines out of which STS emerged were the history and philosophy of science and technology, science and technology policy studies, and sociology, and these origins shape the primary modes of analysis in STS. More recently, anthropology, literary studies, and cultural history have all left their mark in fundamental ways on STS. The intercollegiate program brings together courses taught in a variety of departments. It is divided into three principal areas: history of science and technology; philosophy of science; and political, cultural, and social perspectives on science and technology. The latter covers such topics as national science policy, how science and technology affect people, and how computers affect society, as well as more specific subjects such as the Internet, pollution, and genetic engineering.

Students majoring in STS are well prepared to pursue graduate study in related fields and also have a solid foundation for work as science journalists, policy researchers and advisers, science educators, and advocates of change around issues such as gender and science, renewable energy, and the social effects of the information revolution. In addition, STS is an excellent academic background for students intending to pursue careers in medicine, law, business, and education.

Scripps students interested in the STS major must have a Scripps faculty adviser, normally from a related social science, mathematics, literature, philosophy, or natural science. In addition, STS students should contact the STS Program Coordinator, Richard Worthington (PO). These advisers will assist the student to establish a meaningful focus within her STS major and to choose appropriate courses. They will help to ensure that she has the required courses and general preparation for her place in the senior seminar, as well as help the student to secure the necessary readers for her senior thesis.

### Requirements for the Major

1. Four "science and technology practice" courses (science and/or engineering)
  - a. one semester of mathematics at the level of first-semester calculus or higher. This requirement may be filled by a comparably advanced course in statistics or principles of computing.
  - b. one semester of a laboratory science
  - c. three of the courses must be in 1 field, count toward a major in that field, or be pre-requisites to courses that count toward a major in that field.



2. Four “context and theory” courses
  - a. two historical studies courses from STS 80, 81, 82
  - b. one philosophy of science course from PHIL 103 or 104
  - c. one “social science approaches” course from STS 1, STS100, POLI 139, or HM ANTH 111
3. Two “concentration” courses  
 STS cross-listed courses that relate to the student’s focus in science and/or engineering practice, selected with approval of the advisor.
4. STS 190, Senior Integrative Seminar (senior exercise)
5. STS 191, Senior Thesis

### STS Courses at Scripps

**Anthropology 121.** Science, Medicine, and Technology. *Staff.* For description, see Anthropology.  
**English 121.** Milton’s “Dark Materials”: Nature, Knowledge, and Creation. For description, see English. *J. Wernimont.*

**English 129.** Possible Worlds: Literature, Science, and Games. For description, see English. *J. Wernimont.*

**HMSC 148.** Sleep: Science, Poetry, Psychology, Sociology. *G. Greene.* For description, see Humanities Major: Interdisciplinary Studies in Culture.

**Philosophy 113.** Early Modern Philosophy: The Rationalists. *P. Easton.*

**STS 191.** Senior Thesis. *Staff.*

**STS 199.** Independent Study: Reading and Research. *Staff*

### STS Courses at Harvey Mudd:

**Anthropology/STS 179.** Cultural Life of Technical Objects/Material Culture. *M. De Laet.*

**Engineering 201.** Economics of Technical Enterprise. *D. Remer.*

**Engineering 202.** Engineering Management. *D. Remer.*

**History/STS 81.** Science and Technology in the Enlightenment. *J. Wernimont.*

**History/STS 82.** Science and Technology in the Modern World. *V. Hamilton.*

**Philosophy 125.** Ethical Issues in Science and Engineering. *D. Wright.*

**Religious Studies/STS 183.** Ghosts and the Machines: Occult Mediumship and Modern Media. *E. Dyson.*

**Religious Studies 184.** Science and Religion. *R. Olson.*

**STS 1.** Introduction to STS. *M. De Laet.*

**STS 100.** Intermediate STS Seminar. *M. De Laet.*

**STS 114.** Social and Political Issues in Clinic. *M. De Laet.*

**STS 187.** AIDS in Society. *K. Haushalter.*

### STS Courses at Pitzer:

**Environmental Studies 162.** Gender, Environment and Development. *M. Herrold-Menzies.*

**History 16.** Environmental History. *A. Wakefield.*

**Math 1.** Mathematics, Philosophy, and the “Real World.” *J. Grabiner.*

**Math 10G.** Mathematics in Many Cultures. *J. Grabiner.*

**Math 108.** History of Mathematics. *J. Grabiner.*

**Philosophy/STS 103.** Philosophy of Science: Historical Survey. *B. Keeley.*

**Political Studies 190.** Science, Politics and Alternative Medicine. *S. Snowiss.*

### STS Courses at Pomona:

**Anthropology 59.** Archaeology. *J. Perry.*

**Anthropology 110.** Archaeological Methods. *J. Perry.*

**Astronomy 6.** Archaeoastronomy/World Cosmology. *B. Penprase*

**Geology 112.** Remote Sensing. *E. Grosfils.*

**Geology 125.** Earth History. *Staff.*

**History/STS 80.** Science and Technology in the Ancient/Medieval Worlds. *R. McKirahan.*

**Philosophy 37.** Values and the Environment. *N. Davis.*

**Philosophy 038.** Bioethics. *N. Davis.*

**Philosophy 49.** Science and Values. *N. Davis.*

**Philosophy/STS 103.** Philosophy of Science: Historical Survey. *Staff.*

**Philosophy/STS 104. Philosophy of Science: Topics.** *L. Perini.*

**Physics 17. Physics in Society.** *Mr. Whitaker.*

**Politics 135. Policy Implementation and Evaluation.** *D. Menefee-Libey.*

**Politics/STS 136. Politics of Environmental Justice.** *R. Worthington.*

**Politics 138. Organizational Theory.** *R. Worthington.*

**Politics 139. Politics of Community Design.** *R. Worthington.*

**Politics 149. Techno Politics and Policy.** *R. Worthington.*

**STS 190. Senior Integrative Seminar.** *Staff.*

## SOCIOLOGY

Sociology examines the ways people influence each other through societal institutions, organizations and groups. Sociology often combines scientific and humanistic perspectives in the study of such varied topics as urban life, family relations, ethnic relations, social class, social and religious movements, aging and gender roles. The sociology major at Pomona College emphasizes social theory and research. Pomona also offers a minor. The sociology major at Pitzer College is organized in two broad categories: foundation courses that are fundamental to the discipline; and courses that address social issues and social policies.

Students who wish to major in sociology may arrange to do so by fulfilling the requirements of the major at Pitzer or Pomona, but must include a minimum of eight courses plus a senior thesis. Arrangements for pursuing this major must be made with an off-campus major adviser in the appropriate program; students additionally have a Scripps faculty adviser. See guidelines concerning off-campus majors and cross-registration.

## SPANISH

Please refer to the Hispanic Studies section of this catalog.

## THEATRE

*Professors Bernhard, Cameron, Horowitz, Pronko, Taylor*

*Resident Artist and Professor Leabhart*

*Resident Designer and Professor Linnell*

*Assistant Professor Lu, Martinez*

*Lecturers Blumenfeld, Kemp, Portillo*

Pomona College serves as theatre program for the five undergraduate Claremont Colleges. Curriculum includes the study of theatre history and dramatic literature dramaturgy, performance, and design and technology. Theatre students become proficient in devising creative solutions to complex problems. They also develop sensitivity to the interpersonal relationships inherent in the collaborative process. Thus, they are prepared for a wide variety of careers in organizations and enterprises that value these qualities.

While encouraging broad development, the department also prepares its students for further study on either the graduate or professional level. Many department graduates have become successful members of the professional performance community as actors, dancers, designers and technicians, producers, writers, dramaturgs, teachers and administrators.

The department presents four major productions and a dance concert each year in the modern Seaver Theatre Complex. Student performers and production personnel are drawn from majors and non-majors alike from all the Claremont Colleges. The Department also co-sponsors a dynamic season of student generated productions.

The Philbrick Fund, a bequest of distinguished theatre historian Norman Philbrick '35, supports the department's Distinguished Visiting Artist/Lecturer Series. Past artist/lectures have included theatre scholar Martin Esslin, designers William and Jean Eckart, director/ play-wright George C. Wolfe

'76, actress/playwright Anna Deavere Smith, actor Karl Malden, director-writer Eugenio Barba, The Shanghai Beijing and Shanghai Kun Chinese Opera companies, The Martha Graham Dance Company, performance artist Rachel Rosenthal and residencies by actors from the London stage, and director/playwright Luis Valdez.

## Requirements for the Major in Theatre

Theatre majors may choose one of the following emphases: General Theatre, Performance, Design, or Dramaturgy/Playwriting (history, theory and dramatic literature).

### 1. Core Courses: 8.5 Credits

- a. Introduction to Acting; or 4, Theatre for Social Change; or 5, Introduction to Chicano Theatre and Performance;
- b. Visual Arts of the Theatre;
- c. One course in Mime, Modern Dance and/or Ballet 13, Corporeal Mime (half course) or 14 Corporeal Mime or Dance 76A or B at Scripps (or 10A or B at Pomona or equivalent); and/or Dance 78A or B at Scripps (or Dance 12A or B at Pomona or equivalent). (This requirement may be met by one full-credit course, or a combination of two half-courses, which can be in a single subject, or spread out among two of the three above.)
- d. 20A or 20B, Theatre Crafts;
- e. Two of 110, 111, 112 and 113 series and one of the 115 series (Theatre History and Dramatic Literature);
- f. 189, Dramatic Theory and Criticism (half-course);
- g. 190, Senior Seminar (half-course);
- h. 191, Senior Thesis (half-course);
- i. All majors must complete four production crew assignments by graduation (52C or 52H).

### 2. Additional Required Courses

- a. General Theatre Emphasis: Completion of all core courses listed above. 191, Senior Thesis, must be taken as full credit.
- b. Performance Emphasis: 12, Intermediate Acting; 17, Make-up (half-course); three credits in advanced acting: either three of the 100 series, or two of the 100 series and performing a lead role in one of the Department's major productions (199). This second option requires approval of the faculty as whole; and 192H, Senior Project in Performance (half-course); one-half course or the equivalent Alexander Technique (53C); one-half course or the equivalent Voice for the Actor (54C).
- c. Design Emphasis: 17, Make-up (half-course); 20A,B, Theatre Crafts (whichever course not taken as part of core requirements above); 80, Scene Design; 81, Costume Design; 82, Lighting Design; one crew assignment required as part of the core above must be as an assistant designer to a member of the permanent faculty in the area or areas of the student's planned senior project (This assignment is a prerequisite for the Senior Project in Design); and 193H Senior Project in Design. (half-course.)
- d. Dramaturgy/Playwriting Emphasis: Any two of the 110-113 sequence and/or the 113 series not already taken as part of the core requirement. All Dramaturgy students must take 115D Theatre and Dance of Asia. Pre-approved courses in other departments may be used in fulfilling these requirements. 140, Writing for Performance; 141, Dramaturgy. A half credit as either an assistant director or a stage manager for a faculty directed production. (52H or 19), 194H, Senior Project in Dramaturgy (half-course).

Students majoring in theatre are expected to participate actively in the department production program. Theatre majors are also expected to attend workshops, lectures and other events sponsored by the department as part of their educational enrichment. Declared theatre majors and minors must take all required courses within the major for letter grade. Academic credit is available for students involved in performance and/or production activities under faculty supervision. (See 51C and 51H, Theatre Performance, and/or 52C and 52H, Theatre Production).

## Requirements for a Minor in Theatre

The Theatre Minor is as follows:

1. One of the Basic Acting courses; or 4, Theatre for Social Change; or 5, Introduction to Chicano

- Theatre and Performance;
2. 2, Visual Arts of the Theatre;
  3. 20A or 20B, Theatre Crafts;
  4. 110 or 111 or 112, or one of the 115 series (Theatre History and Dramatic Literature);
  5. Two additional theatre courses, one of which may be the equivalent of one full course from half or cumulative credit courses in theatre; and
  6. Two production crew assignments; 52C or 52H.

The minor in theatre must be approved by the permanent faculty as a whole.

## Courses of Study

**1A. Basic Acting: Tools & Fundamentals.** This introductory course explores the fundamentals of voice, movement, relaxation, text analysis, characterization, and sensory and emotional-awareness. Course material includes detailed analysis, preparation and performance of scenes. Offered fall & spring. *B. Bernhard, A. Blumenfeld, J. Lu, A. Martinez.*

**1B. Basic Acting: Acting & Activism.** This introductory course provides the opportunity to learn fundamental acting techniques based primarily on Augusto Boal's "exercises for non-actors" utilized in "theatre for social justice and social change" demonstrating many varieties of activist theatre, and the rewards of working creatively on group projects. Offered spring. *B. Bernhard, J. Lu.*

**1C. Basic Acting: Chicano Theatre & Performance.** This introductory course explores the fundamentals of acting using Chicano Theatre as its historical, aesthetic, and theoretical source. Taught in a workshop-style seminar format, the course examines the 'realistic' acting methodology of Konstantin Stanislavski and relates its influences on and application to Chicano dramatic texts and performance. Offered annually. *A. Martinez.*

**1D. Basic Acting: The Meisner Technique: Improvisation and Methodology.** This introductory course explores the fundamentals of acting using Sanford Meisner's variations on the 'realistic' acting methodology of Konstantin Stanislavski. The course examines such Meisner techniques as "long-form" improvisation, to sharpen the actor's ability to observe, listen, and react. The Meisner technique trains the actor to focus on the scene partner, and adapt this improvisational style into traditional scene study Offered annually. *Staff.*

**1E. Basic Acting: Acting for Social Change.** An introduction to the fundamentals of acting, drawing on different techniques such as psychological realism and physical theatre. These techniques will then be applied in form such as Augusto Boal's Theatre of the Oppressed and Playback Theatre. Students will write and perform a self-written monologue, perform a two-person scene from a published script, and present a work of documentary theatre or Playback theatre performance engaging a group outside of the classroom. Offered fall. *J. Lu.*

**1F. Basic Acting: Performing Asia America.** An introduction to the fundamentals of acting, drawing on different techniques, i.e. psychological realism and physical theatre. These will then be applied using Asian and Asian American historical, aesthetic, and theoretical source material. Students will be required to write and perform a self-written monologue and two-person scene from published scripts. Offered annually. *J. Lu.*

**2. Visual Arts of the Theatre.** The visual principles underlying the design of theatre productions: theatre architecture, staging conventions, historic and contemporary design, and environmental theatre. Attendance at professional theatre productions in the L.A. area, films, slides, readings, projects in three-dimensional design. Offered Fall & Spring. *S. Linnell, J. Taylor.*

**4. Theatre for Social Change: Queer Theatre Activism.** Creating activist theatre to build queer and allied community, and to address queer issues including homophobic, transphobic, sexist, and heterosexist behavior, policies and laws. Students will research global theatre activism practice and work with campus and community organizations to devise and present public performances. *Staff.*

**6. Languages of the Stage.** A detailed examination of theatrical language in all its manifestations: the text-based language of the playwright, the verbal and physical language of the actor and director, the visual language of the designers, the aural language of the theatrical composer, the kinetic language of the dancer and choreographer, the analytical language of the critic and dramaturg, and the experiential language of the audience. A key component of the course is attendance at live per-

performances, both on-campus and at professional venues throughout the Los Angeles area. Always offered spring. *J. Taylor.*

**7. Devising Performance.** This course provides participants with an interdisciplinary approach to devising performance appropriate to student actors, dancers, visual artists, writers, musicians and social activists. Solo or group performances may be inspired by newspaper articles, interviews, visual and sculptural elements, music (pre-existing or created for the occasion), and other verbal or movements texts. Students meet to discuss readings, look at video of performance work and show work evolved outside of class. Participants will attend performances in Los Angeles. Work created in class will be given public performance on campus late in the semester. Spring 2012. *T. Leabhart.*

**12. Intermediate Acting.** Rehearsal and studio performance of selected scenes. Students will gain an understanding of the actor's work on character analysis through use of objectives, inner monologues and character research. Prerequisite: 1 or 4, or 5. Includes Alexander Technique. Prerequisites: THEA001, 004, or 005, requires co-enrollment in THEA54C. Offered fall & spring. *A. Blumenfeld, A. Martinez.*

**13. Corporeal Mime.** The basic vocabulary of mime: counterweights, figures of style, walks, triple designs. Developing mastery of the technique and improvisation with the form. May be repeated for credit. Half-credit. Offered fall & spring. *T. Leabhart.*

**14. Corporeal Mime and Pedagogy.** Same course as 13, but with reading of critical texts, discussion and written assignments. Offered Fall & Spring. *T. Leabhart.*

**17. Make-up.** Intensive workshop in design and application techniques of stage make-up. Course taught from both the actor's and designer's perspective. Half-credit. Offered fall & spring. *S. Linnell.*

**20A. Theatre Crafts: Costumes, Scenery and Properties.** An introduction to the technical production areas of the theatre, with emphasis on the theories, materials and techniques of creating costumes, scenery and properties. Scene painting instruction included. Every fall semester. *S. Linnell, J. Taylor.*

**20B. Theatre Crafts: Lighting and Sound.** An introduction to the technical production areas of the theatre, with emphasis on the fundamental techniques and equipment of stage lighting, and the design and technical aspects of theatrical sound. Every spring semester. *Staff.*

**41. Stage and Theatre Management.** Exploration of the materials, theories and techniques of management. Stage management section focuses on the critical role of the stage manager. Theatre management section examines management as it relates to the many types of theatre extant today: i.e. Broadway and the Commercial Theatre, the Resident Professional Theatre, Community Theatre, College and University Theatre, and Theatre for Young Audiences. The course may have a practicum component in conjunction with theatre department productions. *Staff.*

**50C. Collective Creation.** Students will create a collaborative performance based on Eduardo Galeso's book *Mirrors*. Performances are scheduled for end-of-semester at Seaver Theatre, the CMC Athenaeum, on the Pitzer College campus and a prospective venue in Los Angeles. Students from all backgrounds are encouraged to enroll. Offered fall. *T. Leabhart.*

**51C. Theatre Performance.** Rehearsal and public performance in Theatre department productions. Enrollment dependent upon casting each semester. Cumulative credit. May be repeated for credit. Offered fall & spring. *B. Bernhard, A. Horowitz, T. Leabhart, J. Lu, A. Martinez, L. Pronko, Staff.*

**51H. Theatre Performance and Pedagogy.** Same course as 51C with additional assignments. Enrollment dependent upon casting. Half-credit. May be repeated for credit. Offered fall & Spring. *B. Bernhard, A. Horowitz, T. Leabhart, J. Lu, A. Martinez, L. Pronko, Staff.*

**52C. Theatre Production Practicum.** Participation in the production aspects (scenery, properties, costumes, lighting, sound and management) of Seaver Theatre productions. Cumulative credit. May be repeated for credit. Offered fall & spring. *S. Linnell, J. Taylor.*

**52H. Theatre Production Practicum and Pedagogy.** Same course as 52C with additional assignments. Half-course. Offered fall & spring. *S. Linnell, J. Taylor.*

**53C. Alexander Technique.** The Alexander Technique is a pragmatic method for exploring the basis of human movement, understanding how we interfere with our own coordination, and how we can change unconscious physical habits. Journals and outside practice periods are essential as an integral part of the course. Cumulative credit. Offered fall & spring. *M. Jolley.*

**53H. Alexander Technique and Pedagogy.** Same course as 53C with additional assignments. Half-credit. Offered fall & spring. *M. Jolley.*

**54C. Voice for the Actor.** Actors require special skills for speaking expressively and being understood easily in large spaces without artificial amplification. This course will give students a basic understanding of voice and speech for the theatre, help them engage their voices fully without injury to themselves, and allow them to become more expressive vocally. Correct breathing, good placement, and appropriate use of consonants become essential elements of scene study. This course may be repeated for credit up to 7 times. Cumulative credit. Offered fall & spring. *M. Kemp.*

**54D. The Moving Body: Strategies for Awareness and Efficiency in Daily Life, Sport, and the Performing Arts.** This course combines exercises from the Feldenkrais Method, Bodyweather, and qigong to refine awareness and increase efficiency of motion. Breathing exercises, movement explorations, traveling sequences, partner stretching, contact and other sensory games will guide students towards deeper awareness of themselves and strategies for developing a healthy approach to movement in daily life, sport and the performing arts. Offered fall & spring. *J Lu.*

**60. Theatre for Young Audiences.** A practicum-based examination of the theories and practice of creating dramatic work for young audiences. Working with local school groups, participants will develop a script and mount a production for performances on campus and/or in a school setting. Prior theatre experience is desirable but not required. Half-credit. Offered fall & spring. *R. Portillo.*

**61. Theatre for Young Audience.** Same course as 60, but with additional reading of critical text, discussion, and written assignments. Offered fall & spring. *R. Portillo.*

**80. The Scenographic Imagination.** Scenography is the creation of artistically appropriate environments for works in theatre, dance, film and television. This project-based course enables students to explore and develop the conceptual, graphic and three-dimensional skills necessary for effective scenographic work. Project work is supplemented by reading, discussion and play going: both on campus and at professional venues in the Los Angeles area. Fall 2010. *J. Taylor.*

**81. Costume Design.** Basic design principles of costume for both the actor and dancer. Line, shape, color, texture and value provide the basis for developing both period and contemporary costumes. The course uses analytical and technical drawing skills to develop costume designs. Students see and critique professional and Claremont theatre and dance department productions. Always offered spring. *S. Linnell.*

**82. Lighting Design: The Magic of Theatrical Light.** Lighting Design is the creation of artistically appropriate lighting for works in all forms of performance. Once mastery of lighting equipment is achieved, students will explore the artistic use of light through a variety of dynamic, hands-on creative projects. Project work will be supplemented by reading, discussion and play going: both on campus and at professional venues in the Los Angeles area. Spring 2011. *J. Taylor.*

**83. Computer Graphics for the Theatre.** Exploration of the fast growing application of computer technology to theatrical production. Examines the wide variety of ways that theatre designers and technicians use computer graphics to make their work more effective and/or aesthetically pleasing. *Staff.*

**100A. Acting Studio: Acting for the Realistic Theatre.** Intensive work in rehearsal and studio performance of selected scenes from dramatic literature. Primary focus on representational drama. Continued work on vocal, physical and imaginative skill. Prerequisites: 1, 4 or 5; and 12. *Staff.*

**100B. Acting Studio: Acting for the Classical Theatre.** Continuation of the scene study approach with emphasis on presentational plays from major theatrical periods, including the Greeks, Shakespeare and Golden Age France and Spain. Prerequisites: 1 or 4 or 5; and 12. Fall 2010. *A. Blumenfeld.*

**100C. Acting Studio: The Mask in Theatre.** Involves equal parts theatrical and practical work. Read Greek plays, *commedia dell'arte* scenarios and modern plays conceived for masks, and employ them in performance of scenes from these genres. Theories of masked acting will be studied as they inform performance, with special emphasis on Jacques Copeau's research on masks as tools in actor training. Prerequisite: 1,4, or 5; and 12. *T. Leabhart.*

**100D. Acting Studio: The Profession of Acting.** A studio focusing on the craft of the professional actor. This course will include script analysis, audition and cold reading strategies, monologues and scene work, and will culminate in a performance recital. Offered annually. *A. Martinez.*

**100E. Acting Studio: Acting for Film and Television.** This course develops technical and conceptual techniques for the interpretation and performance of comedy and drama for film, television and emerging technologies. Students will audition, rehearse and perform on camera in a variety of scenes from film and theatre. Students will analyze and critique their on-camera work as well as the work of classmates and established actors. Prerequisites: 1 or 4 or 5; and 12. Offered spring. *A. Blumenfeld, A. Martinez.*

**100G. Acting Studio-Musical Theatre.** In this workshop/studio production class students present solos and scenes from music theatre for criticism and review. Students will receive essential and elementary training required to perform musically and enhance musical interpretation. Focus will be on improving natural, clear and unaffected speech for efficient vocal support, tone production, vocal quality and articulation, as well as on truthful and organic interpretive effectiveness. Prerequisite: 1 or 4 or 5, and 12 or 1, 4 or 5 and approval of instructor. *Staff.*

**110. World Theatre and Drama from Origins to 17th Century.** A study of major drama and dramatic forms from the earliest ritualistic origins to the drama of the 17th century including Sophocles, Euripides, Sanskrit drama, Zeami and the No, Marlowe, Shakespeare, Webster, Lope de Vega, Calderon and others. Offered spring. *A. Horowitz.*

**111. World Theatre and Drama from Kabuki to Ibsen.** The development of new traditions East and West reading Moliere, Racine, Congreve, Goldoni, Kleist, Gogol and others, and the conventions of opera Kabuki, Bunraku and Beijing Opera. *A. Horowitz.*

**112. Theatre and Drama: From Ibsen to the Absurd.** The development of modern theatre from the end of the 19th to the late 20th century. Reading will include "giants" of modern theatre and some others: Ibsen, Strindberg, Chekhov, Shaw, Pirandello, Brecht, Cocteau, Anouilh, Sartre, Beckett and Ionesco. *L. Pronko.*

**113. Contemporary Western Theatre: From the Absurd to the Present.** Charts the trajectory of Western theatre from the absurdist movement of the 1960s to the present through such playwrights as Stoppard, Soyinka, Fo Fugard, Friel, Churchill, Parks, Albee, Wilson and Shepard, as well the stage work of such artistic practitioners as Peter Brook, Ariane Mnouchline, Robert Wilson, Giorgio Strehler, Robert LePage and Elizabeth LeCompte. *A. Horowitz.*

**115D. Theatre and Dance of Asia.** The theatre, drama and dance of Asia, with special emphasis on the theatre and dance of India, Bali, China and Japan. Fall 2010. *L. Pronko.*

**115E. Women Playwrights.** A study of plays by women from the 12th century to the present. Survey of basic and relevant feminist dramatic theory and criticism. Performances with script-in-hand as well as some creative writing. Not recommended for first-year students. *B. Bernhard.*

**115J. Shakespeare in Performance.** The study of early Shakespeare performance conventions and traditions, examination of some seminal interpreters and productions. Inquiry into the canon's evolution over the past 400 years of adaptation and appropriation by diverse cultures and changing artistic, historical, political and social climates. Offered fall. *A. Horowitz.*

**115M. Race & Contemporary Performance.** What is race and how does the meaning attached to racial categories shape culture and social structures in the United States? This course will examine how individuals and groups use their bodies and minds to identify, dis-identify, imagine and re-imagine racial dynamics on the America on the stage. Offered annually. *J. Lu.*

**115N. Contemporary Asian American Drama.** This course examines post-1960 performance works created by Asian Americans. We will look at how different artists respond to history, preserve old traditions, and create new ones. The course has both theoretical and practical artistic

components, and includes attendance at live performance in the Los Angeles area. Offered annually. *J. Lu.*

**1150. Community Theatre Practice: Theatre and Theatre of the Oppressed.** This course traces the evolution of Playback Theatre- non-scripted theatre developed by Jonathan Fox and Theatre of the Oppressed, methods of empowerment towards social justice formulated by Augusto Boal. Practical work may be applied on-campus and with anti-bullying programs in K-12 classrooms in Los Angeles. Offered annually. *J. Lu.*

**130. Introduction to Directing.** Introduction to basic skills and responsibilities of directing for the stage. Emphasis on text analysis, directorial concept, play selection, design concept, blocking, actor coaching, rehearsal strategies and production management. Prerequisite: 1 or 4 or 5; 2; and 12. *Staff.*

**141. Dramaturgy.** An exploration of the various roles of the dramaturg with emphasis on the dramaturg's obligations to text, production and audience. Inquiry into the dynamics of the dramaturg's relationship to playwrights, designers, performers and directors. Course work will include practical application of research tools and application of dramatic theory. Spring 2011. *A. Horowitz.*

**170. Writing for Performance.** Introduction to the techniques of creative writing for performance, structuring the basic idea, development of character and situation, and rewriting. *A. Horowitz.*

**189H. Dramatic Theory and Criticism.** A comprehensive analysis of dramatic theory and criticism from The Natyashastra to Radical Street and Feminist Theatre. Theorists and critics will include Aristotle, Zeami, Artaud, Boal, Suzuki, Barba, Bogart, Brecht and Grotowski. Beginning in 2013, THEA189 will be required as prerequisite for THEA190H Senior Seminar in Theatre. *B. Bernhard.*

**190. Senior Seminar.** Required of all senior majors. Advanced reading and synthesis of research materials, conferences and mentoring sessions with thesis advisors, discussions and seminar presentations, all in preparation for senior thesis in theatre. One-half credit. Second-half credit to be capstoned with THEA192H, THEA193H, or THEA194H, Senior Thesis Project. Offered fall & spring. *Staff.*

**190H. Senior Seminar.** Individually planned reading and writing project leading to the completion of a critical, analytical or historical thesis as preparation for a senior project in Theatre. The department expects students with a particular emphasis such as performance, design or dramaturgy to pair THEA191H with their specific project area: such as Senior Project in Performance THEA192H, Design THEA193H, or Dramaturgy THEA194H to complete the senior exercise. Half-credit. Offered fall & spring. *Staff.*

**191H. Senior Thesis.** Continuation of work begun in Senior Seminar. Students following the General Theatre Emphasis must take this course to complete their thesis. Half-credit. Offered fall & spring. *Staff.*

**192H. Senior Project in Performance.** Continuation of the thesis work in THEA190H. Including production work, creative activity, rehearsal and performance of a creative work to be performed, based on the individual reading, research and writing of Senior Thesis. Half-credit. Offered fall & spring. *B. Bernhard, A. Horowitz, T. Leabhart, J. Lu, A. Martinez, L. Pronko.*

**193H. Senior Project in Design.** A continuation of the thesis work in THEA190H. Individually planned reading, creative activity and writing centered around the design of a work for public performance. Half-credit. Offered fall & spring. *S. Linnell, J. Taylor.*

**194H. Senior Project in Dramaturgy.** This course based on the individual reading, research and writing of Senior Thesis that leads to the production of work for public performance. Offered on a rotating basis. Offered fall & spring. *A. Horowitz.*

**99/199. Reading and Research: Special Projects in Theatre.** Reading, research and production projects. For advanced students only. Prerequisite: permission of instructor. 99, lower-level; 199, advanced work. Full or half-credit. May be repeated. Offered fall & spring. *Staff.*



## WOMEN'S STUDIES

Please refer to the Gender and Women's Studies section of this catalog.

## THE WRITING PROGRAM

The Writing Program seeks to establish and support a strong culture of writing at The Claremont Colleges. Courses emphasize writing as a process that involves creative imagining, drafting, revision, public sharing, and then further revision. Writing faculty teach in a number of genres, including the academic essay, creative nonfiction, professional writing (grants and non-profit writing, journalism), and creative writing, and our Mary Routt Chair of Writing position brings a critically acclaimed writer to campus each spring to teach a workshop in his or her genre of choice. Small seminars create writing communities that extend beyond the classroom in forms such as public readings, student and faculty workshops, writing awards and the student-edited literary magazine *The Scripps Journal*. The Writing Program offers the support and the individual attention necessary for students to express themselves with clarity, grace, and force.

### Course Descriptions

**50. Critical Analysis.** Writing 50 is required of all first-year students. Each Writing 50 section emphasizes writing as process; hence the class requires pre-draft work as well as drafts of all papers. Each student writes and revises short essays as well as a research paper that demonstrate her formulation of a persuasive and logical argument, her skillful analysis of evidence to support her ideas, and her understanding of audience. Writing 50 sections are small—a maximum of 15 students in each—and thus create an environment fostering discussion and preparing students for serious oral and written discourse. Minimum passing grade for this course is C (not including C-). Offered annually. *Staff.*

**100. Advanced Writing.** This course is an intensive workshop/seminar designed to enhance students' rhetorical skills. While topics vary, the class always exposes students to a wide variety of writing strategies and forms and encourages students to develop a greater sensitivity to language as they become more competent and confident thinkers and writers. Using the written argument as a starting point, students write in several genres and critique peers and other writers. Repeatable for credit with different topics. Prerequisites: Writing 50 or equivalent or permission of instructor. *Staff.*

**120. Writing for Non-Profit Institutions.** This is an advanced writing course focused on written argument in the context of how to write grants, proposals, fellowship applications, and other documents for non-profits. Each student will write a series of grant proposals and will also peer-review her classmates' proposals. Open to Scripps students only. Prerequisite: Writing 50. *Staff.*

**197. Special Topics in Writing.** Courses under this number will vary from year to year, and will focus on a close analysis of a given genre (the essay, the short story, the poem, the newspaper article, the screenplay, the review) by an established practitioner of the form. May be repeated for credit. Offered one semester per year. *Mary Routt Chair of Writing, Staff.*



## COMBINED DEGREE PROGRAMS

Career preparation and planning are natural extensions of the Scripps commitment to the long-term needs of women. One of the challenges open to a select group of highly qualified women is the opportunity to combine the Scripps Bachelor of Arts degree on an accelerated basis with one of seven master's degree programs offered by The Claremont Graduate University: American politics, business administration, economics, international studies, philosophy, public policy, and religion. Scripps also offers to qualified students the opportunity to combine a B.A. degree with the B.S. degree in engineering at a large number of institutions. All eight programs provide the Scripps student with a superior foundation for specialization after college in professional training.

Because the eight joint degree programs are accelerated, the student must fulfill the general requirements for her Scripps degree early in her career. In the case of The Claremont Graduate University program, she should plan to fulfill at least half of her major courses by the end of her third year; in her fourth year she normally both completes her requirements for the Scripps degree, including the senior thesis, and begins her graduate study.

### GUIDELINES FOR SELECTED PROGRAMS IN ENGINEERING

Students interested in the a B.A./B.S. Program in Engineering should consult with the appropriate Scripps adviser at the earliest possible opportunity. A petition to the Scripps Committee on Academic Review for entry to the program is necessary no later than mid-fall semester of the junior year.

This combined degree program between Scripps and a large number of engineering institutions (including Harvey Mudd College, the University of Southern California, Washington University in St. Louis, Columbia, Rensselaer, and Boston University) allows highly qualified women the opportunity to pursue a dual bachelor's degree. On this 3-2 program, the student spends three years at Scripps and transfers to the second college or university for two years, receiving two degrees in five years. Students in the program must satisfy the normal core requirements, competencies in writing and language, and general education. In addition, as a prerequisite for transfer, the student must complete up to four mathematics and six science courses as well as a course in computer science. This program allows students to pursue an engineering career while obtaining the breadth and exposure of a liberal arts education.

**The Scripps/Harvey Mudd program** guarantees Scripps students admission to the HMC engineering program contingent on a 9.5 or higher overall GPA (B/B+) with no grade lower than a B-minus in mathematics and science courses, and no grade lower than C in other subjects. Other students not meeting these requirements for guaranteed admission may also be considered. Upon successful completion of the five-year program, students would receive a B.A. from Scripps and a B.S. from HMC.

Careful planning and advising are necessary to structure this program successfully. Professor James Higdon is the Scripps adviser who should be seen for specific course planning, prerequisites, admissions procedures, tuition, and financial aid. Any student who, having entered a 3/2 program, decides for any reason to withdraw from it should return to her Scripps adviser for counsel and plan to complete all requirements for the Scripps B.A., typically with a mathematics, physics or other science major.

### GUIDELINES FOR PROGRAMS WITH THE CLAREMONT GRADUATE UNIVERSITY

Students interested in joint Scripps/The Claremont Graduate University programs should consult with the appropriate Scripps adviser at the earliest possible opportunity. A petition to the Scripps Committee on Academic Review for entry to the program is necessary no later than mid-fall semester of the junior year for B.A./M.B.A. and no later than early in the spring semester of the junior year for B.A./M.A. in American politics, economics, philosophy, public policy, international studies, or religion candidates.

Students apply to The Claremont Graduate University according to CGU's normal procedure during the pre-registration period in May of their junior year at Scripps. Students admitted to the Graduate University will have demonstrated a level of achievement indicative of success in graduate work, particularly in their majors, as shown by supportive letters of recommendation and, as necessary, personal interviews and submission of written work. Admission depends upon approval of the chairperson and faculty of the given master's program with concurrence of the Graduate University's dean.

Candidates for the M.A. in American politics, economics, philosophy, and religion, the M.P.P., and the M.S. degrees are required to take the Graduate Record Examinations (GRE) no later than November of their fourth (or senior) year. Candidates for the combined B.A./M.B.A. program are required to take the Graduate Management Admission Test (GMAT). Career Planning & Resources can offer detailed information about both the GRE and the GMAT tests.

Scripps does not penalize the student who, having entered a joint program, decides for any reason to withdraw from it. Such a student should return to her Scripps adviser for counsel and, in consultation with the dean of the faculty if necessary, plan to complete all requirements for the Scripps B.A.

While officially in residence at Scripps through the fourth year, a student participating in joint programs with CGU may wish to petition to the dean of students to live off campus. It is assumed that she will not live in the College's residence halls after the fourth year.

## PROGRAM IN BUSINESS ADMINISTRATION

The Drucker M.B.A. program at The Claremont Graduate University is a strategy and leadership program designed so that students can earn an M.B.A. with one additional year of course work beyond the B.A. A student in any major may participate in the Drucker M.B.A. program with The Claremont Graduate University. A total of 15 courses (60) units is required for the M.B.A. degree. Application to this joint accelerated program should be made by November 1 in the student's junior year. For more information, contact the Drucker M.B.A. program at (909) 621-8073.

## PROGRAMS WITH THE CENTER FOR POLITICS AND ECONOMICS

### Politics and Public Policy

Students may apply for admission to one of three joint B.A./M.A. programs in public policy (M.A.P.P.), international studies (M.A.I.S.), and politics (M.A.P.). Requirements for the program include:

1. Three graduate courses (four units each) in the senior year:
  - a. CPP 480 The Nature of Political Science Inquiry.
  - b. A core course in the student's chosen track.
  - c. An elective course selected in consultation with the student's undergraduate and graduate advisers.
2. After graduating with their senior classmates, joint B.A./M.A. students spend their fifth year completing 24 units of graduate course work and directed study.
3. During their final semester, students prepare and defend a master's research paper, using a three-member faculty committee.

Contact Professor Nancy Neiman Auerbach at Scripps for information about the programs detailed below

**American Politics:** The Program in American Politics is designed to provide a stimulating intellectual environment in the fields of American political institutions and processes, political philosophy, public administration, and constitutional law. This provides background for careers in government, public affairs, and law. Scripps students of any major can apply. Undergraduate preparation in politics and economics should be undertaken.

**International Studies:** The Program in International Studies may focus on international political economy, on problems of North-South relations and development, and on defense and security issues. The emphasis is on a blend of analytical skills and substantive expertise in particular areas of international relations. The opportunities for careers and public service in foreign policy, administration, international organizations and international business activities are broad because the master's degree is being increasingly recognized as specialized professional training for careers connected with world affairs. While the program is particularly appropriate for politics and international relations majors, students of any major can apply. Undergraduate preparatory courses in government and economics should be completed.

**Public Policy:** The Program in Public Policy prepares students for careers in government, community and public organizations, and the private sector. It focuses on the analysis of public policy problems and their relationship to theoretical and methodological constructs of the disciplines of administration, economics, education, government, public law, and psychology. A policy clinic, internship, or workshop is required at the graduate level to provide practical experience in public policy analysis. A student in any major can participate. Although the student need not take an undergraduate major in a social science, she is advised to take preparatory courses in politics, statistics, and economics.

## ECONOMICS

The Program in Economics at The Claremont Graduate University offers qualified undergraduate students at The Claremont Colleges the opportunity to obtain an accelerated M.A. in one year instead of the usual three semesters. Undergraduates who have completed economics courses that would otherwise qualify them for admission may begin their graduate study in economics at CGU in their senior year where four CGU graduate courses will receive joint undergraduate and graduate credits. The fifth year is spent entirely in residence in CGU Economics completing the M.A. requirements. Requirements for the accelerated M.A. are the same as for other students enrolled for the economics master's degree (see the CGU catalog).

Undergraduates interested in the accelerated M.A. in economics should see the graduate student adviser of CGU Economics as early in their junior year as possible, since students normally begin the program in fall semester of their senior year. Applicants must complete admissions forms for CGU and submit recommendations from their professors, at least one of whom should be an economist at The Claremont Colleges.

## PROGRAM IN PHILOSOPHY

The program offers Scripps undergraduates the opportunity to obtain an accelerated M.A. in philosophy at The Claremont Graduate University. Applicants must be recommended by the department and usually enter the joint program in their senior year. The M.A. requires a year of study beyond the B.A. For details concerning course requirements, see the catalog of The Claremont Graduate University. Professor Dion Scott-Kakures is the Scripps adviser for this program.

## PROGRAM IN RELIGIOUS STUDIES

This joint program with The Claremont Graduate University allows students to continue their academic study of religion in Old Testament, New Testament, Philosophy of Religion and Theology, Ethics and Society, Theology and Culture, and Women's Studies in Religion.

Students may complete a terminal M.A., which will prepare them for careers with a religious focus in not-for-profit or church-related agencies and for teaching positions at the high school and community college levels. They may also organize an M.A. program which is preparatory to the Ph.D. if they are interested in specialized research or in teaching at the college or university level.

Before entering the program, students must complete 28 courses, including all general requirements and six courses toward the religious studies major at Scripps. It is recommended that students have reading competency in either French or German and be familiar with any other language needed for

their special area of concentration in religious studies.

Application for admission to the program should be made at least one semester in advance of the semester in which the student intends to enroll in the program.

Students must complete a minimum of 30 units of graduate work in religious studies or in an area of specialization offered by the graduate religion department. The B.A. and M.A. are awarded separately when the respective requirements are met.

## SPECIAL PROGRAMS

### OFF-CAMPUS STUDY

The importance of global competence in an increasingly interdependent world prompts students to consider studying and living in a foreign environment as an integral part of their Scripps education. More than sixty percent of Scripps students in all majors complete a semester of study off-campus, typically in their junior year. The College offers options in over 100 study programs in forty-three countries throughout the world. Scripps students choose from opportunities that include traditional, university-based programs, experiential or thematic programs, internships in Washington, D.C. as well as abroad, and exchange programs with Spelman College and various universities in Quebec, Canada. More information is available at the Office of Off-Campus Study in Balch Hall, Room 136, and at [www.scrippscollege.edu/academics/off-campus/index.php](http://www.scrippscollege.edu/academics/off-campus/index.php).

#### Approved Programs

The Committee on Study Abroad (COSA), a faculty advisory committee, evaluates and approves Scripps Off-Campus Study programs. Approved programs are available in the following study sites:

**Argentina:** Buenos Aires  
**Australia:** Brisbane, Melbourne, Sydney  
**Austria:** Vienna  
**Bolivia:** Cochabamba, La Paz  
**Brazil:** Salvador da Bahia  
**Canada:** Quebec Province  
**Chile:** Santiago, Valparaiso  
**China:** Beijing, Shanghai  
**Costa Rica:** Heredia, Monte Verde, San Jose  
**Czech Republic:** Prague  
**Denmark:** Copenhagen  
**Dominican Republic:** Santo Domingo  
**Ecuador:** Quito  
**Egypt:** Cairo  
**England:** Brighton, London, Norwich, Oxford, York  
**France:** Aix-en-Provence, Nantes, Paris  
**Germany:** Berlin, Heidelberg  
**Ghana:** Accra, Cape Coast, Legon  
**Greece:** Athens  
**Hungary:** Budapest  
**India:** Delhi, Madurai  
**Ireland:** Cork, Dublin, Galway  
**Israel:** Haifa, Jerusalem  
**Italy:** Florence, Milan, Parma, Rome, Siena  
**Japan:** Tokyo  
**Jordan:** Amman  
**Kenya:** Mombasa, Nairobi  
**Korea:** Seoul  
**Madagascar:** Antananarivo, Fort Dauphin  
**Mali:** Bamako  
**Mexico:** Mérida, Oaxaca  
**Morocco:** Rabat  
**Nepal:** Kathmandu  
**Netherlands:** Amsterdam  
**New Zealand:** Dunedin, Christchurch, Wellington  
**Russia:** St. Petersburg  
**Scotland:** Edinburgh, Glasgow, St. Andrews  
**Senegal:** Dakar  
**Singapore**  
**South Africa:** Cape Town, Durban  
**Spain:** Granada, Madrid, Seville

**Sweden:** Stockholm

**U.S.:** Atlanta, Washington, D.C.

*With compelling academic justification, other study sites have been approved 'by petition' on a case-by-case basis.*

### **The Committee On Study Abroad (COA)**

COA has oversight for academic policies related to off-campus study. As part of the application process, students must obtain approval from their major and minor faculty advisers to determine how requirements will be met for graduation. Applications for off-campus study must be approved through the Office of Off-Campus Study. Students must meet or exceed the eligibility requirements; submit a written application; obtain letters of recommendation from faculty; and demonstrate that they have the academic preparation, motivation, and personal maturity to successfully study off campus.

### **Eligibility Requirements for Off-Campus Study**

1. Policies for which there are no exceptions; students must
  - a. be enrolled at Scripps College;
  - b. be in good academic standing (not on academic probation);
  - c. be clear of probation for student misconduct or other disciplinary action;
  - d. be current with their financial obligations to the College; and
  - e. have completed Core I, II, III and Writing 50.
2. Students are expected to participate in Scripps-approved programs;
3. Students will have a minimum 9.0 cumulative grade point average (GPA) or meet the program/host institution GPA requirement whichever is higher at the time of application;
4. Students will have a 9.0 GPA in the prerequisite foreign language for the study site, and
5. Students will have completed the COA prescribed pre-departure language requirement:
  - 4 semesters of college-level language: French, German, Russian, Spanish
  - 2 semesters of college-level language: Arabic, Chinese, German (Vienna only), Italian, Japanese, Korean

*Students are strongly advised to take language classes to fulfill the general education requirement in an uninterrupted sequence. All students must meet the Scripps prescribed language prerequisites in order to study off campus with the exception of classics majors studying in Italy, who will have studied two semesters of college-level Latin or Greek.*

An exception may be made to the above policy for students who have already met the three-semester general education requirement for language. Students who wish to pursue proficiency in an additional language may petition to be exempted from the Scripps pre-departure minimum language requirement, but must meet the program's language requirement.

In addition, any student who will not have completed the language requirement is expected to demonstrate a plan to complete this requirement before the final semester at Scripps College.

### **Foreign Language Requirement while Abroad**

Students in non-English-speaking countries must enroll in at least one course taught in the host country language, either a language class or a content course, during each semester spent abroad.

### **Period of Study**

Normally, students study off campus for one semester. As part of the application process, students must meet with and obtain approval from their major and minor advisers to determine how requirements will be met for graduation. Students wishing to study off-campus for more than one semester must petition and provide compelling academic justification. Exceptions: Students applying to programs designated as yearlong only by COA (e.g., London School of Economics, Oxford University, Hamilton College Paris Program).

### **Timing of Study**

Normally, students participate in off-campus study during junior year. In exceptional cases, students may petition to study off-campus during the second semester of their sophomore year or during their senior year. All petitions require a compelling, academic rationale. Sophomores must



declare their major prior to departure. COSA discourages petitions for off-campus study in the final semester of senior year.

### **Credits**

Students participating in off-campus study programs are expected to enroll in 15-16 U.S. semester units per semester, the equivalent of a full-time program of study at Scripps College (four U.S. semester units equals one Scripps course). Grades and credits for courses taken while participating in off-campus study are posted on the student's official Scripps transcript. All grades will be calculated in the Scripps grade point average. Departmental faculty review and determine which courses fulfill major and/or minor department requirements for graduation.

Students who do not obtain prior approval from the Office of Off-Campus Study to study off campus during the academic year will not receive academic credit. Students will not be allowed to transfer credit from a college or university abroad or one with which Scripps has a formal agreement unless enrolled through Scripps College and paying Scripps College comprehensive fees. Summer programs are not included in this policy and Scripps transfer credit policies will apply, at the discretion of the Registrar.

### **Pass/Fail Policy**

A maximum of one course per semester may be taken Pass/Fail if the course is not needed to meet any major, minor, or general education requirement for graduation. The grade must be C or better (not including C-) to receive a Pass. Students must submit a request in writing to both the academic adviser and the Office of Off-Campus Study for approval.

### **Internships**

Students participating in program-sponsored internships abroad may earn academic credit. An internship is for the purpose of integrating relevant work experience into the student's academic program. The internship must provide a full academic component including papers, readings, and research, in order to receive credit. Students will be able to receive a maximum of one course credit for an approved internship.

### **Independent Study**

Scripps College faculty do not supervise independent study for credit during the period a student is enrolled in off-campus study.

### **Fee Policy**

As fully matriculated Scripps students, off-campus study participants continue to pay the Scripps comprehensive fee for tuition, room and board, regardless of the cost of the program. The payment of the Scripps College comprehensive fee covers, tuition, room plus board while classes are in session, a contribution toward round-trip airfare between Los Angeles and the program site, the International Student Identity Card and the cost of administering Off-Campus Studies at Scripps.

Optional study trips or "travel courses" of less than three credits will not be covered by Scripps College and are not eligible for credit. For pre-approved courses with supplemental fees for a required study trip, Scripps will cover the supplemental fee for a maximum of two courses only if the class fulfills a requirement in the student's major. Students need to budget for certain expenditures while on off-campus study including passport fees, visa charges, local transportation, immunizations and other personal expenses abroad. When participating in the Spelman exchange, students are responsible for their own transportation costs.

### **Financial Aid**

Scripps students retain their financial aid eligibility with the exception of college work-study funds during their participation in off-campus study through the College.

### **Withdrawal**

Students withdrawing from off-campus study must immediately notify the Office of Off-Campus Study in writing. Students who withdraw after officially confirming their participation are charged

a \$350 cancellation fee and will be responsible for all unrecoverable costs incurred on their behalf (i.e., deposits, program fees). *A student withdrawing after the start of the program may not be eligible for any refund.*

### **Petitions**

Students may petition any exception to COSA policies not included in Eligibility Requirements (1).

### **Appeal Process**

A student may appeal any COSA decision, especially if new information is available which may alter the original decision. If unsatisfied with the outcome of the appeal, the student has the right to appeal to the Faculty Executive Committee.

## **EUROPEAN UNION CENTER OF CALIFORNIA**

The mission of the European Union Center of California is to advance public understanding of European integration and transatlantic relations through education, research, and outreach. Undergraduate education about the European Union is the European Union Center's top priority.

Based at Scripps College, the European Union Center of California conducts its programs cooperatively with the other members of The Claremont Colleges. The European Union Center sponsors a curriculum in European Union Studies, hosts scholarly conferences and lectures by distinguished visitors, including the semi-annual State of the European Union Address; provides opportunities for students to study in Europe and to intern at various international organizations based in Europe; participates in the West Coast Model European Union; and hosts the only regularly-scheduled academic conference in the United States dedicated to undergraduate research on European Union topics.

## **MONEY WISE WOMEN: THE SCRIPPS COLLEGE FINANCIAL EDUCATION PROGRAM**

The *Money Wise Women* program promotes lifetime financial independence by providing students with the knowledge, skills, and confidence to take control of their personal finances. The program includes professional presentations on financial and entrepreneurial issues; campus personal finance workshops; support for the Scripps College Economic Society, Student Investment Fund, The Motley, Scripps Store, and Scripps Academy; alumnae events off and on campus; and Economics 40, Personal Finance, a credit course without prerequisites. *Money Wise Women* promotes alumnae participation and alumnae-undergraduate interaction. A proposal for a Scripps College Entrepreneurship Competition is pending. For more information, contact Professor Sean Flynn.

## **PHYSICAL EDUCATION**

Physical Education activities for which students register and receive a grade of Pass will receive .25 course credit. A total of one course of Physical Education credit may be counted toward graduation. The following list is a representative sample of activities offered in cooperation with Claremont McKenna and Harvey Mudd Colleges:

- Step Aerobics
- Aqua Fitness
- Archery
- Badminton
- Basketball
- CATZ
- Dance
- First Aid/CPR
- Fitness
- Floor Hockey
- Fly Fishing

Golf  
Horseback Riding  
Jogging  
Karate  
Kickboxing  
Power Yoga  
Riflery  
Rock Climbing  
Scuba Diving  
Self-Defense/Martial Arts  
Swim Conditioning  
Tai Chi  
Tennis  
Ultimate Frisbee  
Volleyball  
Weights  
Yoga

In addition to physical education classes, intercollegiate sports, club sports, and intramural sports are offered. See Athletics in the Student Life section of this catalog.

## MILITARY SCIENCE—ROTC

### Air Force

Students interested in earning a commission in the United States Air Force concurrently with obtaining a degree may do so by enrolling in AFROTC. Harvey Mudd College (through an agreement with the University of Southern California) has been designated as the host college for the Air Force for The Claremont Colleges. Further information may be obtained by writing to the Professor of Aerospace Studies, AFROTC, Harvey Mudd College, 301 East Twelfth Street, Claremont, CA 91711-5990.

### Army

Students interested in earning a commission in the United States Army concurrently with obtaining a degree may do so by enrolling in either the two- or four-year program offered through the Department of Military Science and Leadership, Bauer Center (South), 500 East Ninth Street, Claremont, CA 91711-6400 at Claremont McKenna College. Information may be obtained by contacting the ROTC Enrollment Officer at (909) 607-7752, Fax (909) 607-6735 or visiting the website at [www.cmcarmyrotc.com](http://www.cmcarmyrotc.com).

### Scholarships

High school students interested in four-year ROTC scholarships, which may cover tuition, books and some personal expenses, must apply to the ROTC branch(es) of their choice by December 15 of their senior year. Details about the scholarship program may be obtained by contacting the ROTC unit directly or a high school counseling office.

College students should contact their local ROTC detachments for information on the one-, two-, and three-year scholarship programs.

## POST-BACCALAUREATE PREMEDICAL PROGRAM

The Scripps College Post-Baccalaureate Premedical Certificate Program provides individuals with the opportunity to change the direction of their professional lives in order to pursue a career in medicine. By offering an intensive 12 to 15 month curriculum of prerequisite science and mathematics courses, the program enables returning students to prepare for admission to medical school. The women and men in the Post-Baccalaureate Program comprise a diverse and interesting group of people who are characterized by their intelligence, motivation, maturity, and commitment to increasing their own knowledge and life possibilities. The program is not intended for students

seeking to enhance an existing premedical record, nor is it designed for students who wish to retake the prerequisite science courses to strengthen their grade point average or MCAT (Medical College Admission Test) performance.

### **Curriculum and Schedule**

Students may begin the program in May or September, and can choose from several sequences to complete their necessary course work: the 12-month program, and the part-time program. Instruction for the 12-month program begins in late May and terminates at the end of the first academic year. Students in the part-time sequence are required to work at least 20 hours per week. For the 12-month, students must have completed their math requirements before entering the program.

The program a student follows is determined on a case-by-case basis, and an applicant is encouraged to discuss the choice of sequence in the personal statement and/or at the time of his or her interview. Timely completion of the core science courses is important to ensure proper preparation for the MCAT. Additional courses in calculus, statistics, upper division sciences, and humanities or social science electives will be chosen in consultation with the Faculty Director according to each student's background and interests. All courses are taken with the undergraduate students of Scripps, Pitzer, and Claremont McKenna Colleges. Completion of the Post-Baccalaureate Program is recognized by a certificate.

### **Certificate Requirements**

The Scripps Post-Baccalaureate Premedical Certificate Program is earned by satisfactory completion of a minimum of eight courses to include eight of the nine following courses: two semesters of Basic Principles of Chemistry (14 and 15), two semesters of Organic Chemistry (116 and 117), one semester of Introductory Biology (43), one semester of Vertebrate Physiology (131), two semesters of General Physics (30 and 31), and Math (usually through Math 30, Calculus). Satisfactory completion for the certificate will be evidenced by passing grades in all required courses and at least a 9.0 (B) program grade point average. A student may transfer the equivalent of one or two of the above courses, as approved by the appropriate academic department, prior to matriculation in the certificate program, but the student must complete all remaining courses and at least seven total courses at Scripps College to receive the certificate.

### **Early Admission Agreements**

Post-Baccalaureate students can enter the general applicant pool for medical school following completion of the program, or they may apply for early, provisional admission to one of the following schools: The George Washington University School of Medicine and Health Sciences in Washington D.C., University of Pittsburgh School of Medicine in Pittsburgh, Pennsylvania; Drexel University School of Medicine in Philadelphia, Pennsylvania; and Western University of Health Sciences, College of Osteopathic Medicine in Pomona, California. The early decision programs allow currently enrolled Post-Baccalaureate students to directly enter medical school in the fall following the completion of their Post-Baccalaureate curriculum.

The early decision programs are limited, and are only made available to students with superior qualifications. Selection is based upon a student's qualifications before entering the program and a student's academic and extracurricular record while enrolled in the Post-Baccalaureate Program. A linkage acceptance is contingent upon continued high academic achievement and performance on the Medical College Admission Test (MCAT).

### **Advising and Support**

The academic environment of the W. M. Keck Science Department of Claremont McKenna College, Pitzer College, and Scripps College, while rigorous and challenging, is also positive and supportive. Communication and curricular cooperation among faculty members in biology, chemistry, and physics are facilitated by the interdisciplinary nature of the department. The small size of the Post-Baccalaureate Program allows for personalized guidance for students throughout the transition back to school and the selection and completion of course work. Faculty members in the W. M. Keck Science Department of Claremont McKenna College, Pitzer College, and Scripps College, as well as the program directors, work with Post-Baccalaureate students individually in advising and assessing performance and progress. Optional help sessions and tutoring are available and Post-Baccalaureate and undergraduate students are encouraged to work together in small study

groups.

The Post-Baccalaureate Program Administrator's Office provides personalized assistance to students for all administrative needs, such as registration, course changes, financial aid counseling, loan applications, and housing information. The office also sponsors occasional social events to facilitate interaction among Post-Baccalaureate students. Visiting speakers and medical school admissions representatives provide additional opportunities for students. Post-Baccalaureate students receive assistance with medical school applications, including information about application procedures, advice concerning individual medical schools, and a composite faculty committee letter of recommendation. Because of the small size of the program, these letters are highly personalized and detailed. Additionally, the program offers an MCAT review course taught by a recent alumna of the program

### **Eligibility and Application Process**

The Scripps Post-Baccalaureate Premedical Program is open to both women and men who have received a bachelor's degree from an accredited four-year institution in a field other than science. A minimum undergraduate grade point average of 3.0 is required. Additional evidence of high achievement, such as appropriate standardized test scores (SAT, ACT, or GRE), is desirable. The ideal candidate will be strongly motivated and will have had sufficient experience in the medical field, either through volunteer work or previous employment, to serve as a basis for an informed, mature, and committed decision to enter the field of medicine.

Individuals interested in applying to this program should submit their applications, including supporting materials, no later than March 1 to be considered for admission to the program beginning at the end of May. Further information about the program may be obtained by contacting the Scripps College Post-Baccalaureate Premedical Program located at 1030 Columbia Ave Box 1226 Claremont, CA 91711. The telephone number is (909) 607-1788, and the website is [www.scrippscollege.edu/postbac/index.php](http://www.scrippscollege.edu/postbac/index.php).

### **Post-Baccalaureate Premedical Program Academic Dismissal Policy**

The Committee on Academic Review will monitor the academic progress of all Scripps Post-Baccalaureate students. If in any semester a post-baccalaureate student receives a cumulative semester grade point average of below a 9.0 (B), he or she will be dismissed from the program. For summer courses if a student receives a grade below a B they will be placed on probation and dismissed if in the subsequent term their grade(s) fall below a (B). This is regardless of whether the student has completed all courses required for the certificate.

For the purposes of the Scripps College Post-Baccalaureate Premedical Program the grades that will be used to determine the students GPA will include only math and science courses that would traditionally be included in the Biology, Chemistry, Physical Science and Math GPA used for Medical school admissions purposes. Specific courses that are included in the calculation of the GPA include:

**Introductory Biology 43 and 44**

**Vertebrate Physiology, Biology 131**

**Upper Division Biology, Chemistry, and or Physics courses with course numbers above 100**

**General Physics 30 and 31**

**Principles of Physics 33 and 34**

**Basic Principles of Chemistry 14 and 15**

**Organic Chemistry 116 and 117**

**Math 30, Calculus I and any higher level math**

**Statistics courses**

In addition, if the Committee on Academic Review (CAR) judges that the student is making slower than normal progress toward completion of his/her certificate courses, the student may be dismissed from the program. A student must complete the program in no more than 2 full calendar years and is able to take one leave of absence which is not counted toward the total time to certificate completion. It should be noted that a full-time load for a post-bac student is three to four courses and they would require permission from CAR to overload with five courses or more. Examples of situations that might trigger dismissal include, a full-time student dropping to a two-course load without taking on the required 20 hours per week of volunteer or paid work; or a part-time student dropping

down to a one course load when two courses are the minimum that the program allows. During summer sessions, in the absence of CAR, the Scripps College Registrar, the Post Baccalaureate Pre-Medical Faculty Director and Administrative Director may jointly take similar action. Any request for an exception to the above policy will be handled by petition to the Committee on Academic Review. If a student is dismissed from the program a notation of the dismissal will be made to his/her transcript.

The Committee on Academic Review, under advisement from the Post-Baccalaureate Faculty Director, may establish specific probationary terms for any student, who in the judgment of the committee may be jeopardizing normal progress toward completion of a certificate.

## STUDENT LIFE

### RESIDENCE HALLS

Since Scripps is a residential college, the nine residence halls are among the college's most important buildings, for it is within them that our students live, study, and form the friendships that are important now, during their college years, and that will be significant later, after they complete their education. Unique in decor, floor plan, and architectural design, all the residences are comfortably furnished and have their own living, recreation, and browsing rooms. Included in the cost of a room are a direct dial telephone number, voice mail, and the capability to connect to the campus computer network and the Internet. The halls also vary with regard to size—housing from 24 to 110 students. Each residence is a microcosm of the College population, drawing as it does from all four class levels. Generally, students share rooms and suites while upperclass students, typically seniors, reside in single rooms. The College maintains four on-campus apartments in which upperclass students can do their own cooking and housekeeping. On campus housing, or off campus apartments sponsored and managed by Scripps is available to all full time students enrolled at Scripps. The College cannot guarantee housing to part-time students.

For those who wish to live with students who share the same language interests, there are four language corridors in the residence halls. Students must apply during the housing process to live in one of these corridors and are selected.

Each hall is self-governing. Residents elect their own officers and uphold their own policies. The College does not stand in loco parentis—in the place of the parent—but is confident in the maturity of its students, delegating the right of self-governance to them. There is an understanding that the dual principles of individual responsibility and consideration toward others will guide hall governance as well as individual behavior.

This way of life is both a privilege and a responsibility, so students who consider attending Scripps should be prepared to live in this kind of community and strive to foster its effectiveness. Students are required to abide by the law, all Scripps College policies and codes of conduct, as delineated in this *Scripps College Catalog*, the *Guide to Student Life*, and residence hall constitutions. Those who fail to do so may be subject to discipline, up to and including dismissal, as reason dictates.

Each year, junior or senior women are selected on the basis of their leadership to work as resident advisers to each hall. The residential life staff also includes four professional staff members who live in the residence halls and provide for the overall management of the residence halls.

### POLICIES

Because of the residential nature of the College, students are required to live on campus. Exceptions may be made to this policy upon petition to the Dean of Students' Office in cases where individual circumstances make it impossible or inadvisable for the student to live on campus. After the first-year residency requirement has been fulfilled, a student may apply to move off campus. The selection of students for off-campus living is done upon petition in the spring semester for the following year, with priority ordinarily determined by seniority.

Students who live on campus sign an agreement for the entire year. Students in attendance are expected to honor this agreement. Reentry Scholars are not required to do so, but may live on campus if space is available. Residence halls are closed during summer and winter vacations. It is the student's responsibility to make other arrangements during these periods. All students living in a residence hall must subscribe to a Scripps meal plan.

All returning students participate in a housing draw during the spring semester for the following year. The allocation of housing is done by random lottery and students are expected to accept the room and hall they draw. The Claremont Colleges do not condone discrimination in housing.

## CO-CURRICULAR OPPORTUNITIES

### College Governance

One of the most important aspects of life at Scripps is its system of college governance. A serious commitment to the concept of shared responsibility is reflected in a plan that enables faculty, students, and administrators to work together for the continued development of the College.

The small size of the College makes this mutual participation important and also gives students the opportunity to participate in the curricular and policy-making functions of the College. Student representatives have the chance to manage practical affairs, to learn how to weigh issues in arriving at a decision, and to discover the worth of their opinions and judgments.

The internal student governance of the College is conducted by the **Scripps Associated Students (SAS)**, comprised of elected student body officers, designated administrators, and one faculty member. SAS is primarily responsible for student matters relating to residential life and other co-curricular College policies. Meetings are open to members of the Scripps community. **SAS** is chaired by the president of the student body.

### Women's Issues

**Wanawake Weusi** ("women of color" in Swahili), **Café Con Leche**, and **AASU** (Asian-American Student Union), located in the SCORE Office, are organizations of Scripps women whose purpose is to bring awareness of African-American, Latin-American, and Asian-American political, social, and cultural events to The Claremont Colleges and to provide sisterhood to the women of color at Scripps.

### New Student Program

The Peer Mentor Program is a yearlong program designed to help new students in their adjustment to college. Every new student at Scripps College is assigned a peer mentor who is trained to be a resource for first-year and transfer students. These women are chosen each year through an application process.

### Art

Scripps and The Claremont Colleges are well served with art events. The Ruth Chandler Williamson Gallery at Scripps presents a program of exhibitions each year in historical and contemporary art as well as student and senior project exhibitions. The Claremont Graduate University's Gallery presents a new contemporary show by a student or professional artist each week of the academic year, and the Clark Humanities Museum at Scripps allows students direct participation in the planning and installing of exhibitions. Several programs by Scripps College, Pomona College, and Claremont Graduate University bring professional artists to the campuses for workshops, demonstrations, talks, or discussions several times monthly. Field trips are frequently organized to the museums and galleries in and around Los Angeles.

### Music

**Collegium Musicum** is open to qualified students from all the Claremont Colleges for performance of choral and instrumental music from the Medieval, Renaissance, and Baroque periods. Ensembles are normally small chamber groups, performing madrigals and trio sonatas. The **Baroque Chamber Music Ensemble** is offered to students interested in performing instrumental music, specifically of that period. A **Chamber Music** class is offered for players of the piano or string and wind instruments, who wish to gain a knowledge of chamber music literature and experience in playing in small ensemble groups. Students may also participate in the **Claremont Chamber Orchestra**, with membership by audition only. This select ensemble specializes in the performance of music from the late 18th and early 19th centuries, especially that of the Viennese classicists.

The **Concert Choir** is a large choral ensemble that performs music from the 16th-century to the present, on and off campus. The members, selected from Claremont McKenna, Harvey Mudd, Pitzer, and Scripps Colleges, also tour parts of the United States every year. The choir is a member of the Pacific Southwest Intercollegiate Choral Association. Advanced singers may also participate in the **Chamber Choir**, which presents programs throughout the year.



## Dance

The Scripps Dancers present several concerts annually. Dances are cast at open auditions and anyone with a desire to choreograph, dance, or work on production is invited to participate. There are frequent special dance events including master classes, films, lecture-demonstrations, and field trips.

## Drama

The drama organization of Scripps, Claremont McKenna, Harvey Mudd, Pitzer, and Pomona Colleges presents four major productions each year. Plays are cast at open auditions and everyone with a desire to act or to work backstage is invited to participate.

## International Groups

Foreign language extracurricular activities are designed to offer students an opportunity to speak and hear French, German, Spanish, and Italian outside the classroom and to deepen their understanding of other cultures and people. Film programs, public lectures by guest speakers, weekly foreign language tables, informal discussion groups, and various social events are organized by students with the assistance of the French, German, Spanish, and Italian faculty. Recent major events have included a colloquium on French poetry, a week-long French Film Festival, a German symposium on Thomas Mann, and a Baroque Survival and Revival Symposium sponsored by the Spanish faculty.

Among the many activities offered are the “Quartier Français” (French Quarter), the “Deutsche Viertel” (German Quarter), the Spanish Corridor, and the Italian Corridor. These corridors allow students who share a love for that particular language and culture to live within a subcommunity. Each quarter is directed by a native speaker of the language. Students speak French, German, Italian, or Spanish on a daily basis as they participate in every organizational aspect of the language quarters’ activities. These activities include the Scripps French Film Program or German Film Program; a weekly French, German, Italian, or Spanish Table; study breaks, and various other cultural endeavors. Students who enjoy these languages and wish to improve their linguistic skills are welcome to apply for admission.

The International Intercultural Association and groups representing students from all over the world also provide activities fostering international communication and understanding.

## Athletics

Scripps participates in a three-college, co-educational athletic program with Claremont McKenna and Harvey Mudd Colleges. Women’s intercollegiate teams are fielded in cross country, soccer, and volleyball in the fall; basketball and swimming/diving in the winter; and coed golf, softball, lacrosse, tennis, track, and water polo in the spring.

To meet the eligibility requirements established by the colleges and the National Collegiate Athletic Association (NCAA), a student who intends to participate in intercollegiate athletics must be enrolled in a minimum full-time program of study, maintain good academic standing, and sustain satisfactory progress toward a degree. Any Scripps student enrolled in three or more courses (12 semester units) and not on academic probation meets these “full-time program,” “good academic standing,” and “satisfactory progress” requirements.

A student who has been placed on academic probation must petition and obtain approval from the Committee on Academic Review in order to continue participation in intercollegiate athletics. As part of the petition, the student’s coach and her faculty adviser must submit to the committee written statements concerning the student’s request.

In addition, other sports are available on a club or intramural level or through physical education classes. Club sports offered include skiing, sailing, cycling, rock climbing, and fencing. Intramural sports include flag football, inner-tube water polo, basketball, volleyball, soccer, and softball.

Athletes who register for team and intramural sport activities may receive physical education credit. (See “Physical Education” and “Quarter Credit Course Limits” in this catalog.)

Because the desert, ocean, and mountains are within an hour’s drive from Claremont, there are exceptional opportunities for all sports. Of particular interest to many Scripps students is the

Outdoor Women's Leadership (OWL), as well as The Claremont Colleges Ski Club, the Harvey Mudd Sailing Club, and On the Loose, a 5-College outdoors club.

### Other Clubs and Activities

The **Student Investment Fund**, established in 1973 with a gift of \$50,000 from a Scripps alumna, has more than doubled over the last decade and a half to more than \$100,000. It is managed entirely by a student board of directors responsible to the student body at large. Nine students are elected each year by the student body to serve on the board of directors. The board selects an adviser from the faculty or administration of The Claremont Colleges and may also engage private investment counselors. While the primary purpose of the fund is to provide a learning experience for students in the management and investment of money, income from the fund provides support for student activities and programs.

The **Economic Society** provides Scripps economics students with a regular opportunity for an exchange of information and mutual support through dinner meetings on campus. Special guests join the group for discussions of topics of particular interest to members, including public policy and private sector issues, graduate school and professional pursuits, academic concerns, personal finances, and current events. The group sponsors activities such as members' participation in scholarly conferences, a senior party, visits to the Pacific Stock Exchange, and an annual off-campus dinner meeting.

Scripps students may participate in the Claremont McKenna College **Forensic Society**, a joint activity of CMC, Scripps, and Pitzer students. Members engage in public debates, extemporaneous speaking, round-table discussions, and practice of parliamentary procedure. The society has been notably successful in national and regional intercollegiate debate and speaking competition.

The **Motley Coffeehouse**, the popular, student-managed coffeehouse at Scripps, is open daily. The Motley is frequented by students from all the campuses and features entertainment in the evenings, as well as a menu of coffees, teas, and pastries.

Students of the Claremont Colleges participate in a variety of political groups that sponsor speakers and activities related to political issues. Such groups include **Democrats of The Claremont Colleges**, **Claremont Colleges Republicans**, **Greenpeace**, **NOW**, and the **James Madison Society**.

### Concerts and Lectures

Scripps College sponsors a wide range of special campus events, including lectures, art exhibits, concerts, and dance performances. The Bessie Bartlett Frankel Chamber Music Festival presents concerts by visiting chamber music ensembles, and "Friday at Noon" concerts are offered by members of the music faculty. The Clark Lectureship brings to campus distinguished women scholars to give public lectures and special seminars for students, and the Philip Merlan Memorial Lectureship in Philosophy and Comparative Literature sponsors a lecture or series of lectures by a noted scholar. The Sojourner Truth Lecture brings to campus prominent African American women who, in addition to giving public lectures, are available to students for group discussions and individual conferences. The Mary Patterson Routt Lecture in Professional Writing sponsors talks by professional writers. In addition, The Claremont Colleges Center for the Performing Arts offers a full array of programming featuring artists from both classical and popular fields.

### Publications

*The Collage* is a weekly newspaper published by the students of Claremont McKenna, Harvey Mudd, Pitzer, Pomona, and Scripps Colleges. *voice* is the monthly newspaper published entirely by Scripps students. *La Semeuse* is the yearbook issued each spring produced by Scripps students. *The Scripps Journal* is an annual publication of interdisciplinary academic writing by Scripps students, selected and edited by the Writing Program faculty.

The *Guide to Student Life* is the official student handbook, and Scripps students are held responsible for all policies and information it contains as well as the policies and procedures contained in the *Scripps College Catalog*.

## RULES AND GUIDELINES

### Student Rights and Privacy

The Family Educational Rights and Privacy Act of 1974 as amended provides Scripps College students with protection of the privacy of their records maintained as permanent files by the College and with the right to access those files. A student's permanent records are confidential and access to them is restricted to the student who is the subject of the file and others as defined in the *Guide to Student Life* including individuals employed by Scripps or another of The Claremont Colleges with legitimate educational interests and need to know, to individuals or organizations with which the College contracts for specific services related to the legitimate educational interest of students, and to designated governmental officials. A student may request that access be allowed to other specified individuals, and she may waive her rights by written notice to the College. The Act allows the College to publish certain factual information about students (known as "directory information") in directories and announcements unless the student specifically requests the College not do so. For further information and definition of terms, students should consult the registrar and the *Guide to Student Life*, Section 3.00.

The following categories of information about students are "directory information" at Scripps College under the Family Education Rights and Privacy Act and may be released:

**Name**

**Campus Address:** Scripps mailbox will be released as the mailing address.

**Campus Email Address:** Scripps College email address

**Dates of Attendance and Enrollment Status** (full-time or part-time)

**Classification** (first-year, sophomore, and so forth)

**Majors and/or Minors**

**Degrees, Certificates, Honors and Awards received** (including the Dean's List)

**Date of Birth**

**Photo**

**Previous Academic Institutions Attended**

**Activities and Sports** including height and weight of athletic team members

Permanent address and telephone numbers are not included in "directory information." The College, normally through the Dean of Students, reserves the right to disclose non-directory information if it determines that the information is necessary to protect the health or safety of the student or of other individuals.

Students contemplating restricting the above directory information are cautioned to consider very carefully the consequences of such a decision. Information requested by prospective employers, off-campus friends, and similar inquirers would become inaccessible if restricted. Student names would not appear on the published Dean's List at the end of each semester when address, attendance, classification, majors, or honors and awards are restricted.

## INDICATING PLANS FOR THE FOLLOWING SEMESTER

### Returning to Campus in Continuous Enrollment

You must confirm your intent to enroll for the following semester by returning the Confirmation of Enrollment Form to the Registrar's Office by November 7, 2011, for the following spring semester or by the deadline to drop spring classes (March 8, 2012, before spring break) for the following fall semester. Failure to do so by the date stated will result in the forfeiture of your commitment fee (if you signed a waiver, your security deposit). In addition, students who do not return this form to the Registrar's Office will not be permitted to draw for campus housing or preregister for classes.

### Taking a Leave of Absence from Scripps

If you plan to take a leave of absence from the College, you should indicate this on the Confirmation of Enrollment Form by the November 7 deadline for the following spring semester or by the March 8 deadline to drop spring classes (before spring break) for the following fall semester. Failure to do so by the date stated will result in the forfeiture of your commitment fee (if you signed a waiver, your security deposit). You must make an appointment with the dean of students for an

exit interview; additional exit interviews will be required in the financial aid office and with the registrar.

In addition to the Confirmation of Enrollment Form, you must complete an official Intent to Take a Leave of Absence form (including signatures from the above offices and your adviser) and return it to the Registrar's Office before the leave is authorized. Financial aid students should also consult with the director of financial aid to determine the impact of a leave on their aid.

Students normally take a leave of absence for one or two semesters. Students wishing to extend a leave of absence for one or two additional semesters must petition to the Committee on Academic Review to do so. Students wishing to extend their leaves of absence beyond four semesters may be withdrawn from the College and requested to apply for readmission when they wish to return.

Students will not receive transfer credit from a study abroad program completed outside the purview of the Scripps Office of Off-Campus Study. Please see "Transfer Credit" within the Academic Policies and Procedures section of this catalog for additional information.

### **Returning to Scripps from a Leave of Absence or Off-Campus Study Program**

You must complete the Confirmation of Enrollment Form sent to you during your absence from Scripps and return it to the Registrar's Office by the November 7 deadline for the following spring semester or by the March 8 deadline for enrolled students to drop spring classes (before spring break) for the following fall semester. Failure to do so by these deadlines (indicated on the Confirmation of Enrollment form mailed to you) will result in forfeiture of your commitment fee (if you signed a waiver, your security deposit), and you may not be guaranteed housing based on available space or participate in preregistration for the following semester. Financial aid students should also consult with the director of financial aid of their planned return.

Students who attended a college or university while on a leave must have an official transcript mailed to the registrar upon completion of the work and must be in good academic standing at all institutions attended while on leave to be eligible to return to Scripps. Students not meeting this requirement should contact the registrar to discuss the petition process for an exception.

## **WITHDRAWING FROM SCRIPPS**

If you plan to withdraw from the College, you should indicate this on the Confirmation of Enrollment Form by the November 7 deadline for the following spring semester or the March 8 deadline to drop spring classes (before spring break) for the following fall semester. Failure to do so by these deadlines (indicated on the Confirmation of Enrollment form sent to you) will result in the forfeiture of your commitment fee (if you signed a waiver, your security deposit). You must make an appointment with the dean of students for an exit interview; additional exit interviews will be required in the financial aid office and with the registrar.

An official Notice of Withdrawal form must be completed (including signatures from the above offices as well as your adviser and Denison Library). The completed form must be returned to the Registrar's Office and all books returned to the libraries before any refunds will be authorized. In addition, students withdrawing from the College are requested to complete and return an anonymous Withdrawing Student Survey to the Office of Planning and Research.

### **Readmission Following Withdrawal**

A former Scripps student wishing to return to complete degree requirements must provide the following documents to the registrar:

1. An application for readmission, available from the registrar;
2. A short essay describing her activities and experiences since leaving the College;
3. Official transcripts from any college or university attended since she left Scripps.

These items must be submitted to the registrar by August 1 for possible readmission for the fall semester or by January 1 for possible readmission for spring. Students must be in good academic standing at Scripps and at all colleges or universities attended since withdrawal. Readmission will be judged primarily on the basis of the student's standing at the time of her withdrawal and all academic work completed since withdrawal. Students not meeting readmission requirements should

contact the registrar to discuss petitioning for readmission. Once readmitted, she must pay the \$500 commitment fee before registering and arranging for housing.

Students applying for financial aid and readmission must meet earlier financial aid deadlines, limitations, and requirements; they should also be aware that aid may be severely limited or unavailable.

## **MEDICAL REGULATIONS**

The College does not assume responsibility for the complete medical care of its students. The Claremont Colleges have a medical center, counseling center, and Health Education Outreach Program to assist students.

An accident and hospital reimbursement plan is available to all full-time students to protect against major costs. Students, particularly those whose homes are overseas or who are not covered under some other policy, are strongly urged to subscribe. The College plan is designed to supplement the care provided by the Health Service. It includes benefits for accidental injuries, hospitalization, surgery, doctor's visits in the hospital, emergency care and ambulance. Detailed information is available from the Health Service.

All international students attending Scripps on a student or other visa are required to carry health insurance. Evidence of current health insurance will be necessary, and registration privileges may be withheld or preregistration cancelled if a student's health insurance coverage is not current. Please contact the Dean of Students' Office for information about health insurance available to international students.

Upon entering the College, a student is required to complete and return the entrance physical form, which includes a requirement for a tuberculin skin test. If that test is positive, the student is required to have a chest X-ray. New students are also required to provide documentation of current immunizations for measles and rubella. Failure to meet these requirements will result in suspension of registration and class attendance until the requirements have been met.

## **POSSESSION OF AUTOMOBILES**

Parking facilities on campus are limited. On-campus students will be charged a parking fee. All cars must be registered with Campus Safety.

## **INSURANCE**

The College does not assume responsibility for loss or damage of personal property or personal injury. This includes damage that may be incurred by fire, flood, etc., in College facilities, including residence halls. It also includes the incidence of theft in such facilities. Families and students should inspect their own insurance policies and determine whether the limits are sufficient to cover the student's belongings in Claremont. Students not covered by a family policy are encouraged to secure renter's insurance, particularly if they plan to bring expensive equipment to campus. Students are also urged to carry medical insurance (see Medical Regulations).

## **SERVICES**

### **Communication with Students**

The Scripps College community encourages each student to develop a sense of personal responsibility and an ability to make decisions affecting her life. To further this development, community members communicate directly with the student whenever possible in matters involving the student's education. They try to help each student reach informed decisions about educational and personal matters by providing her with information and personal counseling. At a student's request, the College will communicate directly with her family or with other individuals outside the College. In addition, at the student's request, grades will be sent to family members. The College

is happy to discuss matters of concern with families, while respecting the wishes of the students. In the case of a medical emergency, the College will consult the student if possible, but reserves the right to contact the immediate family or the person(s) listed on the Emergency Information Form.

The Claremont Colleges also maintain a counseling center, Monsour Counseling and Psychological Services, staffed with eight psychologists or professional counselors. Students are encouraged to use the center, described under “Health and Counseling,” whenever such services seem appropriate or necessary.

### Centers for Ethnic Studies

The two centers devoted to the development of educational programs designed to meet the needs and goals of ethnic minorities are the Office of Black Student Affairs and the Office of Chicano/Latino Student Affairs. The centers serve students from all The Claremont Colleges through the establishment of special courses, counseling, development of research projects, and involvement in community relations.

### International Students

International students must maintain full-time enrollment status to maintain their F-1 visa status. They also must report all changes in address (including residence hall room changes) to the Department of Homeland Security through the Registrar’s Office. Current health insurance (either through the College plan or independently) is also required. The Scripps **Designated School Official** for communication with the Department of Homeland Security is the **registrar**. She signs student I-20 forms for them to leave and reenter the United States; maintains communication such as address changes with DHS through the SEVIS system; assists students to apply for both curricular and post-completion practical training; maintains copies of health insurance verification; and other required services for international students.

In addition, an intercollegiate international student center, **International Place**, provides programs and services to international students including a homestay prior to fall classes, information and referrals, and programs such as a weekly lunch discussion on global issues.

### Career Planning & Resources

Career Planning & Resources (CP&R) promotes career development by working with students as they envision, formulate, and move toward future goals. The staff is committed to providing exceptional services, as it empowers and educates students, and builds relationships with professional colleagues and the Scripps College community.

CP&R offers individual career counseling and assistance in choosing a major, finding jobs and internships, applying to graduate/professional schools, and exploring alternative post-graduation opportunities. Other services include daily drop-in hours, skill-building workshops, and videotaped mock interviews as well as annual programs such as the week-long “Life After Scripps” in the fall, “Resume Challenge” in the spring, and a myriad of alumnae panels and industry-specific events. CP&R has also recently designed the “Emerging Professionals Program,” a new seminar series preparing students for the world of work.

Scripps College participates in the joint 5-College recruiting program, giving students access to on-campus recruitment activities and job fairs across the Claremont Colleges. In addition to a library of books and resources within CP&R, students have direct access to thousands of jobs and internship listings online through The Gateway, the Nationwide Internship Consortium (NIC), and the Liberal Arts Career Network (LACN). Students also benefit from personal connections with over 1,200 alumnae, parents, and friends of the College who share their insight on careers, graduate programs, professional affiliations, and community involvement through the web-based Life Connections program. Many excellent resources including the student-written blog, “Beyond the Elms” and the “Career Services Guide” are also available on the CP&R website.

Annually, Career Planning & Resources coordinates a variety of grants intended to support students during unpaid summer internships. These grants vary each year and are made possible through the generosity of alumnae, family, and other friends of the College. Grant applications for summer internships are generally due in early April, with the requirement that the student already had an internship secured. Students are strongly encouraged to begin their internship search during the fall

semester.

### **Office of the Chaplains**

Scripps College is served by the Chaplaincy of The Claremont Colleges, which represents the three major religious traditions on the campuses. An ecumenical staff—including a rabbi, a minister, and a priest—serves the campus on a full-time basis and directs the operation of **McAlister Center for Religious Activities**.

A full schedule of weekday and Sabbath worship for the three traditions is located at McAlister Center. This includes a wide range of program events under the sponsorship of the Jewish, Roman Catholic, and Protestant communities. The center houses a 24-hour meditation chapel, a library, lounge, and the offices of the Chaplains. The Chaplains also sponsor the Volunteer Service Center, which links students with local community agencies. Scripps students are encouraged to take action on issues of concern to them through the **Community Service Program**. Information about volunteering with local and national agencies on such issues as homelessness, education, health care, and domestic violence is readily available. Sixty local agencies attend The Claremont Colleges Community Service Fair each fall offering volunteer opportunities to students. Students pick up handouts on topics such as how to write a legislator, help feed the hungry, or start a recycling program.

Liaison with local churches, synagogues, and social agencies is maintained by the Chaplains. McAlister is also available for use by other religious groups on the campus for regular worship and study. The Office of the Chaplains stands ready to assist students wishing to make contact with members of their community of belief as well as to offer pastoral assistance and counsel to the campus community.

### **Health and Counseling Services**

The Claremont Colleges maintain a health service for students while the colleges are in session. Three full-time physicians and a staff of nurses provide office care at Student Services located at 757 College Way. Consultation and treatment in the Health Service are available to students without charge, but bed and emergency care are not provided. There is a charge for medicines, laboratory tests, missed appointments, non-emergency walk-in appointments, and special supplies. Consultation and treatment by specialists in all fields can be arranged when needed. Excellent hospital facilities are available in the community. Outside consultation, emergency care, hospitalization, and surgery are arranged by the **Health Service**, but are not financed by the College, and payment for them is the responsibility of the individual student. For this reason, medical insurance is strongly recommended. Health Service care is available throughout the school year except for winter, spring, and summer vacations.

**Monsour Counseling Center and Psychological Services (MCAPS)** is also located at 757 College Way. The center has a staff of eight Ph.D. psychologists and professional counselors who provide therapeutic, preventive, and educational services to help students develop emotionally and cope with the stresses of college and life. Individual and group therapy is offered and is provided confidentially. Referrals are made to mental health resources in the community when necessary. Workshops and structured groups are offered on topics such as stress management, assertiveness, procrastination, myths and facts about alcohol, eating disorders, and intimate relationships. Students with personal concerns or those simply wishing to talk with someone are welcome. There is no charge for the services of the Counseling Center; fees for services provided off campus within the community are the responsibility of the student.

### **Advising and Counseling**

Personal advising is a primary responsibility of the Dean of Students' Office, which includes the dean, two associate deans, and the residential life staff. This staff works in coordination with the Counseling Center, the Health Service, the Chaplains of The Claremont Colleges, the Office of Black Student Affairs, the Chicano/Latino Student Affairs Center, and International Place.





# REQUIREMENTS FOR THE BACHELOR OF ARTS DEGREE

Students are held to the requirements of the catalog in effect at the time they first enroll as a degree- or certificate-seeking student.

## Effective Fall 2006

### GENERAL REQUIREMENTS

The Bachelor of Arts degree at Scripps is earned by satisfactory completion of a minimum of 32 courses to include the following:

#### **The Core Curriculum in Interdisciplinary Humanities (3 courses)**

- Core I to be taken fall semester of the first year;
- Core II to be taken spring semester of the first year
- Core III to be taken fall semester of the second year.

#### **Writing (1 course)**

Writing 50, Critical Analysis, to be taken fall semester of the first year.

#### **Breadth of Study**

##### **Fine Arts** (one course from among the following):

- Any art course;
- Dance (full course only which includes dance history and theory);
- Music 3, 81, or any other music theory or music history course;
- Theatre 1, 2, 3, 20A, 20B, 115A, 115B, 115C, 115D, 115E, 115F, or 115G;
- An equivalent course.

##### **Letters** (one course from among the following):

- Any art history course
- Any literature course completed in English or a foreign language, but not writing;
- Any philosophy course except logic;
- Any classics course except Greek, Hebrew, and Latin language through the intermediate level;
- Any religious studies course;
- An equivalent course.

##### **Natural Sciences** (one course from among the following):

- Any Joint Science course numbered 50–89 for nonscience majors; or
- Engineering 79L at Harvey Mudd College for nonscience majors; or
- Any introductory science course for majors in biology, chemistry, neuroscience, or physics; or
- An equivalent course with a lab.

##### **Social Sciences** (one course from among the following):

- Anthropology below 100;
- Economics 51 or 52;
- History (any full course);
- Politics 100, 110, 120, 130 or 140;
- Psychology 52; or
- An equivalent course.

##### **Race and Ethnic Studies** (one course)

A list of approved courses is provided each semester in the Registration Handbook.

**Gender and Women's Studies** (one course)

Students must complete one course in gender and women's studies. The requirement may be met by passing any course in the Scripps Gender and Women's Studies program or any other course approved by Intercollegiate Women's Studies. Courses that fulfill this requirement will be identified in the biannual registration materials.

**Foreign Language** (three courses should be completed in an uninterrupted sequence)

Three semesters of one language (through intermediate level);  
Equivalent courses or competency

Students are strongly encouraged to fulfill their language requirement in an uninterrupted sequence. In all cases, however, the language requirement must be completed by the end of the first semester of the senior year.

**Mathematics** (one course from among the following):

Math 23 (precalculus);  
Biology 175, Economics 120, Mathematics 57, or Psychology 103 (Statistics);  
Logic (in philosophy); or  
An equivalent course.

**All of the above General Requirements *must be* completed by the end of the first semester of the senior year.**

**Major** (nine or more courses – minimum of eight courses plus senior thesis – as defined in this catalog).

**Additional elective courses**, to bring total to 32 minimum.

**Double Counting Courses:**

1. The Core may not double count to meet any other General Requirement.
2. No course may fulfill more than two requirements. Examples: Social Science plus Race and Ethnic Studies; Social Science plus major. A course may meet only one of the four Breadth of Study requirements (i.e., Fine Arts, Letters, Natural Sciences, or Social Sciences).
3. A course used to demonstrate minimum language or mathematics competency may be double counted toward major(s) and/or minor(s) under the conditions outlined below.
4. Up to two courses (including prerequisite courses) may double count towards each of two majors (but not also a General Requirement). Students may exceed this double counting limit if the total number of unduplicated courses on the approved Senior Major Form for each major (excluding senior seminar and thesis) is at least six courses.
5. Up to one course (including prerequisites) may double count toward each of two minors (but not also a General Requirement). Students may exceed this double counting limit if the total number of unduplicated courses on the approved declaration form for each minor is at least five courses.
6. Up to one course (including prerequisite courses) may double count between a major and a minor (but not also a General Requirement). Students may exceed the above double counting limits if the total number of unduplicated courses on the approved Senior Major Form is at least six courses and the total number of unduplicated courses on the approved minor declaration form is at least five courses.

The Discussion of Requirements sections detail the above areas. Upon entering Scripps College, a student is assigned a faculty adviser who will aid in arranging a program of studies suitable to the student's interests, previous training, and academic objectives. She is expected to consult with her adviser throughout each year regarding her academic plans.

**Residence Requirement for Graduation**

A minimum of 16 courses, evidenced by a minimum of two years in regular, full-time attendance, must be completed in residence at Scripps, including the final eight courses. Affiliated off-campus study programs meet residence requirements. Normally, students may enroll in an affiliated off-campus study program for a maximum of two semesters; transfer students usually are allowed only

one semester in an affiliated off-campus study program. A petition for an exception to residence requirements will be considered by the Committee on Academic Review.

### **Degree Completion and Commencement Participation**

Students may participate in commencement exercises upon satisfactory completion of all degree requirements as verified by the registrar. Satisfactory completion is demonstrated by a minimum grade point average of 6.0 (C) in the major(s), minor(s), and cumulatively and at least a C in Writing 50. The cumulative grade point average is calculated only on courses taken at The Claremont Colleges or on an affiliated off-campus study program (study abroad) as a Scripps student. The grade point average in the major(s) and minor(s) excludes grades received in courses prerequisite to the major(s) or minor(s). Students are normally expected to complete degree requirements published in the catalog and/or addendum of their first semester of enrollment.

Degrees are granted effective October 18 for students completing requirements over the summer, effective January 20 for students completing requirements during the fall semester, or effective in May at the end of the spring semester. Students completing requirements the preceding October and January will be invited to participate in the subsequent May commencement activities.

## **ENROLLMENT**

The College believes in the educational validity of the four-course program for each semester. The rate of progress toward the degree may be accelerated or diminished, and individual students are advised to consider their own powers and preparation in determining the rate at which they move forward. A student may register for a maximum of five and three-quarters courses in one semester; three courses are the minimum for a full-time program. Certain degree-seeking students may, after consultation with their academic adviser and the registrar, enroll on a part-time basis for a short period of time. Full-time residential students will be expected to complete degree work in no more than 10 semesters.

### **Permanent Part-Time Student Status**

Students wishing to complete a Scripps B.A. degree on a part-time basis must request permanent part-time status and may enroll in no more than two and three-quarters courses per semester for their entire program at Scripps. The student will pay the current per-course fee plus student body fees. Permanent part-time students enrolled half time (a minimum of one and one-half courses) may be eligible for financial aid, as funds permit.

Students must see the registrar to request permanent part-time status. Students must also see the registrar to request temporary part-time status for one semester.

### **Second Major After the B.A.**

A student who has received a Scripps B.A. degree may return and fulfill the requirements for another major. Upon completion, this major will be recorded on her transcript according to the following provisions:

1. The student must be in residence at Scripps for at least two semesters.
2. The student must fulfill the course requirements for her major at Scripps and/or the other Claremont Colleges.

A student who has completed such a second major will not take part in a second graduation ceremony nor receive a second degree from the College.

### **Second Degree After the B.A.**

A student who has completed a bachelor's degree at another college or university may apply for admission to Scripps College with the intention of completing a second bachelor's degree. She must meet normal admission requirements and will be allowed a maximum of 16 equivalent transfer courses toward completion of the second degree. She must meet all degree requirements outlined in this catalog.

## Post-Baccalaureate Premedical Program

Women and men who have chosen late in their academic lives to pursue a career in medicine are invited to apply for admission to the Scripps Post-Baccalaureate Premedical Program.

### Non-degree-seeking students

Non-degree-seeking students should contact the Registrar's Office for enrollment information. In general, these students include:

1. Part-time, nonmatriculating students paying the current per-course fee, earning credit and grades for courses completed. Core, studio art, music lessons, and similar high-demand courses are not available for enrollment by nonmatriculating students. Instructor permission is required for enrollment in other courses and only on a space-available basis.
2. Auditors pay a \$100 per-course fee and earn no credit or grade. Core, studio art, music lessons, and similar high-demand courses are not available for audit enrollment. Auditors enroll with instructor permission on a space-available basis. See "Audit of Courses" for additional information.
3. Visitors (See "Visiting Students").
4. High School guests pay \$100 per course. Contact the Registrar's Office for specific enrollment restrictions that apply to high school students.

## DISCUSSION OF REQUIREMENTS

Degree requirements at Scripps (a minimum of 32 courses) include: (1) the three-semester Core Curriculum; (2) Writing 50, Critical Analysis; (3) the breadth of study requirement; (4) a race and ethnic studies requirement; (5) a gender and women's studies requirement; (6) foreign language competency; (7) mathematics competency; and (8) a major. Each requirement addresses important elements in the building of a student's educational foundation. They are designed to introduce each student to a variety of formal ways of thinking, to provide a reasonable base of understanding of, and participation in, the world of the 21st century, and to encourage a commitment to lifelong learning.

### Language Requirement Statement

Students are strongly encouraged to fulfill their language requirement in an uninterrupted sequence. In all cases, however, the language requirement must be completed by the end of the first semester of the senior year.

### General Education Statement

All general education requirements must be completed by the end of the first semester of the senior year.

## CORE CURRICULUM IN INTERDISCIPLINARY HUMANITIES

The Core Curriculum offered at Scripps gives students the opportunity to investigate important issues of human existence in an interdisciplinary context. Each first-year student is required to complete the three-course Core beginning in her first fall semester. The courses are described on page 6 under "Core Curriculum in Interdisciplinary Humanities: Histories of the Present."

Students who transfer to Scripps will be placed into the Core Curriculum sequence based upon their class standing at entrance. Students who transfer with the equivalent of four or fewer Scripps courses will be required to begin with Core I and complete the three-course sequence. Students who transfer with the equivalent of five to eight courses will complete Core II and Core III. Students who transfer as first-semester sophomores (eight to twelve courses) must complete Core III. Transfer students entering Scripps with the equivalent of 12 or more Scripps courses will be waived from the Core Curriculum requirement.

## WRITING: CRITICAL ANALYSIS

Scripps College believes that its students should be able to read well and to express themselves with precision, logic, and subtlety. Writing 50 must be passed with a grade of C or higher during the first semester of Scripps enrollment. Students earning less than C will be required to enroll in Writing 50 the subsequent semester and until passed with a C or higher; all grades will be computed in the grade point averages.

Transfer students who have completed a clearly identifiable and equivalent college writing course with a grade of C or higher will have met this requirement. Transfer first-year and sophomore students who have not completed an equivalent course will be required to enroll in Writing 50 during their first semester. Students who transfer to Scripps as juniors are waived from this requirement.

## BREADTH OF STUDY

Scripps College believes that it is important for all students to understand that there are different ways of thinking about knowledge and of defining and examining problems. The goal of the breadth of study requirement is to introduce students to different ways of knowing and different ways of thinking. All students are required to complete one course in each of the following areas:

### 1. Fine Arts

One course selected from the following:

- a. Any art course;
- b. Dance as one full course, which includes history and theory;
- c. Music 3, 81, or any music history or theory course;
- d. Theatre 1, 2, 3, 20A, 20B, 115A, 115B, 115C, 115D, 115E, 115F, or 115G; or
- e. An equivalent course.

### 2. Letters

One course chosen from the following areas:

- a. Art history
- b. Classics (except Latin, Greek, and Hebrew courses meeting the language requirement);
- c. Literature (taught in English or as an upper-division modern language course);
- d. Philosophy (except formal logic);
- e. Religious studies; or
- f. An equivalent course.

### 3. Natural Sciences

One laboratory science course from:

- a. Any Joint Science course numbered 50–89 for nonscience majors;
- b. Engineering 79L at Harvey Mudd College for nonscience majors;
- c. Any introductory science course for majors in biology, chemistry, neuroscience, or physics; or
- d. An equivalent course, which includes laboratory.

### 4. Social Sciences

One social science course from:

- a. Anthropology below 100;
- b. Economics 51 or 52;
- c. Any history course;
- d. Politics 100, 110, 120, 130, or 140;
- e. Psychology 52; or
- f. An equivalent course.

## General Education Statement

All general education requirements must be completed by the end of the first semester of the senior year.

## Double Counting Courses

1. The Core may not double count to meet any other General Requirement.
2. No course may fulfill more than two requirements. Examples: Social Science plus Race and Ethnic Studies; Social Science plus major. A course may meet only one of the four Breadth of Study requirements (i.e., Fine Arts, Letters, Natural Sciences, or Social Sciences).
3. A course used to demonstrate minimum language or mathematics competency may be double counted toward major(s) and/or minor(s) under the conditions outlined below.
4. Up to two courses (including prerequisite courses) may double count towards each of two majors (but not also a General Requirement). Students may exceed this double counting limit **if** the total number of unduplicated courses on the approved Senior Major Form for each major (excluding senior seminar and thesis) is at least six courses.
5. Up to one course (including prerequisites) may double count toward each of two minors (but not also a General Requirement). Students may exceed this double counting limit **if** the total number of unduplicated courses on the approved declaration form for each minor is at least five courses.
6. Up to one course (including prerequisite courses) may double count between a major and a minor (but not also a General Requirement). Students may exceed the above double counting limits **if** the total number of unduplicated courses on the approved Senior Major Form is at least six courses and the total number of unduplicated courses on the approved minor declaration form is at least five courses.

## QUARTER CREDIT (.25) COURSE LIMITS

Scripps students may earn .25 course credits for registering and participating in physical education activities, including intercollegiate athletic team sports, but official enrollment is not required for participation. Students may earn up to a total of 1.0 Scripps course credit (four .25-credit enrollments with Passing grades) exclusively for physical education, including intercollegiate and intramural athletic team sports. Some physical education activities have additional fees and registration requirements; see the current schedule of courses for current fee information. (See Physical Education in the Special Programs section and Athletics in the Student Life section of this catalog for additional information.)

A number of quarter-credit courses are offered for which Scripps students may cross-register including dance, foreign languages, music, and theatre. Scripps students may earn up to a total of 1.0 Scripps course credit (four .25-credit enrollments with Passing grades) exclusively for quarter-credit enrollments other than physical education.

Scripps students may not earn more than 2.0 credits total for quarter-credit enrollments at The Claremont Colleges. Transfer credit will not be accepted for any similar activity enrollments at other colleges and universities.

## RACE AND ETHNIC STUDIES REQUIREMENT

The race and ethnic studies requirement assesses the systematic discrimination and exploitation of African Americans, Latino Americans, Native Americans, and Asian Americans that have figured so critically in the history of this country. This requirement is met by taking one approved course that focuses primarily on one or more of these four groups in the United States.

A list of courses approved to meet this requirement is maintained on the registrar's web page and is published with registration materials each semester. To request that a course be added to the approved list of courses, students must submit courses (including a syllabus) by petition to the Committee on Academic Review. *Seniors may only take pre-approved courses.*

## GENDER AND WOMEN'S STUDIES REQUIREMENT

Students must complete one course in gender and women's studies. The requirement may be met

by passing any course in the Scripps Gender and Women's Studies program or any other course approved by Intercollegiate Women's Studies. Courses that fulfill this requirement will be identified in the biannual registration materials.

## FOREIGN LANGUAGE

One of the most important features of a liberal education is familiarity with the language of a culture other than one's own. Such familiarity not only clarifies a student's sense of her own cultural identity, but also enhances her articulateness and enlarges her view of the scope of thought and language. Languages currently available for study in Claremont include Chinese, French, German, Italian, Japanese, Korean, Russian, and Spanish. Classical Greek and Latin are also available.

The Scripps language requirement is met by demonstrating competency and proficiency in one foreign language, ancient or modern, by:

- a. The achievement of a thorough knowledge of basic grammatical structure;
- b. The ability to write a composition correctly; and
- c. In the case of a modern language, the ability to understand a native speaker at a moderate speed and to respond intelligently. The required level of language competency must be demonstrated in one of the following ways:
  1. By passing the third-semester level course in one language through The Claremont Colleges Modern Languages Program, the cooperative Classics Department, or full-course American Sign Language credit. Students are strongly encouraged to fulfill the language requirement in an uninterrupted sequence. In all cases, however, the language requirement must be completed by the end of the first semester of the senior year.
  2. By passing a departmental competency examination. Language placement tests in French, German, Italian, Latin, and Spanish are held at Scripps during fall Orientation, or by arrangement, to demonstrate competency for full or partial waiver of the courses required using one of those languages. Placement exams in Chinese, Japanese, Korean, and Russian are administered by other Claremont Colleges during Orientation.
  3. By scoring at or above the (recentered) scores indicated below on a SAT II Foreign Language Achievement Test:

|               |     |
|---------------|-----|
| Chinese       | 630 |
| Italian       | 630 |
| French        | 640 |
| Japanese      | 620 |
| German        | 630 |
| Latin         | 630 |
| Modern Hebrew | 540 |
| Spanish       | 630 |

The foreign language requirement will be waived for international students who graduated from a non-English high school program. Other students may petition for a waiver of the requirement based upon written verification of non-English language proficiency by an interview with a Claremont faculty member who is fluent in the language. Students may also petition to waive the language requirement by successful completion of an off-campus examination at another college, verified by a letter bearing that college's seal, and forwarded in a sealed envelope to the registrar. (Any examination fees will be paid directly to the other college by the student.)

Because of the importance of language to the study of the humanities, to work in most majors, and to many future careers, students who have met the basic language requirement in any one of these ways are strongly urged to continue their study of foreign language and literature beyond the required competency level.

### Language Requirement Statement

Students are strongly encouraged to fulfill their language requirement in an uninterrupted sequence.

In all cases, however, the language requirement must be completed by the end of the first semester of the senior year.

## MATHEMATICS

The extensive use of mathematics in our lives as individuals and as a society indicates that a knowledge of mathematics is essential for practical living and for professional development. The math requirement may be met in either theoretical or applied mathematics. Theoretical mathematics involves methods of inquiry based on rigorous deduction and formal proof that are different from those in other areas. Applied mathematics is a fundamental tool in the social and natural sciences and in many other areas. The math requirement may be satisfied in any one of the following ways:

1. By passing Math 23, Precalculus, or a higher-level math course.
2. By placing into Math 30 or a higher-level math course on the placement exam. (The Math Placement Exam is administered during fall Orientation.)
3. By passing a course in the applications of mathematics, i.e., Biology 175, Applied Biostatistics; Economics 120, Economic Statistics; Math 57, Social Statistics; or Psychology 103, Psychological Statistics.
4. By passing a course in formal logic (through the Philosophy Department).

Because of the importance of mathematics to the study of the social and natural sciences and to work in many careers, students are strongly encouraged to continue their study of mathematics beyond the required level.

## REQUIREMENTS FOR THE MAJOR

**Majors are offered in fields in which the senior thesis can be supervised by a member of the Scripps faculty, and, if the major is offered at Scripps, the Scripps major requirements must be met.**

Before preregistration in spring of the sophomore year, each student must declare her major by filing an approved junior major form in the registrar's office. At the same time, she will select a faculty adviser within her major field who will assist her in planning her future program. Students who plan to complete two majors must also declare the second major by filing a second approved junior major form assisted by a faculty member in the second field. Students planning to complete a minor are encouraged to formally declare the minor at the end of the sophomore year.

A major is an integrated program of study composed of courses and independent work within a discipline or interdisciplinary program. It should have an inner rationale and coherence of structure. The basic educational policy of Scripps is to enable students to think independently and critically. In planning her major, a student should implement this policy by seeking to fulfill the following goals:

1. Mastery of (a) skills and methods, (b) principles and theory, and (c) essential materials in the field. This mastery will usually be accomplished by successfully completing certain courses or a combination of courses and supervised independent study as determined by the department faculty. Passing the required courses for the major, a minimum of eight semester courses or their equivalent, with at least a 6.0 (C) grade point average is the basis for this standard.
2. Demonstration of competence in the field. In the areas of music, dance, and theater, a senior performance and/or a thesis is required as a demonstration of competence. In studio arts, a senior project is required. In all other fields, competence must be demonstrated by writing a senior thesis. Senior theses constitute an individual and independent work supervised by two faculty members (one of whom must be a member of the Scripps College faculty): the director of the thesis and a second reader chosen in the relevant field. Options consistent with the basic educational policy of the College may be considered equivalent to the thesis upon approval by two faculty members and petition to the Committee on Academic Review. Due dates for senior theses are determined by the faculty of each discipline. A minimum grade of D is required for the senior



thesis/project for graduation.

During September of the senior year, in consultation with her major adviser, the student files an approved senior major form in the Registrar's Office for each major she anticipates completing, indicating those courses which she plans to use to complete her major requirements. Seniors will be held to the specific courses indicated on the senior major form. Written requests on a course substitution form to change these intended courses must be approved by the major adviser and forwarded to the registrar.

## CHOICES FOR MAJORS

*Scripps major requirements must be met if the major is offered at Scripps.*

1. Requirements for majors at Scripps College are defined by departments and are listed in the catalog under the descriptions of the departmental programs. All majors consist of a minimum of eight semester courses or their equivalent, and a senior thesis (or senior seminar or project). At least half of these courses must be taken at Scripps, except where this regulation is specifically waived. Courses that fulfill major requirements will be chosen by the student in consultation with her adviser and listed on her approved senior major form.
2. A dual major must fulfill all of the major requirements for each of the two disciplines (unless an exception is specified in the catalog) and complete a senior thesis that integrates the skills and knowledge of both fields. The two thesis readers are from the faculty of the two fields represented by the dual major. Normally, students who undertake a dual major would be required to complete only one senior seminar, but two may be taken for credit if the thesis readers recommend it. In the case of a dual major where each department requires participation in a senior seminar, and in the event these seminars meet at the same time, the student, with the assistance of advisers from each department, will determine the senior seminar in which she will enroll. Courses that fulfill each major requirement will be listed on each of the two senior major forms as approved by her adviser in each field. Courses that fulfill each major requirement will be listed on each of the two senior major forms as approved by her adviser in each field.
3. A double major must fulfill all of the major requirements for each of two disciplines and complete two theses, one in each of the two subject areas. Courses that fulfill each major requirement will be listed on each of two senior major forms as approved by the student's adviser in each field.
4. A self-designed major may be created by a student from among many fields offered at the colleges, provided that this major consists of a minimum of eight semester courses or their equivalent plus a thesis which will allow the student to demonstrate competency in the proposed major. The student will work closely with an academic adviser in at least one of the fields she chooses for this special major in order to plan her course of study. This course of study is to be approved by a faculty member in each relevant field and by the Committee on Academic Review. The thesis will be read by two faculty members in the appropriate fields.

Up to two courses (including prerequisite courses) may double count towards each of two majors (but not also a General Requirement). Students may exceed this double counting limit if the total number of unduplicated courses on the approved Senior Major Form for each major (excluding senior seminar and thesis) is at least six courses. (See Double Counting Courses in this catalog.)

Majors are offered in fields in which the senior thesis can be supervised by a member of the Scripps faculty. **If the major is offered at Scripps or is an intercollegiate major in which Scripps participates, the Scripps major requirements must be met and a Scripps faculty member must serve as the major adviser.** If a student wishes to major in a field for which no provision is made at Scripps (for example, sociology), she may complete her major in part or entirely at one or more of the other Claremont Colleges, and a faculty member of the off-campus college department must be the major adviser. In this case the student must meet the specific requirements of the other colleges for the major, to include at least eight courses, and also write a senior thesis. A Scripps faculty member must serve as a thesis reader. Off-campus majors require the on-campus adviser's signature of approval plus the signature of the off-campus adviser in the major field on the senior major form. All majors are subject to review by the dean of the faculty and the Committee on Academic Review.

## MINORS

*Scripps minor requirements must be met if the minor is offered at Scripps.*

Students planning to complete a minor are encouraged to declare the minor formally at the end of the sophomore year. A completed form for declaring a minor, including the approval of the student's Scripps adviser and a professor in the designated minor area of study, must be submitted to the registrar no later than the deadline to add classes in her last semester of enrollment. Satisfactory completion of a minor will be measured by passing grades in all required courses with a minimum grade point average of 6.0 (C) or higher.

Requirements for minors at Scripps College are defined by departments and are listed in the catalog under the descriptions of the departmental programs. All minors consist of a minimum of six semester courses or their equivalent. Up to one course may double count between a major and a minor or between two minors (but not also a major or General Requirement). Students may exceed this double counting limit if the total number of unduplicated courses on the approved declaration form for each minor is at least five courses. At least half of the minor courses must be taken at Scripps, except where this regulation is specifically waived.

A few off-campus minors in disciplines not offered at Scripps are available at Pitzer or Pomona Colleges. The requirements for the off-campus minor must be met, but in all instances must consist of at least six semester courses or their equivalent. The above double counting limits apply. The minor form must be approved by the off-campus faculty minor adviser as well as the Scripps adviser and major adviser.

Students may petition to the Committee on Academic Review for a self-designed minor, provided that the minor consists of at least six semester courses or their equivalent. The student will work closely with an academic adviser in at least one of the fields she chooses for this special minor in order to plan her course of study. This self-designed minor is to be approved by a faculty member in each relevant field, her Scripps adviser and her major adviser(s), as well as by the Committee on Academic Review.

## HONORS

*If an honors program in the major is offered at Scripps, the Scripps honors requirements must be met.* When the Scripps major does not offer honors, a student may discuss with the department/program chair the possibility of creating an honors program.

Scripps students may petition for honors in off-campus majors if that major offers honors and the student meets both the off-campus honors requirements and the Scripps minimum requirements for honors: GPA requirement of 10.5 within the major (consisting of at least 8 major courses plus thesis, excluding prerequisites) and an honors quality senior thesis with a grade of A or A- with a successful oral defense to include at least one Scripps reader. When the off-campus major has honors at one college and not at another, the student should follow the program of the college that offers honors, but in unusual circumstances may petition the Committee on Academic Review for an exception. In both instances, the petition must include the minimum criteria required by the readers (for example, additional or specific courses or minimum thesis length) and must be acceptable both to the off-campus major adviser and reader(s) as well as the Scripps adviser and reader(s).

For intercollegiate programs where no honors major program has been defined in the Scripps or another catalog, Scripps students may petition for honors in the major. The minimum honors requirements will be: GPA requirement of 10.5 within the major (consisting of at least 8 major courses plus thesis, excluding prerequisites) and an honors quality thesis with a grade of A or A- and a successful oral defense to include at least one Scripps reader.

In a self-designed major, it would be the decision of all faculty members involved in that self-designed major to agree to an honors program and to determine the criteria for honors provided the student meets the Scripps minimum requirements for honors: GPA requirement of 10.5 within the major (consisting of at least 8 major courses plus thesis, excluding prerequisites) and an honors quality thesis with a grade of A or A- and a successful oral defense to include at least one Scripps reader.

## ACADEMIC POLICIES AND PROCEDURES

### CLASS LEVEL

Class level is determined by the number of Scripps courses or course equivalents that have been completed as follows:

|           |           |
|-----------|-----------|
| Freshman  | 0-7.9     |
| Sophomore | 8.0-15.9  |
| Junior    | 16.0-23.9 |
| Senior    | 24.0-Up   |

### COURSE NUMBERING AND CREDIT

Scripps courses numbered 1-99 are lower division; those numbered 100–199 are upper division. One Scripps course is equivalent to four semester units or six quarter units. Transfer credit will be equated to Scripps courses according to a standard mathematical conversion table available in the Registrar's Office. Courses considered for transfer from a community college are lower division.

### GRADING POLICY

Academic evaluation at Scripps College is a system of letter grades with grade points assigned according to the following scale:

|             |             |             |            |            |          |
|-------------|-------------|-------------|------------|------------|----------|
| <b>12.0</b> | <b>11.0</b> | <b>10.0</b> | <b>9.0</b> | <b>8.0</b> |          |
| A           | A–          | B+          | B          | B–         |          |
| <b>7.0</b>  | <b>6.0</b>  | <b>5.0</b>  | <b>4.0</b> | <b>3.0</b> | <b>0</b> |
| C+          | C           | C–          | D+         | D          | F        |

A minimum grade point average of 6.0 (C) is required in the major(s), minor(s), and cumulatively for graduation. Dual, double, and area studies majors require a grade point average of 6.0 (C) in each academic area. Cumulative grade point averages are calculated only on courses taken as a Scripps student. Letter grades on file with the registrar at the end of the semester are final unless an error in calculating the grade is discovered. Errors must be corrected within one year of the time the grade was recorded. The following additional symbols are used to evaluate student performance.

#### **P/F (Pass/Fail)**

A maximum of one course per semester may be taken Pass/Fail with a maximum of four Pass courses counting toward the 32-course degree requirement. Work must be C (not including C–) or above in quality to receive a P. Pass/Fail grades are not calculated into the cumulative grade point average. The decision by the student to take a course Pass/Fail must be made and recorded in the Registrar's Office by the last day to drop classes without academic penalty. Courses used to meet any general requirement or courses in the major(s) or minor(s) may not be taken Pass/Fail. A Fail grade for a physical education activity does not appear on the student's official transcript.

#### **I (Incomplete)**

An Incomplete may be given at the instructor's discretion, except for senior thesis, under the following circumstances:

1. At least 75 percent of all course requirements to date has been completed; and
2. The student's work to date is passing; and
3. Attendance has been satisfactory; and
4. An illness or other extenuating circumstance legitimately prevents completion of required work by the due date (written verification by the dean of students or medical practitioner is required); and
5. The incomplete is not based solely on a student's failure to complete work or as a means of

- raising her grade by doing additional work after the grade report time; and
6. The instructor completes and submits the appropriate form with the course grade sheet, including the final grade to be assigned if the work is not completed on time.

Students must complete all remaining work no later than the deadline to add classes (10th instructional day) of the following semester, and the grade must be submitted no later than two weeks following completion of the work (end of the fourth week). Students must petition to the Committee on Academic Review to request an extension of the deadline. If the work is not completed by the established or petitioned deadline, the final grade submitted by the faculty member on the basis of work previously completed will be recorded. The senior thesis deadline may only be extended by petition to the Committee on Academic Review on or before the published thesis deadline.

### **IP or N (In Progress)**

For courses designed to extend beyond one semester such as some senior theses.

### **NG or NR (No Grade Received)**

This space holder will be used when no grade can be recorded before grades become available to students through their academic portal accounts at the end of a semester, e.g., grades for the course were not yet submitted; a grade was omitted from the grade sheet; or the grade submitted was not an approved Scripps grade. As soon as the Registrar's Office has obtained the appropriate final course grade, the student will be notified of the final grade and the corrected semester and cumulative grade point averages, and her transcript will be updated.

### **W (Withdrawal)**

Withdrew from the course after the deadline to drop classes.

## **CHANGES IN REGISTRATION**

All registration changes must be submitted to the Registrar's Office on an approved change in registration form by the deadline indicated in the current academic calendar. Students must petition to the Committee on Academic Review for exceptions to published registration deadlines; repeated petitions for exceptions to published deadlines are not likely to be approved. Change in registration and petition forms are available in the Registrar's Office.

### **Adding Courses**

Students may add courses by submitting an approved form during the first 10 instructional days of a semester.

### **Dropping Courses/Withdrawal**

A student may drop a course, except Writing 50 or Core, by submitting an approved form during the first seven weeks of the semester and no record of that course is made on her transcript. Students must petition to the Committee on Academic Review to drop Writing 50 or any of the three Core courses. After the last day to drop courses, a withdrawal will appear on the transcript indicated as a grade of W; no course withdrawal forms will be accepted after the last day of classes before reading days and final examinations begin except in cases of emergency by petition to the Committee on Academic Review.

### **Mid-Semester Leave or Withdrawal**

If for unanticipated reasons a student needs to request a leave of absence or to withdraw from the College before the end of the semester, she must contact the Dean of Students Office. Any student who initiates a leave or withdrawal after the last day to drop courses will be assigned a grade of W for each current course enrollment.

Auditors may not change their enrollment status to receive credit after the last day to add classes; credit enrollments may not be changed to audits after the last day to drop classes.

## ACADEMIC TRANSCRIPT

All Claremont Colleges course work for which a student enrolls while at Scripps College constitutes a part of the official academic transcript, unless enrollment is terminated by the drop deadline. Effective fall 1996, transfer credit granted is summarized, not itemized, on the official transcript. Courses completed on affiliated Off-Campus Study programs are itemized and, since fall 1996, included in the Scripps cumulative grade point averages. Degrees or certificates earned, as well as majors, minors, and honors, are indicated.

Students and alumnae may request transcripts electronically at [www.getmytranscript.com](http://www.getmytranscript.com) using a debit or credit card. They may also make written request by mail using check or money order or in person in the registrar's office using cash, check or money order. The basic transcript fee is \$3.25. Additional handling fees will apply for PDF or FedEx delivery; requests for PDF transcripts must be made through [www.getmytranscript.com](http://www.getmytranscript.com). Please allow 3-5 business days to process transcripts. Transcripts will not be released if a student or alumnae has an outstanding financial obligation to the College and its offices.

The student's full legal name at the time of matriculation and/or graduation from enrollment will appear on all official documents of the College including the official and unofficial transcripts. The name presented on the student's application for admission is presumed to be the student's legal name unless discrepancies are discovered with high school transcript or other official transcripts, in which case the student will be contacted to present appropriate documentation to the registrar.

While enrolled, the student may present an official government document to the registrar to request a change to the legal name, including birth certificate, current Social Security card, current driver's license, current passport, or a court order officially changing the name.

For the purposes of class and grade lists on the academic portal, faculty will be provided the preferred name by which the student wishes to be addressed, in conjunction with the legal surname. Students may make a written request to the registrar at any time during enrollment to change the preferred name.

The student's full legal name at the time of graduation will be printed on the diploma, unless the student specifically requests through the registrar that initials replace the first and/or middle name.

## ACADEMIC ADVISERS

There are numerous resources available to assist students in educational planning. At the center of the academic advising program is the student's faculty adviser who is available to assist in defining her educational interests and goals and in developing her course of study.

A faculty adviser is assigned to each entering student for her first and second years. Students are free to change advisers at any time and are encouraged to do so once a major has been decided upon. (A change-of-adviser slip is available in the Registrar's Office.) Faculty advisers are not always assigned to new students on the basis of expressed academic interests. Because no one person can provide all the information about courses and curriculum that a new student is likely to need, students are encouraged to ask questions of other faculty members and resource persons. (Students interested in medical school and those interested in a major in music or engineering are especially encouraged to see the faculty in these areas, because early planning is particularly important.) A student, in consultation with her adviser, should compile information from many sources in planning her program.

A Scripps student is expected to assume responsibility for initiating all contact with her adviser for information and advice about requirements, classes, low grade notices, potential graduate programs, and other academic matters. Specifically, a student accepts the following advising responsibilities:

1. Read catalog, the current course listings publication, and the *Guide to Student Life* before meeting with adviser.
2. Initiate meeting with her adviser during posted office hours at pre-registration/registration time to discuss requirements, classes and plan of study.
3. Contact her adviser in a timely fashion for registration clearance and signatures on declaration of

major and minor forms, any academic petition form, and add/drop slips

4. Know the office hours of her adviser and adhere to them. If another time is necessary, contact adviser for a mutually agreeable appointment time.
5. Initiate and assume responsibility for any contact with the adviser for information about requirements, classes, graduate schools, etc.
6. Initiate contact with professor and/or adviser upon receipt of a low-grade notice.

When students formally declare their majors, normally the end of the sophomore year, students must identify a faculty adviser for each major or minor she declares. The major and/or minor advisers must be regular faculty in the Scripps department offering the major or minor; for intercollegiate programs in which Scripps participates (e.g., American Studies, Gender and Women's Studies, Media Studies, and so for the), students must seek major or minor advising with a Scripps faculty adviser in the program. Students declaring an off-campus major or minor, not part of an intercollegiate program, should request an off-campus faculty member who is part of that program to act as her off-campus major or minor adviser.

Students normally ask their major or minor adviser, when the major or minor is declared, to be their Scripps academic adviser. In all instances students must have a Scripps academic adviser.

## PREPROFESSIONAL ADVISERS

A liberal arts education provides one of the best possible preparations for many careers. However, preparation for future professions requires planning and forethought while at Scripps. In addition to the roles played by Career Planning & Resources and the student's academic adviser, the role of the preprofessional adviser can be especially important.

Specific advisers are available in those fields listed below that warrant special attention because of their general appeal. These advisers can provide information about additional training needed, relevant curriculum planning while at Scripps, and opportunities in the given profession. The premed adviser is a particularly important person with whom to talk at an early point. While the preprofessional advisers are not likely to have all the information a student needs, they should be able to suggest where the information might be obtained. In addition, Career Planning & Resources has an extensive library of resources and information about alumnae now working in many of these fields.

| Area                            | Adviser                        | Office and Extension   |
|---------------------------------|--------------------------------|--|
| Architecture and Urban Planning | B. Coats                       | Steels 102 / 909-607-3600  |
| Arts Management                 | R. Brosterman                  | Dance / 909-607-2934   |
|                                 | M. MacNaughton                 | Williamson Gallery / 909-607-3517                                  |
| Computer Science                | A. Chaderjian                  | Balch 217 / 909-607-3533   |
| Education                       | J. Zachary                     | CGU / 909-607-3692   |
| Health                          | N. Copp (FA11 only) & J. Jones | W.M. Keck Science - B37 / 909-607-2932<br>jjones@jsd.claremont.edu |
| Hispanic Studis                 | C. Lopez                       | Balch 309 / 909-607-3548   |
| Languages                       | D. Krauss                      | Balch 312 / 909-607-3534   |
| Pre-Law                         | J. Groscup                     | Steele 116 / 909-607-0913  |
| Librarianship                   | J. Harvey Sahak                | Denison / 909-607-3951   |
| Natural History/ Environment    | D. McFarlane                   | W.M. Keck Science - B43 / 909-607-2564                             |
| Premedicine/ Preveterinary      | N. Copp (FA11 only) & J. Jones | W.M. Keck Science - B37 / 909-607-2932<br>jjones@jsd.claremont.edu |

## WRITING CENTER

The Writing Center is operated under the supervision of the director of the Writing Program and the Office of the Dean of the Faculty. The Writing Center offers students from all disciplines the opportunity to work on their writing by engaging in discussions with a knowledgeable peer tutor. While tutors do not edit or revise assignments, the tutors do formulate appropriate questions to prompt students to reconsider ideas, reconstruct the organization of their texts, and reformulate the presentation and language of a paper. Although the Writing Center is not intended for remediation, proofreading, or editing, tutors do provide instruction in usage and punctuation. Students at all stages of the writing process, from first-year students working on a draft to seniors working on a thesis, can gain confidence and competence by utilizing the services offered at the Writing Center.

## ACADEMIC FREEDOM

Scripps College affirms the American Association of University Professors' "Statement on Academic Freedom," a portion of which follows:

*The purpose of this statement is to promote public understanding and support of academic freedom and tenure and agreement upon procedures to assure them in colleges and universities. Institutions of higher education are conducted for the common good and not to further the interest of either the individual teacher or the institution as a whole. The common good depends upon the free search for truth and its free exposition.*

*Academic freedom is essential to these purposes and applies to both teaching and research. Freedom in research is fundamental to the advancement of truth. Academic freedom in its teaching aspect is fundamental for the protection of the rights of the teacher in teaching and of the student to freedom in learning. It carries with it duties correlative with rights.*

A copy of the complete statement is available for perusal in the Dean of the Faculty's Office and any questions may be directed there.

## CRITERIA FOR STUDENT-DESIGNED COURSES

1. Student-designed courses can be held only in the spring semester.
2. Student-designed courses require a sponsor from the College's continuing faculty to advise the students in preparing the course proposal. The sponsor will propose the course to the department or program.
3. Course proposals must be submitted to a department or program by the faculty sponsor for approval at the beginning of the fall semester and must include:
  - a title of topic
  - a description and justification for the course
  - a working bibliography
  - a list of students (minimum number six) who have designed the course and are committed to taking it.
4. The department will judge course proposals on the basis of their merit as well as the department's ability to staff the course with the allotted departmental faculty.
5. Course proposals must be presented by the department to the Academic Policy Subcommittee by the standard deadline.
6. At the beginning of the spring semester, students will determine the formula for grading in consultation with the faculty member teaching the course. Peer evaluation will constitute no more than one-third of the final course grade.

Minimum requirements for the class must include:

three meeting hours per week, of which at least one hour must be with the professor

Additional requirements might include:

extensive work culminating in a final project

a writing requirement  
 classroom presentations  
 individual written evaluations of the course

7. Students may take only two student-designed courses while at Scripps.

## INDEPENDENT STUDY: READING AND RESEARCH

Independent study exists to provide opportunities for students to study in areas where a formal course is not offered. Enrollments in independent study may be petitioned by seniors, juniors, and second-semester sophomores who request supervision from a full-time faculty member within the discipline/departments under which credit is being requested. The student is responsible for developing with the faculty supervisor a course syllabus, including methods of investigation, proposed readings to be covered, a timeline for completion, and appropriate papers or presentations. Petitions must also include a statement of learning objectives or outcomes for the study, as well as the evaluation and assessment by which the learning outcomes will be incorporated into the grade determination. Although independent study permits the student maximum freedom and independence in pursuing a subject of interest, frequent consultation with the faculty supervisor is encouraged.

Special petition forms to enroll in these courses are available in the Registrar's Office and must be submitted by the deadline to add courses. Students may petition to enroll for half-course or full-course credit. A maximum of the equivalent to four course credits in independent study and/or internship will count toward degree requirements. Students thinking of integrating knowledge gained through an off-campus experience into an independent study should consult with the registrar.

## INTERNSHIPS

Internships are for the purpose of integrating relevant work experience into the students' academic program. Students may register without petitioning for the following internships.

1. Psychology Department internship
2. Off-campus study programs arranged through the Office of Off-Campus Study
3. Internships fulfilled as part of an academic program at another Claremont College, e.g., the Public Policy Program at Pomona
4. Summer internships taken as part of a total program through another academic institution, subject to the same approval process accorded to off-campus courses.

In addition to the above, seniors, juniors and second-semester sophomores may petition to the Committee on Academic Review to enroll for other internship opportunities on a pass/fail basis. The internship must be supervised by a Scripps faculty member. The petition for independent internship credit must include: a detailed description of the internship; learning objectives and outcomes expected from the experience and its relationship to the student's academic program; and details of the evaluation, assessment and grading for the credit, including expectations for the required internship report or journal.

Special petition forms are available in the Registrar's Office and must be submitted **in advance** of the beginning of the internship. Students may petition to enroll for half-course or full-course credit. A maximum of the equivalent to four courses in internship and/or independent studies will count toward degree requirements.



## RESIDENT CREDIT

| College Designations |                               | Intercollegiate Designations |   |
|----------------------|-------------------------------|------------------------------|---|
| CG                   | Claremont Graduate University | AA                           | Department of Asian American Studies            |
| CM                   | Claremont McKenna College     | AF                           | Department of Africana Studies                  |
|                      |                               | [BK]                         | [formerly Department of Black Studies]          |
| HM                   | Harvey Mudd College           | CH                           | Department of Chicana/o-Latina/o Studies        |
| PO                   | Pomona College                | JP                           | Joint Physical Education (CM, HM and SC)        |
| PZ                   | Pitzer College                | JM                           | Joint Music Department (CM, HM, PZ, SC)         |
| SC                   | Scripps College               | JS                           | W.M. Keck Science Department (CM, PZ, and SC)   |
|                      |                               | JT                           | Jointly taught (faculty from multiple colleges) |

The official transcript itemizes courses completed at any of The Claremont Colleges while enrolled at Scripps College. The last two letters of the course designation indicate the College or intercollegiate department at which the course was completed. Summer courses completed at one of The Claremont Colleges count as resident credit and are computed into the Scripps grade point averages. Courses and grades completed through Scripps Off-Campus Study programs are also resident credit, itemized on the Scripps official transcript (notated as “resident credit”), and computed in Scripps grade point averages.

## TRANSFER CREDIT

Liberal arts courses satisfactorily completed at colleges and universities external to The Claremont Colleges will be considered for transfer credit toward the Scripps bachelor’s degree upon receipt of an official transcript if they meet the conditions listed below. Grades earned will not be calculated in the Scripps cumulative grade point average, and individual courses and grades will not be listed on the official Scripps transcript..

1. Courses will be considered for transfer credit only if they were completed through a comparable liberal arts college or university program and are also comparable to courses offered by, and within disciplines at, the undergraduate Claremont Colleges. Activity courses such as physical education, music ensembles, and theater workshops will not be considered for transfer credit. Students may be required to provide college catalogs, course syllabuses, and other documentation as evidence of comparability.
2. Courses completed at a community college will transfer only as lower-division credit and must be identified in the community college catalog as transferable to, and articulated with, the University of California or comparable out-of-state university toward a liberal arts degree at the baccalaureate level.
3. A maximum of the equivalent to 16 Scripps courses, including a maximum of four Advanced Placement or International Baccalaureate credits, may be transferred to meet degree requirements. A maximum of the equivalent to four Scripps courses may be transferred from summer sessions and university extension programs toward degree requirements. (Courses completed through one of The Claremont Colleges during a summer term are resident credit and are not included in these transfer maximums.)

4. Only courses graded C or above (not including C–) will be considered for transfer credit. Pass/fail or credit/no credit grades must be equated to C by the sending institution and will be elective credit only, not meeting any general education, major, or minor degree requirements at Scripps.
5. All transfer credit will be translated into equivalent Scripps course credits. One Scripps course is equivalent to four semester units or six quarter credits. To calculate approximate transfer credit, divide the total number of transferable semester units or quarter credits by four or six, respectively.
6. Courses approved as transfer credit may be applied toward general degree requirements and as elective credit upon initial evaluation at admission. They may only be used toward major or minor requirements when approved by faculty in the department of the major or minor as listed on an approval form. Work completed in a summer session or through a university extension program does not normally count toward the major or minor.
7. No transfer credit will be granted for courses challenged by examination at another college or university, even if that institution has given credit for courses so challenged. No transfer credit will be granted for experiential learning, although department faculty may allow registration into upper level courses based upon portfolios, auditions, or other department criteria. Such placement will not, however, constitute credit toward the minimum number of courses required for the degree, major, or minor.
8. International students requesting credit for college or university work completed outside the United States prior to admission may be required to pay for an official evaluation of the official foreign transcript through a service or agency recommended by Scripps College.
9. Credit for courses taken in affiliated programs through the Scripps Office of Off-Campus Study will be determined by the Scripps registrar in accordance with established guidelines and procedures. Courses and grades completed through Scripps Off-Campus Study programs are considered to be resident credit, will be itemized on the Scripps official transcript, and will be computed in Scripps grade point averages. More information is available in the Office of Off-Campus Study and the Office of the Registrar.
10. Following initial entrance to the College, Scripps students will not be allowed to transfer credit from a college or university abroad or one with which Scripps has a formal exchange program unless enrolled through Scripps. Summer course work abroad, as indicated on an official institutional transcript, will be considered for transfer credit only when offered through a comparable United States college or university liberal arts program or through a program with which Scripps is affiliated during the fall and spring semesters.

Exceptions to the above guidelines will be considered on an individual basis by petition to the appropriate committee—the Committee on Academic Review or the Committee on Study Abroad—with applicable department faculty review and recommendation. Questions regarding credit and transferability of courses should be directed to the registrar.

## ADVANCED PLACEMENT AND INTERNATIONAL BACCALAUREATE

Students who have taken Advanced Placement or International Baccalaureate high school courses followed by matching examinations will receive one elective course credit for achieving exemplary scores; no additional credit will be granted for subscores. (For example, a Calculus AB subscore of 4 or 5 on a Calculus BC exam will not earn credit, regardless as to whether or not the student earned a 4 or 5 on the Calculus BC exam to which the subscore is attached.) For Advanced Placement courses and examinations, scores of four or five on the examination will be considered for credit. For International Baccalaureate courses and examinations, scores of five, six or seven on higher-level examinations will be considered for credit. A maximum of four such elective course credits will count toward the degree, but may not be used toward the 16-course residence requirement. Advanced Placement and International Baccalaureate examinations in the same subject with only one matching high school course will be considered as one.

The appropriate Scripps academic department will determine waiver of major requirements or placement into advanced courses based upon Advanced Placement or International Baccalaureate courses and scores. Elective credit granted for Advanced Placement and International Baccalaureate

credit will not meet general education requirements.

## COLLEGE-LEVEL EXAMINATION PROGRAM

Scripps College will consider granting transfer credit for College-Level Examination Program (CLEP) Subject Examinations for which students have also completed the Optional Free-Response Section. Students must petition to the Committee on Academic Review to receive credit and must provide the committee complete documentation:

1. CLEP Subject Examination scores and a copy of their free-response essay(s).
2. A recommendation (based on the above-referenced score and essay) from a Scripps faculty member representing the appropriate department.

The following limitations apply:

- a. No more than the equivalent to a total of eight Scripps courses will be granted for CLEP or CLEP in combination with the Advanced Placement or International Baccalaureate programs.
- b. No credit will be granted for CLEP scores for examinations of like content to a transfer course from another college or university.
- c. No credit will be granted for CLEP General Examinations or for Subject Examinations submitted without the Optional Free-Response Section.
- d. Students must take appropriate on-campus examinations for placement in Scripps College language or mathematics courses. CLEP credit will not be granted for an equal or higher level than Scripps placement examination results.

## CLASS ATTENDANCE

Students are expected to attend all classes and not to absent themselves without adequate reason. The regulation of class attendance is ultimately the responsibility of the faculty. It is particularly important that students attend those classes immediately preceding and following vacation periods.

## READING DAYS

The Wednesday prior to finals week is designated the last day of classes. Thursday and Friday of the last week of classes each semester are designated as Reading Days. Classes are suspended, but professors may hold study sessions, critique sessions, or reviews during normal class times. No new material may be introduced at these sessions and no exams given except to second semester seniors.

## EXAMINATIONS

Each semester closes with a period of final examinations. The final examination schedule is standardized for the five undergraduate colleges.

1. Examination times for “arranged” classes, as well as for classes which meet at times different from the Standard Class Times must be scheduled by mutual agreement of the instructor and the students; classroom space must also be specially arranged.
2. Final examinations will be in the same rooms assigned for regular class work unless other arrangements are made with the Registrar’s Office. In the event that another room is used, the instructor will announce the change.
3. To be counted as work completed in the course, all papers, reports, drawings, and other assigned material must be submitted to instructors before the scheduled date of the final examination, unless an earlier deadline is given.
4. In the spring semester, seniors completing requirements for graduation must take final

examinations during the last week of regularly scheduled classes.

In addition, the following applies to Scripps:

- a. Students must petition to the Committee on Academic Review to request a change in her examination from the scheduled time.
- b. In order to protect students from the excessive academic pressure of being examined during the last week of classes, faculty are urged to give their final examinations within the published final examination period. If, for emergency reasons, the final examination has to be given earlier, the examination must be confined to the hours during which the class is scheduled to meet.
- c. Because grades in the spring semester for graduating seniors must be reported to the Registrar on the last Reading Day, seniors completing requirements for graduation may not take final examinations during the regular examination period.

## CROSS-REGISTRATION AT THE CLAREMONT COLLEGES

Students may cross-register without the express permission of the adviser if off-campus courses fall within the guidelines below. Students are normally expected to enroll on the home campus for courses offered at more than one of The Claremont Colleges. Cross-registration may be limited or prohibited in certain courses. Priority in course registrations generally is granted to home-campus students.

1. First-year students usually register for their entire first-semester program at Scripps. Second-semester, they may register for one course at one of the other Claremont Colleges.
2. Sophomores may register for one course per semester at one of the other Claremont Colleges.
3. Juniors and seniors may register for up to one half of their courses in each semester at another of The Claremont Colleges.
4. Cross-registration for courses in excess of those outlined above must have the signed permission of the student's adviser. There is no additional tuition for enrolling in courses at the other Claremont Colleges.
5. Joint Science courses, courses in joint or cooperative programs in which Scripps participates, and courses listed as "G" (Intercollegiate) or "CC" (Claremont Colleges) are considered as courses offered by the home campus.

By agreement of the presidents of The Claremont Colleges, a student from another Claremont College may be banned from the Scripps campus for just cause. Determination of just cause may be made by the president in consultation with the dean of students and/or dean of the faculty. Banishment implies that the student may not enter the Scripps College campus for any reason, including class attendance. Generally a student would only be banned from the campus for egregious violation of appropriate student conduct. Banishment may be lifted when appropriate, by order of the president, upon resolution of the conduct charge against the student in question. Scripps students may likewise be banned from the campuses of the other Claremont Colleges.

## AUDIT OF COURSES

Regularly enrolled students and members of the Claremont community may register as auditors only on a space-available basis and only with written permission of the instructor. Core, writing, studio art, and music performance courses may not be audited. Forms to request to audit courses are available in the Registrar's Office.

Audited courses do not earn credit, may not be used to meet any degree requirement (general education, major or minor), and do not meet prerequisite requirements for a higher level course. A student who audits a class may not subsequently enroll for credit (letter grade or pass/fail) for the same class with the same instructor.

Auditors may not change their enrollment status to receive credit after the last day to add classes;

credit enrollments may not be changed to audits after the last day to drop classes. Instructors have the option of dropping auditors who attend fewer than half of the class meetings, and such dropped courses will not appear on student transcripts.

Regularly enrolled students pay no additional fees to audit courses. Applicable fees for members of the Claremont community to audit courses are indicated in the “Expenses” section of this catalog under “Fees.”

## PETITIONING PROCESS

Filing curricular petitions with the registrar for the Committee on Academic Review (CAR) is normal procedure at Scripps for the following requests:

1. To petition exceptions to any published deadline including change in registration or intent to withdraw.
2. To enroll for independent study or independent internship credit.
3. For waiver of, or exception to, any stated academic regulation.
4. To enroll in six or more courses.
5. For a self-designed major or minor.
6. To participate in a Scripps/Claremont Graduate University or other accelerated program. (See **Combined Degree Programs**.)
7. To postpone required first-year courses, including Writing 50, Core I, and Core II, as well as Core III in fall of the second year.
8. To change a scheduled examination.
9. To receive transfer credit for College-Level Examination Program (CLEP) Subject Examinations.

Petition forms may be obtained at the Registrar’s Office or printed from the registrar’s home page on the Web and must carry the signature of the student’s adviser and, where relevant, of the supervising instructor. Adviser and instructor comments are encouraged. Medical or other supporting documentation of special circumstances associated with a specific petition should be filed with the Dean of Students.

A student may appeal the decision of CAR on one or more of the following grounds:

- The procedures set forth by the college to adjudicate petitions were not properly followed by CAR;
- New information or evidence relevant to the case has since become available; or
- The CAR’s interpretation of the relevant college policy or policies was erroneous.

Any such appeal must be initiated by submitting a written statement to the Dean of Faculty setting forth the CAR decision being appealed and the reason(s) the student contends the decision should be overturned or modified.

The Faculty Executive Committee (FEC) will consider such an appeal that satisfies the above requirements. Any members of FEC who participated in the CAR decision that is the subject of the appeal will recuse themselves from the FEC appeal vote. The FEC decision to any appeal from a CAR decision is final.

## REPEATING COURSES

A student may only repeat a course in which she received a grade of F, exceptions being designated courses that have a minimum passing grade (e.g., Writing 50) and courses specifically identified in the catalog that may be repeated for credit. All grades will be included in the cumulative grade point average and will appear on the student's transcript.

## LEAVES OF ABSENCE

Students wishing to take a personal leave of absence from the College normally follow the procedures previously outlined in the "Student Life—Rules and Guidelines" section of this catalog using the Confirmation of Enrollment form. In any case, students must notify the Registrar's Office and file an Intent to Take a Leave of Absence form.

Leaves are commonly taken for one or two semesters; students wishing to extend a leave of absence must petition to the Committee on Academic Review. Students may choose to take a leave of absence for personal reasons or to attend another college or university program for a specific period of time. Students planning to attend and transfer credit from another college or university should refer to the earlier Transfer Credit policy in the Academic Policies and Procedures" section of this catalog. Students are ineligible to transfer credit from a study abroad program completed outside the purview of the Scripps Office of Off-Campus Study.

## WITHDRAWAL FROM THE COLLEGE

Students wishing to withdraw from the College must contact the Registrar's Office. Refer to "Withdrawing from Scripps" in the "Student Life" section of this catalog.

## POLICIES ON DISPUTED GRADES

The presumption in the administration of grades at Scripps is that the professor alone is qualified to evaluate the quality of the academic work of the student in her or his course.

When a student has grounds for believing that, apart from questions of academic quality of an individual piece of work, a particular final grade was assigned by the professor in a manner that was arbitrary or discriminatory, or that crucial evidence was not taken into account, the following procedure is available:

1. The student must first discuss the matter with the professor.
2. If the outcome of that discussion is not satisfactory, the student should consult with the dean of students.
3. If there appear to be grounds for further investigation of the situation, the dean of students will consult with the dean of the faculty, who will then contact the professor involved in an effort to bring the issue to a satisfactory solution.
4. If, following these discussions, the claims of the student and professor are still unreconciled, the dean of the faculty will arrange for a group meeting including himself, the dean of students, the professor, and the student.
5. If no satisfactory solution results from this informal meeting, the student will be advised to petition the Committee on Academic Review, which will meet with the student and the professor individually.
6. Should the Committee on Academic Review wish to consider the case further, it will determine its own procedures according to each case. If the committee decides that a grade change is warranted, it will establish procedures for determining the new grade. Procedures could include working with the faculty member on an appropriate change or reassessing the student's work overall through the semester. In no case will the committee be involved in reevaluating individual papers or examinations. Any issue on disputed grades will usually be settled in the

following semester, but in no case later than a year from the time the disputed grade was given. The committee decision is final, and the student and professor will be notified by mail. The committee, at its own discretion, may accede to a faculty member's wish that it consult colleagues in the discipline.

By action of the Academic Dean's Committee, the policies governing grade disputes in cross-registration situations are as follows:

1. A student charged with academic dishonesty in a course taken outside the home college shall be tried according to the procedures for handling such cases in the home institution. Faculty members are obliged to accept the decision of the student's college and may not impose a penalty should the appropriate hearing panel fail to find guilt. Any student grievance concerning a grade given by an instructor as a result of such a hearing decision will also be handled according to the rules of the student's home college.
2. All other grievances concerning grades are handled by procedure of the college sponsoring the course.

## ACADEMIC DISHONESTY

Cheating and/or plagiarism seriously violate the principles of academic integrity that Scripps College expects its students to uphold. Academic dishonesty is not tolerated at Scripps and may result in suspension or expulsion from the College. (See the current *Guide to Student Life*.)

## PROBATION/DISMISSAL

The Committee on Academic Review will monitor the academic progress of all Scripps students. At the end of each semester, the Committee will discuss any student whose semester or cumulative grade point average falls below 6.0 (C) or who, in the judgment of the Committee, jeopardizes her progress toward the degree.

### Academic Probation

A student will be placed on academic probation the first time her semester grade point average falls below 6.0 (C). Typically, to meet the terms of probation, a student must achieve a semester grade point average of 6.0 (C) and a passing grade in each of four, full letter-graded courses in the first subsequent semester of enrollment. The Committee on Academic Review may choose to set additional or course-specific probationary terms. If the student meets all of the terms of her probation, but her cumulative grade point average remains below 6.0, she will normally be continued on academic probation until her cumulative grade point average also reaches 6.0 or higher.

The Committee on Academic Review may establish specific probationary terms for any student who, in the judgment of the Committee, may be jeopardizing normal progress toward her degree. Examples of normal progress in jeopardy may include:

- Not having successfully completed Writing 50 by the end of the first year;
- Not having successfully completed the 3-semester Core requirement by the end of the second year;
- Having passed fewer than 6 courses at the end of two semesters of full-time enrollment; or having passed fewer than 14 courses at the end of four semesters of full-time enrollment; or having passed fewer than 22 courses at the end of six semesters of full-time enrollment; or similar limited progress toward degree completion for part-time students.
- Having a major grade point average below 6.00 in courses submitted on an approved Junior or Senior Major Form.
- Any other obstacles to timely graduation which are identified by the Committee.

Failure to meet all of the terms of academic probation will normally lead to suspension or dismissal

from the College (see below). At the discretion of the Committee on Academic Review, a student under exceptional circumstances may be continued on a second and final probationary period.

### **Academic Suspension**

If a student fails to meet the terms of academic probation or completes a second semester with a grade point average below 6.0 (C), she will usually be suspended from the College. After at least one semester away from the College, a student who has been suspended may petition the Committee on Academic Review for readmission on probation. The Committee will evaluate the petition for readmission based upon evidence that the student will perform successfully if readmitted. Such evidence may include one or more full-time terms of successful academic performance in an equivalent academic environment, her academic history, positive changes in her health or personal circumstances, and/or recommendations from Scripps or off-campus faculty or other professionals. Such evidence, however, will not guarantee readmission by the Committee. If readmitted, the Committee will define the probationary terms under which the student may continue enrollment. Students who fail to meet the terms of academic probation following readmission will normally be dismissed from the College.

### **Academic Dismissal**

If a student fails to meet the terms of academic probation or is otherwise not making satisfactory progress toward the degree, the student will be subject to dismissal from the College by the Committee on Academic Review. Students who have been suspended from the College and unsuccessfully petition for readmission will be subject to dismissal from the College. Only under extraordinary circumstances and after an extended period of more than one year away from the College may a student reapply to the College.



## ADMISSION

Scripps College encompasses a community of curious, intellectually ambitious, energetic, and broadly diverse students interested in a challenging liberal arts education. The Office of Admission actively seeks students from a wide range of socioeconomic, racial, cultural, religious, geographic, and international backgrounds to create a vibrant and stimulating environment in which to live and learn.

Each year, the College enrolls approximately 225 new students. Receiving many more applications than the number of spaces available, the Admission Committee has the difficult task of selecting those students who will most benefit from and contribute to Scripps' distinctive learning environment. The review process is individualized, flexible, and holistic, and it provides ample opportunity for students to demonstrate their unique skills and perspectives.

While the Admission Committee carefully considers every aspect of a student's application, the quality of an applicant's academic preparation is especially important. A recommended course of study is five academic subjects in each year of high school, including four years of English and mathematics, three years of social studies and science (biology, chemistry, or physics), and either three years of a foreign language or two years each of two different languages. Applicants are encouraged to select Honors, Advanced Placement, or International Baccalaureate courses when available. Standardized test scores are important but are considered in conjunction with the student's academic record. Greater weight is given to an applicant's record, which demonstrates academic success over an extended period of time.

Recommendations from counselors and teachers provide valuable additional information about an applicant, including outstanding talents, leadership ability, learning style, and extent of class participation. Applicants are encouraged to seek recommendations from junior- or senior-year teachers of academic subjects who know them well and who are best able to provide an accurate assessment of their academic progress.

### FIRST-YEAR APPLICANTS

The deadline for Regular Decision applications is January 2. Those who wish to apply for the James E. Scripps merit-based scholarship must submit their applications by November 15. The Office of Admission will notify applicants of an admission decision by April 2; admitted students must respond by May 1 regarding their intent to enroll at Scripps. Offers of admission are contingent upon receipt of final transcripts showing satisfactory completion of courses in progress.

#### Application Requirements

1. Students apply to Scripps by submitting the Common Application, the Scripps College Common Application Supplement, and a \$60 nonrefundable application fee.
2. Secondary school report, to be completed by the student's school counselor or college placement adviser.
3. Two teacher recommendation forms to be completed by teachers in two different academic subject areas (e.g., English, math, science, social studies, or foreign languages). Recommendations from junior or senior year teachers, who will have a better sense of the student's intellectual development, are strongly suggested.
4. Official transcript of applicant's high school record through the junior year and, as soon as grades are available, a transcript complete through the first semester of the senior year or mid-year grade report. The transcript should include an interpretation of the grading system and a clear designation of Honors, Advanced Placement, or International Baccalaureate courses. A transcript of any college work taken while in high school must also be filed.
5. Official results of scores from the SAT Reasoning Test of the College Board or the American College Test (ACT). The College Board SAT code for Scripps College is #4693; the ACT code is #0426. Please allow a minimum of six weeks for delivery.

## Optional Credentials

1. Interviews are not required but are recommended. They provide an excellent opportunity for an applicant to learn more about Scripps, and allow the interviewer to get to know an applicant better. In addition to an interview, applicants are invited to take a student-led campus tour, meet with Scripps faculty, attend classes, and/or spend a night in the residence halls with a Scripps student. Please visit [www.scrippscollege.edu](http://www.scrippscollege.edu) at least two weeks in advance of a visit to schedule interviews, class visits, or overnights. Students unable to visit campus are encouraged to visit our website to request an off-site or alumnae interview.
2. SAT Subject Tests, administered by the College Board, are recommended but not required. Scores from SAT Subject Tests in foreign languages may be used for placement in or exemption from Scripps' foreign language classes. (Please contact the Registrar's Office for specific information.)
3. Art slides or Mac-compatible CDs or DVDs, music CDs, and dance DVDs will be considered as additional evidence of special talents and interests and will be evaluated by the appropriate faculty. For instructions on submitting an art portfolio, please visit [www.scrippscollege.edu](http://www.scrippscollege.edu).

## EARLY DECISION

Students for whom Scripps College is clearly their first choice are encouraged to apply under the Early Decision option. Scripps offers both an Early Decision I deadline, November 15, and an Early Decision II deadline, January 2. Early Decision I candidates are notified of an admission decision mid-December. Early Decision II candidates are notified of an admission decision mid-February.

Applicants who are admitted Early Decision are expected to withdraw their applications to other colleges and enroll at Scripps provided that, where applicable, they receive adequate financial assistance.

Since this is a "binding" agreement, applicants are urged to consider very carefully whether Scripps College is clearly their first choice before applying Early Decision.

Early Decision applicants who wish to apply for financial aid must complete the College Scholarship Service (CSS)/Financial Aid PROFILE form and file it with the College Scholarship Service by November 1 (Early Decision I) or by January 1 (Early Decision II). Early Decision applicants seeking financial aid will also be required to submit the Free Application for Federal Student Aid (FAFSA) by February 1.

## DEFERRED ENTRANCE

Admitted students who wish to delay their matriculation to the College for one year must submit a written request along with the \$500 commitment fee by May 1. Requests for a deferment are considered on an individual basis. Students who wish to enroll in another degree- or diploma-granting institution in the interim will not be granted deferments and must reapply as transfer applicants. Students must not apply to other colleges or universities during the deferment year.

## TRANSFER APPLICANTS

A student is considered a transfer applicant if she is a high school graduate and has taken any semester or quarter units at another college after graduating from high school. All transfer students must spend the equivalent of four full-time semesters at Scripps, evidenced by the completion of at least 16 course credits, in order to receive the B.A. Degree. Of the course credits accepted for transfer from another institution, only 16 will be counted toward a Scripps degree.

The Admission Committee places considerable weight on the content and quality of the college transcript(s) the student presents. Course credit is generally transferable if the prior college is accredited, the course carries a grade of C or better, and the course is comparable to a course of-

ferred by one of The Claremont Colleges. Where the college transcript does not clearly indicate the quality of work (as is the case with Pass/Fail marks), it is the applicant's responsibility to provide supplementary information on which the Admission Committee can base its decision.

Transfer applicants applying for entrance in September must submit their applications by April 2. They will be notified of admission decisions by mid-May and must respond by June 1. Those applying for entrance in January must submit their applications by November 1 and will be notified of admission decisions by mid-December. They must reply to Scripps by January 2. Offers of admission are contingent upon receipt of final transcripts showing satisfactory completion of courses in progress.

### **Transfer Application Requirements**

1. Common Application for Transfer Application, Scripps College Common Application Supplement, and a \$60 nonrefundable application fee.
2. Two college faculty recommendations to be completed by professors in two different academic subject areas.
3. Official transcript of applicant's high school record. The transcript should include an interpretation of the grading system and a clear designation of Honors, Advanced Placement, or International Baccalaureate courses.
4. SAT or ACT scores. These are acceptable either as recorded on the official secondary school transcript or on the official form provided by the testing agency. They are required for all applicants except those who graduated from high school five or more years ago or those enrolled in community college.
5. Official transcript of work to date from each college or university previously attended. Applicants should also supply the Office of Admission with a final transcript for official credit evaluation by the registrar.
6. The College Official's Report and the Mid-Term Report on current coursework.

### **Optional Credentials**

Please see listing of optional credentials under Application Requirements for First-Year Students.

## **INTERNATIONAL STUDENTS**

Scripps College welcomes the richness and cultural diversity that international students bring to the community. In addition to submitting the required credentials as a first-year or transfer applicant, international students for whom English is not their first language must also submit scores from the Test of English as a Foreign Language (TOEFL) or the International English Language Testing System (IELTS). A score of at least 600 on the paper TOEFL, 100 on the internet TOEFL, or 7 on the IELTS is required to be considered for admission. All international applicants must submit a College Board International Student Certification of Finance form.

## **CREDIT BY EXAMINATION**

Scripps College may award credit or exemption to students who have taken Advanced Placement, International Baccalaureate courses and examinations, or have participated in the College Level Examination Program. For details, see the applicable catalog sections in Academic Procedures and Policies.

## **READMISSION**

A former Scripps student wishing to return to complete degree requirements must provide the following documents to the registrar:

1. An application for readmission, available from the registrar;

2. A short essay describing her activities and experiences since leaving the College; and
3. Official transcripts from any college or university attended since she left Scripps.

These items must be submitted to the registrar by August 1 for possible readmission for the fall semester or by January 1 for possible readmission for spring. Students must be in good academic standing at Scripps and at all colleges or universities attended since withdrawal. Readmission will be judged primarily on the basis of the student's standing at the time of her withdrawal and all academic work completed since withdrawal. Students not meeting readmission requirements should contact the registrar to discuss petitioning for readmission. (See Probation/Dismissal in the Academic Policies and Procedures section of this catalog.) Once readmitted, she must pay the \$500 commitment fee before registering and arranging for housing.

Students applying for financial aid and readmission must meet earlier financial aid deadlines, limitations, and requirements; they should also be aware that aid may be severely limited or unavailable.

## VISITING STUDENTS

Current students in good academic standing at comparable college or university liberal arts programs who wish to enroll at Scripps for one semester or one year, but who do not intend to seek a Scripps degree, may apply as Visiting Students. An Application for Visiting Students is available from and must be returned to the registrar by April 1 for the following fall semester and by November 15 for the following spring semester along with the following credentials:

1. An application, available from the registrar;
2. \$60 nonrefundable application fee;
3. Two faculty recommendations for visiting students; and
4. Official transcripts from all colleges or universities attended.

Attendance at Scripps as a Visiting Student does not obligate the College in any way to accept her as a degree-seeking student should she choose to apply. Community college students are ineligible to apply for Visiting Student status. On-campus housing for Visiting Students is on a space-available basis. Financial aid is unavailable to Visiting Students.

## VISITING THE COLLEGE

Students and their parents are encouraged to visit Scripps College. Tours, class visits, interviews, and overnight campus stays are available. Please contact the Office of Admission at least two weeks in advance of a visit to schedule these activities. For directions to Scripps, please see "General Information" at the end of this catalog.

## CONTACT INFORMATION

Please contact the Scripps College, Office of Admission, 1030 Columbia Avenue, PMB 2000, Claremont, California 91711-3905. The telephone number is (909) 621-8149 or (800) 770-1333; the fax number is (909) 607-7508; and the website address is [www.scrippscollege.edu](http://www.scrippscollege.edu).

## GEOGRAPHICAL DISTRIBUTION REPORT FOR SCRIPPS STUDENTS 2010-2011

| United States Residents | #  |
|-------------------------|----|
| Alabama                 | 3  |
| Alaska                  | 6  |
| Arizona                 | 22 |
| Arkansas                | 2  |

|                      |     |
|----------------------|-----|
| California           | 390 |
| Colorado             | 20  |
| Connecticut          | 10  |
| Delaware             | 1   |
| District of Columbia | 6   |
| Florida              | 6   |
| Georgia              | 5   |
| Guam                 | 1   |
| Hawaii               | 21  |
| Idaho                | 1   |
| Illinois             | 33  |
| Indiana              | 2   |
| Iowa                 | 2   |
| Kansas               | 4   |
| Kentucky             | 1   |
| Louisiana            | 2   |
| Maine                | 4   |
| Maryland             | 18  |
| Massachusetts        | 33  |
| Michigan             | 5   |
| Minnesota            | 9   |
| Missouri             | 4   |
| Montana              | 2   |
| Nebraska             | 3   |
| Nevada               | 8   |
| New Hampshire        | 2   |
| New Jersey           | 4   |
| New Mexico           | 8   |
| New York             | 16  |
| North Carolina       | 2   |
| Ohio                 | 4   |
| Oregon               | 76  |
| Pennsylvania         | 7   |
| Rhode Island         | 5   |
| South Carolina       | 1   |
| South Dakota         | 1   |
| Tennessee            | 2   |
| Texas                | 23  |
| US Virgin Islands    | 2   |
| Utah                 | 6   |
| Virginia             | 3   |
| Washington           | 105 |
| Wisconsin            | 6   |

|           |   |
|-----------|---|
| Wyoming   | 1 |
| Wisconsin | 6 |

| U.S. Citizens Outside U.S. | # |
|----------------------------|---|
| Botswana                   | 1 |
| Canada                     | 2 |
| China                      | 2 |
| France                     | 2 |
| India                      | 1 |
| Japan                      | 3 |
| Mauritius                  | 1 |
| Saudi Arabia               | 2 |
| Singapore                  | 1 |
| Taiwan                     | 1 |

| International Students | # |
|------------------------|---|
| Botswana               | 2 |
| Canada                 | 1 |
| China                  | 8 |
| Ghana                  | 1 |
| Great Britain          | 1 |
| Honduras               | 1 |
| India                  | 7 |
| Japan                  | 2 |
| Korea                  | 1 |
| Malaysia               | 2 |
| Myanmar                | 1 |
| Singapore              | 2 |
| Spain                  | 1 |
| Thailand               | 1 |
| Venezuela              | 1 |

## SUMMARY

|                        |            |
|------------------------|------------|
| International Students | 32         |
| California             | 390        |
| Out of State           | <u>524</u> |
| <b>TOTAL</b>           | <b>946</b> |

## POST-BAC PRE-MED PROGRAM

|              |          |
|--------------|----------|
| California   | 7        |
| Connecticut  | <u>2</u> |
| <b>TOTAL</b> | <b>9</b> |

## EXPENSES

Expenses at Scripps College include all student comprehensive charges, as well as miscellaneous charges and fees for additional services. A student's account must be current and up-to-date at all times. Payments are due the first of each month. A student may become ineligible to continue studies or have access to residence and dining halls should her student account become delinquent.

### COMPREHENSIVE FEES

The annual comprehensive fee for resident students for the 2011–2012 academic year is \$54,900. This fee covers tuition, room, board, and student body fee for the year, as well as the use of the swimming pool, libraries, and attendance at certain lectures and concerts provided by the College. It does not include dues and assessments for student organizations, the diploma fee, transcript fees, educational and miscellaneous supplies, fieldtrips, and/or other items listed under Miscellaneous Expenses and Fees.

The annual comprehensive fee is composed of the following charges:

**Tuition \$41,736**

**Room \$7,000**

**Board \$5,950** (16 meals/week, \$160 Board plus dollars)

**Student Body Fee \$214**

**Total fees for resident students: \$54,900** (annual) **\$27,450** (semester)

**Total fees for non-resident students: \$41,950** (annual) **\$20,975** (semester)

One alternative meal plan is available. Selection of this plan will reduce the comprehensive fee accordingly. The alternative meal plan is:

**Board \$5,350** (12 meals/week, \$120 Board plus dollars)

Non-resident status applies only when permission has been granted for off-campus living. Permission is not normally granted to new students unless they are married.

For the 2012-2013 academic year, it is projected that overall expenses will increase. The College reserves the right to change these, or any of its fees, any time it deems such action is necessary.

### MISCELLANEOUS EXPENSES AND FEES

#### Expenses

The incidental expenses involved in a college education vary with the individual. They generally range from \$1,700 to \$2,000 for the year and cover the following items:

1. Books and supplies, approximately \$400 a semester. In the case of students who are taking courses in applied art, this figure may be somewhat higher.
2. Incidental personal expenses for laundry, cleaning, recreation, and minor clothing replacements, approximately \$500 per semester.
3. Forms to sign up for accident and health insurance plans are available at the Student Health Service Center or the Dean of Students Office.
4. Scripps College does not separately fund course costs, such as materials or travel costs, associated with courses at other Claremont Colleges.

#### Fees

On certain occasions and for certain services, there are special fees. These include:

1. Individual or group instruction in piano, voice, or harpsichord: \$75 per semester. The fee is not refundable after first 10 days of class.
2. Fee for a laboratory science course in the Joint Science Program: \$50 (except natural science laboratory course, \$30). The fee is not refundable after first 10 days of class.

3. Fee for studio arts: \$75 per course. The fee is not refundable after first 10 days of class.
4. Fee for auditing a course: regularly enrolled student, no charge; all others, \$100.
5. Fee for high school students, for non-college credit, per course: \$100.
6. Fee for registration of an automobile (per semester): \$50.
7. Fee for graduating seniors: \$70. Diplomas will not be released to graduates who have a delinquent student account or other outstanding financial obligation to the College and its offices. Fee for duplicate alumna diploma is \$75.
8. Students are encouraged to pay charges of Student Health Service Center and Honnold Library directly. In the event that these charges are added to the student's bill, there will be a processing charge of 10% of the amount of the transaction, or no less than one dollar per transaction.
9. Fee for part-time study: \$5,217 per course for students carrying fewer than three courses in a semester. Fee per half course: \$2,609.
10. The part-time fee of \$5,217 per course will apply for study in absentia for which the student has been granted permission, up to two courses. The charge for more than half her program in absentia will be full tuition. This fee also applies to non-matriculating students earning college credit.
11. An administrative fee of \$100 for all off-campus programs through Scripps. In cases where the total costs paid by Scripps, including the College's own direct expenses, exceed the comprehensive fee, the student will be asked to pay the difference. In addition, there may be a non-refundable application fee payable to the program(s) selected by the student applies.
12. Students will be fined \$100 for each library book not returned. The student will receive a credit of \$90 if the book is later returned.
13. Should your student account become delinquent and it is necessary for the College to assign it to a collection agency, the responsible party agrees to pay all collection fees, court costs, and attorney fees incurred by the College.
14. Student accounts that are not paid on or before the due date will be charged a late charge of 1% of the past due amount per month. NSF fee per check, \$30.
15. A fee of \$30 will be charged for each non-sufficient fund (NSF) check.

The transcript fee is \$3.25 per transcript. Transcripts may be ordered through the National Student Clearinghouse ([www.getmytranscript.com](http://www.getmytranscript.com)) where debit or credit cards are used to cover transcript costs as well as special handling (PDF and FedEx) fees. By law, both students and alumnae must make a written request to release their transcripts to third parties which can also be provided electronically through the Clearinghouse. Transcripts will not be released if a student or alumna has a delinquent student account or other outstanding financial obligation to the College and its offices.

## PAYMENT SCHEDULES

Scripps College student bills are payable in advance and are due according to the schedules that follow. All checks should be made payable to Scripps College.

Satisfactory arrangements for all financial obligations to the College and its offices must be made with the Treasurer's Office before a student or alumna transcript or diploma will be released. Graduating seniors must settle all financial obligations by April 1.

## FEES FOR THE ENTERING STUDENT

All new students are subject to an application fee and a commitment fee. Entering students should send checks for these fees to the Office of Admission, 1030 Columbia Avenue, Scripps College, Claremont, California 91711-3905.

1. **Application fee.** An application fee of \$60 should accompany the application form sent to the



Office of Admission. This fee is nonrefundable and does not apply to any other items of expense.

2. **Commitment fee.** A commitment fee of \$500 reserves a place for the new enrolling student and should be sent to the Office of Admission by May 1 for freshmen, and by June 15 for transferring students. Should the new student withdraw before her first registration, the commitment fee is nonrefundable. For the continuing student, the commitment fee reserves a place at the College each semester.

**Refund of commitment fee.** The Commitment fee is used to cover any charges or fees not paid at the time of graduation or withdrawal from the College. Any charges for damage to College property or unpaid student account balances will be withheld from the commitment fee.

If the student notifies the College of her intention to withdraw for the following fall semester by March 31 or by November 15 for the following spring semester, then the remaining commitment fee will be credited to the student's account. If the student withdraws after these deadlines, the fee will be forfeited.

## STUDENT BILLING PAYMENT SCHEDULE

All student billing payments are due in advance. The due date is August 1 for the fall semester and January 1 for the spring semester. Families and students may apply for a payment plan; please see Installment Payment Plan section. All payments made by check should be made payable to Scripps College and sent to Scripps College, Dept 8504, Los Angeles, CA 90084-8504.

## INSTALLMENT PAYMENT PLAN

Students wishing to pay their annual comprehensive fee on the Installment Payment Plan should submit the application for the payment plan to the Student Accounts Office, 1030 Columbia Avenue, PMB 2001, Scripps College, Claremont, California 91711-3948, by July 1. A service charge of \$50.00 per semester is added to the comprehensive fee. Under this plan, the annual fees, minus financial aid, are paid in eight equal installments. Payments are due on the first day of each month. Fall semester payments are due August 1 through November 1 and spring semester payments are due January 1 through April 1. Miscellaneous charges such as parking fees and health services charges are due and payable in the month billed. Failure to make installment payments in a timely manner may result in the privilege being revoked.

## PREPAYMENT PLAN

Students and families who wish to prepay the total four-year comprehensive fee for full-time study at the College may elect to enter into a Prepayment Plan Agreement. For additional information concerning the terms and conditions of the agreement, please contact the Assistant Treasurer at (909) 607-3251.

## REFUNDS

If a student withdraws or goes on leave during the first 10 class days of a semester, all but \$300 of tuition and student association fees will be refunded. If a student withdraws before mid-semester (the last day to drop classes) one half of her tuition will be refunded. If she withdraws after mid-semester, there will be no tuition refunded. A student who changes from full-time to part-time status, during the first 10 class days of the semester, will be refunded the full difference between the two costs. A student will be refunded one half the difference until halfway through the semester.

For any of the above-mentioned withdrawal situations, there will be no refund for room. Board will be prorated, and a refund will be given for the number of days remaining in the semester (after the withdrawal date).

Refunds to financial aid students will be prorated according to the type of financial aid received as stated in the *Financial Aid Policy and Procedure Manual*.

## **DELINQUENT ACCOUNTS**

Students must pay in full the charges for the semester before they will be allowed to preregister or register for the subsequent semester or move into the residence hall for the subsequent semester. A student account not meeting this requirement is considered delinquent on the 1st day of the month and is subject to a late charge of 1% of the past due amount per month.

A student whose account is delinquent may be disenrolled from her courses if payment arrangements have not been made prior to the last day of classes, or if the agreed-upon payment schedule is not met and no special arrangements have been made.

All accounts must be current before a student or alumna transcript or diploma will be released. Graduating seniors must settle all financial obligations by April 1.

## **OFF-CAMPUS STUDY**

For information on fees for off-campus study, please refer to the Special Programs section of this catalog.

## FINANCIAL AID

Financial aid at Scripps College is designed to provide admitted students sufficient financial assistance to enable them to enroll in the College. The College is committed to offering financial aid to continuing students in the same manner that entering first-year students are offered aid: based on the College's determination of each student's financial need and each family's particular circumstances. The calculation of the annual cost of education less a family's expected contribution will result in a student's demonstrated financial need.

### ANNUAL COST OF EDUCATION

Educational expenses for the academic year include tuition and standard fees, an allowance for room and board, books and supplies, personal expenses, and loan fees that may be associated with your student loans.

**The estimated 2011-2012 expenses for residential students are:**

|                           |                 |
|---------------------------|-----------------|
| <b>Tuition and Fees</b>   | <b>\$41,950</b> |
| <b>Room</b>               | <b>\$7,000</b>  |
| <b>Board</b>              | <b>\$5,950</b>  |
| <b>Books and Supplies</b> | <b>\$800</b>    |
| <b>Personal Expenses</b>  | <b>\$1,000</b>  |
| <b>Total Costs</b>        | <b>\$56,700</b> |

### FAMILY CONTRIBUTION

Scripps College determines a family's expected contributions toward educational costs based on information provided on the Free Application for Federal Student Aid (FAFSA), the CSS/Financial Aid PROFILE form, and parents' and students' signed 2010 Federal tax return(s), complete with all schedules and copies of W-2 and 1099 forms. The expected parental contribution is determined from income, assets, total number of family members, and the number of siblings enrolled full-time in degree-granting undergraduate programs. Both parents are expected to contribute to a student's educational expenses. A non-custodial parent must submit the non-custodial PROFILE and may be expected to contribute toward total expenses. Students are expected to contribute a portion of summer earnings and other assets.

At a minimum, students are expected to contribute the following amounts from non-academic year (summer) earnings:

|                        |          |
|------------------------|----------|
| First year             | \$ 1,700 |
| Second year            | \$ 1,900 |
| Third year             | \$ 1,900 |
| Fourth year and beyond | \$ 2,000 |

If the student earns in excess of the applicable year amount listed above, we will assume that 50 percent of those funds over the amount listed are available to meet her contribution toward the cost of education. In addition, her contribution will include a percentage of savings or other assets she may have.

To meet a student's demonstrated financial need, Scripps College provides a financial aid package that typically consists of scholarships, grants, student employment, and student loans. To be eligible for any federal aid (grant, work-study, or loan), students must be U.S. citizens or eligible non-citizens, demonstrate financial need, meet specific enrollment criteria, and make satisfactory academic progress toward a degree.

## SCHOLARSHIPS AND GRANTS

Known as gift aid, scholarships and grants do not need to be repaid. Grants provided by Scripps College are awarded for up to eight full-time semesters, provided a student meets the financial and academic eligibility requirements. Transfer students are eligible to receive institutional grant funds based on their academic standing at the time they are admitted to Scripps. For example, if a student enters Scripps as a second semester sophomore, she is eligible for five semesters of institutional grant assistance.

For less than full-time students, the financial aid award of institutional grant and scholarship funds will be adjusted according to the reduced cost of tuition and fees as long as the student is enrolled three-quarter time (2.5 courses) or more. Institutional grant funds are not available for students enrolled half time or less.

A conditional financial aid package may indicate “Scripps College Grants and Scholarships.” These funds may be replaced with named Scripps scholarships as the academic year progresses. Additionally, the College offers renewable merit scholarships to highly qualified first-year students, including the James E. Scripps Scholarship, the New Generation Scholarship, the Trustee Scholarship, the Presidential Scholarship, and the International Student Scholarship.

Most other non-need-based scholarships are awarded to students whose intellectual and personal promise can be further developed with a Scripps education and are awarded on a highly competitive basis at the time of admission to the College.

**Dorothy Drake Memorial Scholarships:** The Dorothy Drake Memorial Scholarships were established in 1984 by alumnae and friends of the College to recognize Miss Drake’s longtime dedication and loyalty to Scripps, the. The funds are used to enable students of all social, economic, and cultural backgrounds to attend Scripps. Scholarship recipients are selected by the Office of Admission, on the basis of their intellectual abilities and academic achievements.

**New Generation Scholarships:** The New Generation Scholarships, first established in 2001, are competitive, merit-based scholarships awarded by the Office of Admission, to first-year students for outstanding academic excellence. The four-year scholarships provide full tuition, room and board, three round-trip airfares home each academic year, and funding for one summer research stipend to be used after the students’ junior year.

These scholarships include the Johan Johanson Scholarship, the Donald T. Leahy Charitable Trust Scholarship, the Betty Bunn Mohr ’46 Scholarship, and the George and Jean Farnsworth Smith ’44 Scholarship.

**Margo Leonetti O’Connell ’64 Scholarship** was established in 2007 by the Margo and Michael O’Connell family. The scholarship is awarded by the Office of Admission, to one first-year Scripps student for four years, who has financial need. The scholarship will provide for four years of full tuition, room, board, and student fees, plus three trips home each academic year and a summer research stipend to be used sometime during the student’s years at Scripps.

**Scripps College Quest Scholarships** Scripps College is a QuestBridge partner school, providing Quest Scholarships to bright, under-served youth throughout the nation. QuestBridge provides a single, internet-based meeting point which links exceptional students with colleges, scholarship providers, employers, and organizations seeking students who have excelled despite obstacles. By facilitating these exchanges, QuestBridge aims to increase the percentage of talented, low-income students attending the nation’s best universities, and excelling beyond.

Successful QuestBridge applicants demonstrate exceptional academic abilities and a drive to succeed despite financial obstacles. Scholars come from diverse cultural and racial backgrounds, and various US geographic regions. For application information, please visit the QuestBridge website at [www.questbridge.org/](http://www.questbridge.org/).

**James E. Scripps Scholarships:** The James E. Scripps Scholarships, established in 1988 by the late Ellen Clark Revelle ’31 and the late Roger Revelle, are awarded by the Office of Admission, based on scholastic achievements, independent of any financial need consideration. They were established to recognize distinguished young women whose intellectual and personal promise can be developed with a Scripps education. In awarding these scholarships, the Admission Committee considers academic performance, personal achievement, standardized test scores, recommenda-

tions, and involvement in school or community activities. Financial aid is available for James E. Scripps Scholars with demonstrated financial need that exceeds the scholarship award. For further details, please contact the Office of Admission prior to November 15 preceding the academic year for which merit award assistance is sought.

**Trustee Award:** These four-year renewable scholarships offer students \$15,000 to support their studies and will be awarded to applicants whose strong academic performance and school or community involvement indicate that they will add vitality and intellectual value to our campus.

**Presidential Award:** At \$10,000, these four-year renewable awards will be offered to applicants whose credentials demonstrate that they will contribute to our vibrant academic and extracurricular community.

**Private (Outside) Scholarships:** These awards include funds from sources such as local civic and philanthropic organizations, National Merit awards, and similar sources.

Private (outside) scholarships are considered part of a student's financial resources, as required by federal regulations. A student must inform the Office of Financial Aid, in writing, when she is notified of any scholarship awards from National Merit, local or civic organizations, tuition grants from employers, etc. Loan amounts may then be reduced by the amount of aid received from outside sources. Work awards and grants may be reduced if outside scholarships exceed loan amounts.

**Federal and State Grants:** Federal and state grants include the Federal Pell Grant, the Federal Supplemental Educational Opportunity Grant (FSEOG), Cal Grants A and B, and other state funds. The College expects every financial aid applicant who is a resident of California to submit the FAFSA and the Cal Grant Grade Point Average (GPA) Verification form by the deadline (March 2) to the California Student Aid Commission.

- **The Federal Pell Grant**, administered by the U.S. Department of Education, gives financial assistance to undergraduates with exceptional financial need. The Federal Pell Grant for 2011-12 will range from \$555 to \$5,550. A student must apply annually by filing the FAFSA.
- **FSEOG** are funds assigned to the College by the federal government to further assist students with the lowest expected family contribution who are eligible to receive a Federal Pell Grant.
- **Cal Grant A and B** are awarded by the State of California through the California Student Aid Commission to help students with tuition and fee costs. Cal Grant A is awarded on the basis of demonstrated financial need and grade point average and, during 2011-12, ranges up to \$9,708. Cal Grant B is awarded to students from economically disadvantaged backgrounds. First-year students receive Cal Grant B in the form of a living stipend and, in subsequent years, receive both a living stipend and a tuition grant. During the 2011-12 year, the living stipend is \$1,551, and the tuition grant ranges up to \$9,708.

## STUDENT EMPLOYMENT

If students are eligible for Federal Work-Study or Scripps Campus Employment in 2011-12, they are expected to earn \$2,200 per year to help cover the cost of their education. This form of financial aid provides a way for students to work toward meeting their college expenses. The amount of the award is indicated on the Offer of Financial Aid. The Federal Work-Study (FWS) Program is funded by the federal government, whose funds are matched by Scripps College. If this is a student's first employment on campus, she will need to complete paperwork that requires certain documents: an Employee's Withholding Allowance Certification (IRS Form W-4) and Employment Eligibility Verification (USCIS Form I-9). The latter requires acceptable documentation to establish identity and employment eligibility (normally, a Social Security card and driver's license). Earnings are paid to students through a biweekly paycheck and are intended to assist with books, supplies, and personal expenses. To apply work-study earnings toward any balance due to the College (for tuition, fees, etc.), a student must endorse the check and submit it as payment to her student account. Scripps Campus Employment is employment funded by the College for those financial aid recipients who are not eligible to receive FWS funding. Unlike FWS employees, there is no limit to the amount of wages students can earn through campus employment.

If a student chooses to participate in a College-approved off-campus study program, any Federal Work-Study award is generally changed to an additional loan, plus an additional \$500 in loan

per semester of off-campus study to help defray the additional expenses associated with studying abroad.

Scripps College strongly urges students to use good judgment about the amount of time spent on employment, both on- and off-campus. A job should not interfere with the demands of academic course work.

## LOANS

Low-cost loans enable borrowers to defer a portion of the cost of college until after graduation or withdrawal from school, when such loans are generally expected to be repaid over a 10-year period. The terms of repayment vary depending upon the type of loan.

Various types of loans are available: (1) Federal Perkins Loans are arranged between the student and the federal government with the assistance of the Office of Financial Aid. (2) Federal Direct Loans are arranged between the student and the Federal government with certification by a financial aid administrator of the College. (3) Scripps private loan funds are made available through donations from several foundations, including the Joseph Drown Foundation and the Ralph N. Parsons Foundation. Most loan principal payments plus interest begin six or nine months after leaving the college or dropping below half-time status. Sample repayment schedules are available in the Office of Financial Aid.

Information about loan programs that are of the most benefit in providing additional help to students and families may be found at [www.scrippscollege.edu/financial-aid/2011-educational-loans.php](http://www.scrippscollege.edu/financial-aid/2011-educational-loans.php). The following list provides details of the most commonly utilized options:

**The Federal Perkins Loan** program is administered by the Scripps College Office of Financial Aid using both federal and Scripps funds. While Federal Perkins Loans may range up to \$5,500 annually, at Scripps College, Federal Perkins Loans are normally awarded between \$700 and \$1,000, but may be awarded for up to \$4,000 in special cases. If a student is eligible to receive a Federal Perkins Loan, this will be indicated on her Offer of Financial Aid.

Federal Perkins Loan borrowers may borrow up to the following aggregate Federal Perkins loan limits:

- \$11,000 for undergraduate students who have not yet completed two (2) years of study
- \$27,500 for undergraduate students who have completed two (2) years of study.
- \$60,000 for graduate and professional students.

Minimum repayment on a Perkins Loan is \$40 per month (paid quarterly), including interest at the rate of 5% per year, beginning nine months after graduation or withdrawal from school. The repayment period may not exceed 10 years. Deferment of loan repayment may be granted during full-time enrollment in graduate school or during periods of economic hardship, but not in excess of three years. Information concerning deferments, postponements, and cancellation will be provided on the loan promissory note.

Federal Perkins Loan funds will not be available for the 2011-12 academic year.

**The William D. Ford Federal Direct Student Loan Program** offers an opportunity to borrow money from the federal government to help pay Scripps College education. Under this program, the U.S. Department of Education makes loans directly to students and their parents through Scripps College. Scripps will issue any remaining credit balance to the student's responsible billing party. Federal Direct Loans simplify loan repayment—payments go directly to the federal government.

Direct Loans include:

1. The Federal Direct Stafford Loan Program
2. The Federal Direct Unsubsidized Stafford Loan Program
3. The Federal Direct PLUS Loan Program; and
4. The Federal Direct Consolidation Loan Program

**The Federal Direct Stafford Loans** (subsidized and unsubsidized) are available to both graduate and undergraduate students. A (subsidized and unsubsidized) are available to both graduate and undergraduate students. A subsidized loan is based on financial need and the federal government

“subsidizes” the loan by paying the interest while a student is in school, during the grace period, and during periods of deferment. For an unsubsidized loan, the government does not provide the subsidy; therefore, interest on the loan accrues during those periods. The calculated family contribution is taken into consideration when determining a student’s need for a subsidized loan.

If a student does not qualify for a subsidized loan because she is determined not to have financial need, she may borrow an unsubsidized Federal Direct Loan. All of the other provisions of the Federal Direct Loan Program apply to both subsidized and unsubsidized loans (i.e., loan limits, deferment provisions, etc.). Before Scripps College can determine loan eligibility, a determination of her eligibility for a Federal Pell Grant and/or her demonstrated financial need must be made. So that Scripps can make this determination, students must complete a Free Application for Federal Student Aid (FAFSA) at [www.fafsa.gov](http://www.fafsa.gov).

A subsidized Federal Direct Loan may not be used to substitute for the federally calculated expected family contribution (EFC); however, a **Federal Direct Unsubsidized Loan** may be used for this purpose. Before a student can apply for a Federal Direct Unsubsidized Loan, Scripps must determine her eligibility for a subsidized loan, although Federal Direct Unsubsidized Loan borrowers are not required to demonstrate need in order to be eligible. If a student is eligible for a Subsidized Federal Direct Stafford Loan, she will be awarded that loan first, and this loan amount will be taken into consideration when determining eligibility for the Federal Direct Unsubsidized Stafford Loan. The amount borrowed through both a subsidized and an unsubsidized loan combined may not exceed the annual/aggregate loan limits, or the total cost of education.

For families that do not qualify for need-based financial aid or need assistance beyond demonstrated financial need, there are several options available to assist in financing the cost of a Scripps education. These include various loan options and payment plans, as described below.

## LOAN OPTIONS

One can find information about loan programs that the College feels are of the most benefit in providing additional help to students and families at [www.scrippscollege.edu/financial-aid/2011-educational-loans.php](http://www.scrippscollege.edu/financial-aid/2011-educational-loans.php).

The following chart summarizes loan limits for Federal Direct Subsidized Stafford Loans and Federal Direct Unsubsidized Stafford Loans:

| Year in School                                | Maximum Subsidized Federal Direct Stafford Loan | Maximum combined Subsidized and Unsubsidized Federal Direct Stafford Loan |
|---|---|---|
| 1st year<br>Dependent Undergraduate           | \$3,500   | \$5,500   |
| 2nd year<br>Dependent Undergraduate           | \$4,500   | \$6,500   |
| 3rd and 4th year<br>Dependent Undergraduate   | \$5,500   | \$7,500   |
| 1st year<br>Independent Undergraduate         | \$3,500   | \$9,500   |
| 2nd year<br>Independent Undergraduate         | \$4,500   | \$10,500  |
| 3rd and 4th year<br>Independent Undergraduate | \$5,500   | \$12,500  |
| Graduate/Professional                         | \$8,500   | \$20,500  |

*Note: The loan amounts listed above cannot exceed the cost of the student’s education minus other financial aid received.*

Aggregate loan amounts are \$31,000 for dependent undergraduates (with no more than \$23,000 in subsidized loans), \$57,500 for independent undergraduates, and \$138,500 for graduate and

professional students (including loan amounts borrowed as an undergraduate).

At Scripps College, all loans for an academic year must be disbursed in at least two installments. All first-time federal loan borrowers must participate in entrance counseling via the web at [www.ed.gov/directloan](http://www.ed.gov/directloan).

The interest rate for new loans is fixed. Effective July 1, 2011, the subsidized Direct Loan interest rate for the 2011-12 academic year will be 3.4%; the interest rate for the unsubsidized Direct Stafford loan will be 6.8%. To offset the federal government's cost of the program, the borrower must pay an up-front origination fee of the principal amount of the loan. From July 1, 2011, to June 30, 2012, the origination fee for Stafford Loans is 1.0%, with a 0.5% rebate at the time of disbursement. This rebate is based on the borrower making the first 12 monthly payments on time. If the borrower does not make the first 12 monthly payments on time, the rebate is cancelled and the borrower owes the 0.5%.

Requests for Federal Direct Stafford loans are available from the Scripps College Office of Financial Aid at <http://www.scrippscollege.edu/financial-aid/2011-educational-loans.php>. Request forms must be returned to the Office of Financial Aid for eligibility certification and processing.

Under the **Federal Direct PLUS Program**, parents of dependent undergraduate students may borrow up to the difference between the cost of attendance and all other financial aid for their daughter. Federal Direct PLUS loans are available to parent borrowers who have "no adverse credit history." Adverse credit is defined as 90-day delinquencies on payment of a debt, a bankruptcy in the last five years, or other default on a debt. A lack of credit history may not be used as adverse credit. Federal Direct PLUS loans may be used to replace the expected family contribution. There is no cumulative maximum limit that can be borrowed under the Federal Direct PLUS program. Federal Direct PLUS loan funds are credited to the student's account and must be disbursed in at least two installments. The interest rate on Federal Direct PLUS loans disbursed on or after July 1, 2006, is fixed at 7.90%. There is no federal interest subsidy on Federal Direct PLUS Loans, and the government is authorized to charge the borrower an up-front origination fee of up to 4% to offset the federal government's cost of the program. The government offers an up-front 1.5% rebate for parent borrowers as long as 12 consecutive payments are made on time. Repayment of principal and interest must begin within 60 days after the final loan disbursement for the period of enrollment for which the loan was borrowed unless the parent agrees to delay repayment until after the dependent's grace period. Parent borrowers who qualify for deferment may pay interest only, beginning 60 days after disbursement, unless interest is capitalized (i.e., deferred and added to the loan principal).

Requests for Federal Direct PLUS loans are available from the Scripps College Office of Financial Aid at <http://www.scrippscollege.edu/financial-aid/2011-educational-loans.php>. Request forms must be returned to the Office of Financial Aid for eligibility certification and processing.

**Extenuating Circumstances for PLUS Loan Eligibility**—*Effective May 7, 2008, Federal regulations establish a specific extenuating circumstance when determining PLUS loan eligibility for parent and graduate and professional student applicants who might otherwise be considered to have an adverse credit history. A lender, in making an adverse credit determination exception, may consider that an applicant has extenuating circumstances sufficient to support PLUS loan eligibility if the PLUS applicant, during the period beginning January 1, 2007, and ending December 31, 2009:*

- has been or is delinquent for 180 days or less on mortgage loan payments, or on medical bill payments for the applicant or the applicant's family, and
- has not or is not more than 89 days delinquent on the repayment of any other debt.

The lender must retain a record of its basis for determining that such extenuating circumstances exist, and may use this determination to support a borrower's eligibility for PLUS loans for the academic year. Lenders are also encouraged to re-examine the eligibility of applicants who may have been denied previously to determine whether these extenuating circumstances exist.



## NEW GRACE PERIOD PROVISIONS FOR PARENT PLUS LOAN BORROWERS

For PLUS loans made to parents that are first disbursed on or after July 1, 2008, federal regulations provide the borrower the option of beginning repayment on the PLUS loan either 60 days after the loan is fully disbursed, or not until six months after the dependent student on whose behalf the parent borrowed ceases to be enrolled on at least a half-time basis.

For PLUS loans that are first disbursed on or after July 1, 2008, the law requires that the interest that accrues on the loan, from the date of the first disbursement until 60 days after the loan is fully disbursed, be capitalized for parent PLUS borrowers who do not elect to delay repayment on the loan based on the dependent's enrollment status, and for all graduate and professional student PLUS borrowers. Lenders must notify borrowers of the capitalization and provide them the opportunity to pay the capitalized amount of accrued interest.

For parent PLUS borrowers who opt to delay repayment on a PLUS loan until six months after the dependent student for whom they borrowed ceases at least half-time enrollment, the interest that accrues on the loan prior to the delayed repayment start date may be paid, at the option of the borrower, either monthly or quarterly, or may be capitalized no more frequently than quarterly.

Likewise, for interest that accrues on PLUS loans during an authorized deferment period, the borrower may choose to pay the interest either monthly or quarterly, or have it capitalized no more frequently than quarterly.

Applications for Federal PLUS loans are available at [www.scrippscollege.edu/financial-aid/2011-educational-loans.php](http://www.scrippscollege.edu/financial-aid/2011-educational-loans.php).

Under the Federal Direct Loan program, borrowers may choose among four types of available repayment plans: These plans are listed at <http://studentaid.ed.gov/PORTALSWebApp/students/english/OtherFormsOfRepay.jsp> and <http://studentaid.ed.gov/students/attachments/sitesources/11-12YFSL.pdf>.

These flexible repayment plans help borrowers manage this important financial responsibility. The repayment plans below are for Direct and Federal Family Education Loan (FFEL) program Stafford Loans:

1. The Standard Repayment Plan;
2. The Extended Repayment Plan;
3. The Graduated Repayment Plan;
4. The Income Contingent Repayment Plan;
5. The Income-Sensitive Repayment Plan; or
6. The Income-Based Repayment Plan

**Standard Repayment Plan:** The borrower pays a fixed amount each month for up to 10 years. Her payment must be at least \$50 a month.

**Extended Repayment Plan:** If students are FFEL borrowers, they must have more than \$30,000 in outstanding FFEL Program loans. If students are Direct Loan borrowers, they must have more than \$30,000 in outstanding Direct Loans. For example, if a student has \$35,000 in outstanding FFEL Program loans and \$10,000 in outstanding Direct Loans, she can choose the extended repayment plan for her FFEL Program loans, but not for her Direct Loans. The Extended Repayment Plan allows fixed or graduated monthly payments over a period of time, not to exceed 25 years. Her fixed monthly payment is lower than it would be under the Standard Plan, but she will ultimately pay more for her loan because the longer loans are in repayment, the more interest she will pay.

**Graduated Repayment Plan:** Payments start out low and then increase every two years. Students must repay their loan in full within 10 years. At a minimum, loan payments must cover the interest that accumulates on Direct loans between payments. This plan is tailored to individuals with relatively low current incomes (e.g., recent college graduates) who expect their incomes to increase in the future. However, students will ultimately pay more for their loan than they would under the Standard Plan, because more interest accumulates in the early years of the plan when an outstanding loan balance is higher.

**Income-Contingent Repayment (ICR) Plan (for Direct Loans):** Monthly payments each year

are based on annual income (and that of a spouse, if married), family size, and the total amount of Direct loans. Borrowers make payments for 25 years and then any unpaid portion will be forgiven. However, students may have to pay income tax on the amount that is forgiven. Effective July 1, 2009, graduate and professional student PLUS borrowers in the Direct Loan program are eligible to use the ICR plan. Direct Loan parent PLUS borrowers are not eligible for the ICR plan.

**Income-Sensitive Repayment Plan (for FFEL Loans only):** With an income-sensitive plan, the monthly loan payment is based on the borrower's annual income. As a student's income increases or decreases, so do her payments. The maximum repayment period is 10 years. The borrower will need to contact her lender if she is interested in this repayment plan.

**Income-Based Repayment Plan (IBR):** This plan caps the required monthly payment at an amount that is intended to be affordable based on income and family size. A student may consider IBR if her federal student loan debt is high relative to her income and family size. A borrower is eligible to repay under the IBR if her calculated IBR payment is less than what she would have to pay under the 10-year Standard Repayment Plan. If a student repays under the IBR for 25 years and meet other requirements, any remaining balance of her loan may be canceled. Student borrowers should contact the Direct Loan Servicing Center (for Direct Loans) or their FFEL lender (for FFEL Program loans) for more information about the Income-Based Repayment plan.

## LOAN CONSOLIDATION

Consolidation allows the federal loan borrower to extend her repayment term, reduce her monthly payments, and work with a single lender instead of several different lenders. For more information on a Direct Consolidation Loan, contact the Consolidations Department of the Direct Loan Consolidation Department at 1-800-557-7392 or via the web at [www.loanconsolidation.ed.gov](http://www.loanconsolidation.ed.gov).

## LOAN DEFERMENTS

After the borrower is no longer enrolled at least half-time and the six-month grace period has ended, loan repayment for Federal Direct Loans may be deferred:

- during any period in which the borrower is pursuing at least a half-time course of study as determined by the institution;
- during any period in which the borrower is pursuing a course of study under an approved graduate fellowship program or rehabilitation training program for disabled individuals;
- for up to three years during periods in which the borrower is unemployed or meets the federal rules for economic hardship. There are no post-deferment grace periods for Federal Direct Loans.

More specific information of repayment and deferments is included in the loan promissory note and the loan disclosure statement provided to student borrowers.

## THE STUDENT FINANCIAL ASSISTANCE (SFA) OMBUDSMAN

The Student Financial Assistance (SFA) Ombudsman works with student loan borrowers to informally resolve loan disputes and problems. The Office of the Ombudsman helps borrowers having problems with the following federal loans:

- **Federal Direct Loans**—Subsidized and Unsubsidized Direct Student Loans, Direct PLUS Loans, and Direct Consolidation Loans;
- **Federal Family Education Loans**—Subsidized and Unsubsidized Stafford Loans, FFEL PLUS Loans, and FFEL Consolidation Loans;
- **Guaranteed Student Loans, SLS Loans, and**
- **Federal Perkins Loans**

The Ombudsman resolves disputes from a neutral, independent viewpoint. The SFA Ombudsman will informally conduct impartial fact-finding about borrower complaints. The Office will recommend solutions, but they will not have the authority to reverse decisions. The Office of the Ombudsman will also work to bring about changes that will help prevent future problems for other student loan borrowers.

The Ombudsman will informally research a loan problem and determine if the federal loan borrower has been treated fairly. If the student loan complaint is justified, the Office of the Ombudsman will work with the federal loan borrower and the office, agency, or company involved in the problem. On the federal loan borrower's behalf, the Office will contact:

- Other offices within the U.S. Department of Education,
- the federal loan borrower's private lender (banks, credit unions, savings and loan association, and others),
- the federal loan borrower's guaranty agency, and
- The servicing agency or firm collecting the federal loan borrower's loan.

If the federal loan borrower's complaint is not justified, the SFA Ombudsman will take the time to explain how they came to this conclusion. It is the Ombudsman's job to help develop fair solutions to complex and difficult problems. The Office of the Ombudsman must consider all sides in an impartial and objective way. The Ombudsman is not an advocate or someone who will automatically take the federal loan borrower's side in a complaint. Often, the process of finding all the facts of a complaint and explaining that information to all the parties involved leads to the development of reasonable and fair solutions.

If a federal loan borrower needs the assistance of the Ombudsman in order to resolve disputes or problems, she may contact the office directly.

U.S. Department of Education  
FSA Ombudsman  
830 First Street, NE  
Washington, DC 20202-5144  
(202) 377-3800 or toll free (877) 557-2575  
Fax: (202) 275-0549  
E-mail: fsaombudsmanoffice@ed.gov

## PRIVATE AND ALTERNATIVE LOANS

Private or alternative loans are not federally guaranteed and should only be considered after a student's eligibility for all other types of aid, including Federal Pell Grants, Federal Direct Loans, and Federal Direct PLUS loans has been exhausted. The repayment terms of federal loan programs may be more favorable than the terms of private loans. Private student loans may not be included in Federal Direct Consolidation Loans and are not eligible for the Federal Income-Based Repayment Plans or for Federal Economic Hardship Deferments.

Interest rates and origination and repayment fees for these loans vary and are set by the lender. Most private lenders require a cosigner and interest rates are based on the credit-worthiness of the borrower and/or co-borrower. The interest rate will vary on a monthly or quarterly basis, and may not have a maximum rate. Rules for repayment and deferment vary from lender to lender although repayment generally begins after full disbursement. Some lenders may postpone (defer) repayment during periods of at least half-time enrollment and economic hardship; however, interest will continue to accrue on the loan from the date it is disbursed. Scripps College encourages all students and their families to compare loan programs carefully before selecting a lender and to borrow as little as necessary. Refer to the following website to assist in choosing a lender:

**[http://studentlendinganalytics.com/alternative\\_loan\\_options.html](http://studentlendinganalytics.com/alternative_loan_options.html)**

Scripps College believes the information presented on this site is unbiased, thorough, and clearly presented; however, one may choose any participating program or lender desired. Please note that neither Scripps College nor any of its employees have received benefits of any kind or any other compensation from Student Lending Analytics (SLA) in exchange for providing these ratings or from any of the lenders listed on the website. Students and their families may choose any participating program or lender they wish.

As part of new federal regulations, private educational loan borrowers are required to complete, sign, and return to their lender a Private Education Loan Applicant Self-Certification form before loan funds can be disbursed. Lenders will send this form to complete to the borrower.

Students will be asked to provide their cost of attendance for the period covered by the loan and the

amount of estimated financial aid. If students applied for financial aid and are determined eligible for aid, they can get this information from the offer of financial aid. If a student did not apply for financial aid, she can go to the Scripps College website to obtain the necessary information: [www.scrippscollege.edu/about/expenses.php](http://www.scrippscollege.edu/about/expenses.php).

## SELECTING THE BEST OPTION

The Scripps College Office of Financial Aid website provides information about all the payment options presented. Students and their families may use it as a guide to help determine which option, or combination of options, is the most appropriate for them. Visit: [www.scrippscollege.edu/financial-aid/index.php](http://www.scrippscollege.edu/financial-aid/index.php). Additional loan tools and information are at <http://www.scrippscollege.edu/financial-aid/financial-aid-links.php#filingtips>.

## THE SCRIPPS COLLEGE INSTALLMENT PAYMENT PLAN

Under this plan, the annual fees, minus financial aid, are paid in eight equal installments, four payments for each semester. A service charge of \$50 per semester is added to the total charges. It is expected that payment of installments will be made on or before the due date stated on the bill; failure to do so without the approval of the Scripps College Treasurer will result in a late charge equal to 1% of the past due amount per month and may affect a student's ability to move into housing, register for classes, and access academic transcripts. Families wishing to pay their annual comprehensive fee on the Installment Payment Plan should apply to the Manager of Student Accounts, Scripps College, 1030 Columbia Avenue, PMB 2001, Claremont California, 91711-3905. Applications for the Payment Plan may be obtained at: [www.scrippscollege.edu/about/accounts/index.php](http://www.scrippscollege.edu/about/accounts/index.php).

Contact:

Scripps College

Manager of Student Accounts

1030 Columbia Avenue, PMB 1220

Claremont, California 91711-3905

Phone (909) 621-8259

Fax (909) 621-8775

## OTHER FORMS OF ASSISTANCE

Scripps College is pleased to be able to offer institutional loan programs to eligible students to assist in meeting their educational goals. These no-interest or low-interest loans include the Scripps Revolving Loan Program (available only to California high school graduates) and other funds which must be repaid. Information on these funds is available from the Office of Financial Aid.

In addition, there are several private loan programs available to students and parents which offer low cost, flexible ways to meet educational costs. Credit-worthy borrowers may choose the best private program to suit their individual needs. Families are encouraged to contact the Office of Financial Aid for more information.

## INTERNATIONAL STUDENTS

Financial assistance for international applicants is extremely limited. Scholarships are awarded on the basis of merit to support students demonstrating exceptional academic and personal achievements. Admission for international students is very competitive.

Scholarships range up to a maximum of half the amount of tuition for the academic year.

Scholarships are renewable annually based upon continued satisfactory academic performance.

In addition to submitting all required credentials for admission, international students who wish to apply for a scholarship must also complete and return the College Board International Student Certification of Finances and the CSS/ Financial Aid PROFILE for International Students by

February 1 of the year prior to enrollment. A completed College Board International Student Certification of Finances must include a bank seal or other official certification of validity.

## OFF-CAMPUS STUDY

Scripps College makes every effort to assist Scripps students who are pursuing an off-campus program of study, provided they are fully enrolled at Scripps College and their plans have been approved by the Office of Off-Campus Study.

## HOW TO APPLY FOR FINANCIAL AID

To apply for financial aid, entering Scripps students must file both the Free Application for Federal Student Aid (FAFSA) and the College Scholarship Service (CSS)/ Financial Aid PROFILE. These forms are available at the Scripps College Office of Financial Aid website: [www.scrippscollege.edu/financial-aid/index.php](http://www.scrippscollege.edu/financial-aid/index.php). Returning students need not complete the PROFILE and should complete a FAFSA each year. In lieu of the PROFILE, returning students must also complete a Scripps College Financial Aid Data Sheet. All students should submit a copy of the tax forms and W-2 statements filed by themselves and their parents for the calendar year immediately preceding the award year along with the appropriate (dependent or independent) Verification Worksheet available at the Scripps College Office of Financial Aid website.

A complete list of all required documents and application deadlines may be found at: <http://www.scrippscollege.edu/financial-aid/financial-aid-links.php>.

## FINANCIAL AID REGULATIONS

The demonstrated financial need of all aid recipients is calculated and reviewed and all forms must be submitted annually. If the applicant fails to meet the satisfactory academic progress standards that have been set by the College, or if the demonstrated need for financial aid ceases, Scripps College reserves the right to discontinue financial aid in any form. The College also reserves the right to correct any award at any time.

Financial information provided by the family to the Office of Financial Aid will be kept confidential.

## SATISFACTORY ACADEMIC PROGRESS FOR FINANCIAL AID

In order to be eligible for financial aid at Scripps College, a student must be making satisfactory academic progress toward a degree. Generally, students meeting the requirements of Scripps College for continued enrollment are eligible to receive financial aid. The policy at Scripps pertaining to those standards is as follows:

### A. Measurable satisfactory academic progress for the full-time student:

1. The student is expected to complete her work for the degree in no more than five years. During the five-year time frame, the student may complete no fewer than six courses each in her first, second, and third years, and seven courses in her fourth and fifth years of attendance.
2. The student is expected to maintain a cumulative GPA of at least 6.0 (C) or the standards equivalent to qualify for graduation from Scripps.
3. Please note that Scripps' institutional funds, i.e., grants, are available to students for up to eight semesters.

### B. Measurable satisfactory academic progress for the part-time student:

1. The student is expected to complete her work for the degree in no more than 10 years. During the 10-year time frame, the student may complete no fewer than three courses each in her first, second, third, fourth, fifth, and sixth years and three and one-half courses in her seventh, eighth, ninth, and tenth years of attendance.

2. The student is expected to maintain a cumulative GPA of at least 6.0 (C) or the standards equivalent to qualify for graduation from Scripps.

### **C. Review policies:**

Any student who, in the judgment of the Committee on Academic Review, jeopardizes her progress toward the degree may be placed on academic probation for a semester or be suspended or dismissed from the College. Students who are on academic probation may need to submit a written appeal to continue to receive financial aid. If required, notice of this requirement will be provided in writing to the student.

### **D. Mitigating circumstances:**

In the event that mitigating circumstances, such as physical, emotional, or financial matters prevent the student from meeting institutional standards, the student may be considered as making satisfactory academic progress if the institution deems the circumstances acceptable. Students are encouraged to submit a letter to the Office of Financial Aid to explain their special circumstances.

Students who become academically ineligible to enroll in courses at Scripps College can petition to re-enroll after some period of time. Financial aid awards will be reinstated for re-enrollment within one year of departure from Scripps College. After one year, the student returning from an academic dismissal will be awarded as a transfer student, subject to limited funds available to continuing students.

## **FINANCIAL AID AWARDS**

A conditional financial aid offer is used for planning purposes prior to each student's first year at Scripps College. Students returning for their second, third, and fourth years will receive only the official award after their aid eligibility has been determined. Award offers must be considered conditional until all necessary documentation has been received by the Office of Financial Aid and verification of information is complete.

## **VERIFICATION**

Scripps College verifies information for all financial aid applicants. To facilitate this process, the Office of Financial Aid must receive the following:

1. The appropriate (dependent or independent) Scripps College Verification Worksheet.
2. Signed copies of the family's federal tax return including W-2 forms as well as all schedules and attachments.
  - a. Dependent students are required to send a signed copy of their own and their parents' previous year's tax return.
  - b. Independent students are required to send signed copies of their own federal tax return.
  - c. Any other documents determined necessary and appropriate by the Scripps Office of Financial Aid and/or the Federal government.

Once the College has completed its analysis, an official aid eligibility determination will be issued. If the data provided on the original forms is accurate, the award should not change significantly. The Office of Financial Aid will contact the student if further information is needed. At that time, the appropriate promissory notes for loans included within the financial aid package will also be made available. These promissory notes must be completed and returned to the Office of Financial Aid within 14 days, along with her acceptance of the aid offered.

If a family's financial situation changes since the time the applicant applied for financial aid during the specific academic year, it is possible to request a review of aid eligibility by writing to the Office of Financial Aid, describing the circumstances and the impact on the family's ability to pay. If circumstances are not satisfactorily resolved, a financial aid appeal may be forwarded to the Dean of Admission and Financial Aid.

## FINANCIAL AID DISBURSEMENT

The Office of Student Accounts sends statements for the fall semester two months before the first day of class. If the award has been finalized, aid from Scripps College grants and scholarships are shown as a credit toward tuition and fees. Scholarships and grants from outside organizations are credited as expected aid until funds are received by the College. Students are required to provide the Office of Financial Aid with information pertaining to these scholarships (expected dates of payment and contact information for the scholarship organization) and to bring any checks from such scholarships to the Office of Financial Aid so their accounts can be properly credited. Loan funds are recorded as a credit to a student's account once the College has received completed and signed forms (and the pre-approval form in case of PLUS loans). For the first two bills of the fall semester, Federal Direct Stafford, Federal Parent (PLUS), and Federal Perkins loans, as well as other loan proceeds, are credited as "expected aid" in anticipation of receiving the appropriate application items and promissory notes. If the receipt of "actual" financial aid funds creates a credit balance, a refund check will be issued upon written request by the responsible billing party. Federal Work-Study (FWS) funds are paid biweekly to students over the course of the academic year. Contact the Office of Student Accounts if you wish to use work-study earnings to cover any balance due to the College. They can be reached at 909.621.8259.

Using the Scripps College Installment Payment Plan, a student's annual fees, minus financial aid, can be paid in eight equal installments, or four per semester. A non-refundable service charge of \$50 per semester is added to the total charges. To calculate the monthly payment, take your total charges for one semester, subtract your total financial aid for one semester, and add the \$50 service charge. Now divide this amount by 4 (the number of installments per semester), and you will arrive at your monthly payment amount. Payments are due on the first day of each month, August 1 through November 1 and January 1 through April 1. Failure to make an installment on or before the due date, without approval of the Treasurer, will result in a late charge equal to 1% of the past-due amount per month.

The College has created an online worksheet to help families calculate their payments: [www.scrippscollege.edu/financial-aid/financial-aid-forms.php](http://www.scrippscollege.edu/financial-aid/financial-aid-forms.php). Students and families who wish to prepay the total four-year comprehensive fee for full-time study at the College may elect to enter into a Prepayment Plan Agreement. For additional information concerning the terms and conditions of the agreement, please contact the Assistant Treasurer at 909.607.3251.

## REVISION OF AWARD

Scripps College reserves the right to revise an award due to changes in federal, state, or Scripps College regulations or funding levels, and/or due to any changes relevant to eligibility determination as proven by documented information.

If a student receives financial aid from any other source after the FAFSA and/or CSS Financial Aid/PROFILE have been filed, or after Scripps College has made a financial aid offer, she must notify the Office of Financial Aid. An adjustment will be made in the College's financial aid offer so that it will not exceed the financial need of the student (as required by federal and state regulations). The self-help portion (e.g., loan and part-time employment) may be reduced when a student brings in outside (non-state, federal, or institutional) grants or scholarships.

If financial changes arise after an award has been made, the student should contact the Office of Financial Aid to explain the nature and extent of the change. Each case will be reviewed on an individual basis. When a greater financial need is determined (and the student continues to meet eligibility criteria), the Office of Financial Aid will try to make the necessary adjustments to the student's award as long as funds are available.

## REFUNDS AND REPAYMENTS

A student who withdraws from Scripps College during an academic semester may need to return some portion of her financial aid to the source of her financial aid based on the percentage of the academic semester that has been completed. This may, in some circumstances, require her to repay

funds to Scripps College, the federal government, the state grant agency, the aid provider, and/or the lender that provided the financial aid funds.

When a student reduces her courses from full-time to less than full-time, Scripps College reserves the right to reduce institutional and federal financial aid based on the number of courses enrolled.

Further details on the calculation of refunds and repayments are provided to students at the time of withdrawal and at: <http://www.scrippscollege.edu/about/expenses.php>.

If a student withdraws from the College during the semester, she may be eligible for a tuition refund based on the schedule outlined in the Scripps College Academic Catalog (<http://www.scrippscollege.edu/about/expenses.php>). Financial aid recipients will have their financial aid reevaluated according to the mandated federal formula and returned to the appropriate funds, if necessary.

## APPEALS

Students are invited to discuss any problems with the staff in the Office of Financial Aid. Students and their parents may make a written request for a reevaluation or change in an award any time prior to April 1 of the award year. Among the types of appeals considered are a request to change a student loan to additional student employment up to the maximum allowable (or vice versa) or a request for reevaluation based on a major change in family circumstances (i.e. loss of employment, extraordinary medical expenses, etc.). Such appeals must include sufficient documentation to substantiate the requests.

Should a student have an issue that cannot be resolved in this manner, she is encouraged to submit a letter to the Vice President for Enrollment.

## RENEWAL OF FINANCIAL AID AWARDS

Each student is responsible for obtaining and completing the applications required to renew financial aid for the following academic year. Financial aid is not renewed automatically. Financial aid application materials will be mailed to the student. These forms must be completed and received by the Federal processor no later than March 2 in order to receive priority awarding for the next year. Students who are participating in study-abroad programs, living off-campus, or taking a leave of absence must take special care to stay informed of the financial aid application deadlines and application requirements.

## FINANCIAL AID CODE OF CONDUCT AND CODE OF ETHICS

Scripps College adheres to a Financial Aid Code of Conduct and Code of Ethics. Both of these documents may be found on the Office of Financial Aid website at:

[www.scrippscollege.edu/financial-aid/code-of-conduct.php](http://www.scrippscollege.edu/financial-aid/code-of-conduct.php)

[www.scrippscollege.edu/financial-aid/code-of-ethics.php](http://www.scrippscollege.edu/financial-aid/code-of-ethics.php)

## FINANCIAL AID RECIPIENT RIGHTS

Financial aid recipients have the right to:

- have their eligibility for financial aid determined in a manner that is consistent and impartial for all applicants.
- privacy. All records and data submitted with their application for financial aid will be treated as confidential, subject to legal requirements concerning disclosure of such information.
- a complete explanation of the award process. If aid recipients do not understand their financial aid award or feel their application has not been evaluated fairly, please contact the Office of Financial Aid.
- be notified of cancellation or withdrawal of aid and to be told why this action is being taken.



- appeal. An administrative appeal process reviews student requests for reconsideration. Contact the Office of Financial Aid to appeal the award. After speaking with a staff member, students will be asked to submit a letter of appeal, along with supporting documents, to the Office of Financial Aid.
- apply for emergency or short-term loan assistance if students encounter an emergency or unexpected expense.
- know what financial aid programs are available.
- know what the estimated cost of attendance is for the period of enrollment at Scripps College.
- know what the procedures and deadlines are for submitting applications and supporting documentation.
- know what portion of financial aid is offered in the form of a loan that must be repaid, and the terms and conditions of that loan.

## FINANCIAL AID RECIPIENT RESPONSIBILITIES

Financial Aid Recipients have the responsibility to:

- use financial aid funds only for educationally related expenses such as tuition, fees, room, board, books, supplies, and living costs.
- report on their federal tax return any amount of grants and scholarships that exceeds tuition, fees, books, and supplies.
- respond to requests and inquiries from federal, state, and College auditors.
- keep copies of all correspondence regarding their financial aid from the Office of Financial Aid, governmental agencies, or outside lenders or grantors.
- repay loans on time so that funds will be available for other students.
- attend a Loan Entrance Interview before borrowing a student loan for the first time and a Loan Exit Interview before they leave Scripps College (due to graduation, leave of absence, transfer or withdrawal) if they have received any student loans while attending.
- report changes in their financial status and report any additional funds or benefits from any source (such as employment or scholarship) before or after they are awarded financial aid.
- report if they move, change their name or marital status, drop below full-time status, take a leave of absence, withdraw from the College, or make any other changes that affect their financial situation.

## SCHOLARSHIPS

All Scripps students with demonstrated financial need, who have submitted an annual Scholarship Recipient Form, are identified and matched with the need-based scholarships listed below by the Stewardship Office. In addition to the listings that follow, all eligible students will be considered for general scholarship funds.

Students must complete and return the data form to the Stewardship Office before the beginning of the academic year.

**The Ahmanson Foundation Scholarship** was established at Scripps College in 1979. The scholarship is awarded to students who are in need of financial assistance to meet the costs of tuition.

**The Denise Elizabeth Anderson '63 Memorial Scholarship** was established in 2005 by David Anderson of the Lennox Foundation in memory of his sister. The scholarship is awarded to a student with financial need.

**The Hollis Norris Anderson '31 Memorial Scholarship** was established in 2005 by David Anderson of the Lennox Foundation in memory of his mother. The scholarship is awarded to a student with financial need.

**Anonymous Scholarship** was established in 2006 by the estate of a donor who wished to remain anonymous. The scholarship is awarded to a student with financial need with preference given to a James E. Scripps scholar from North Carolina.

**The Yuki Aoki Scholarship in Music** was established in 1994 by the Aoki family. The scholarship is named after Mr. Aoki's mother and honors their daughter, Yoshiko, a member of the class of '94. It is awarded to a student with financial need, preferably a music major.

**The Asian Student Fund Scholarship** was established in 1981 by the Ishiyama Foundation. The fund supports scholarships for students from Japan and other Asian countries.

**The Dorothy Cruickshank Backstrand '32 Memorial Scholarship** was established in 2007 by the Estate of Dorothy Cruickshank Backstrand '32 and awarded to a student with financial need.

**The Bekavac Family Scholarship** was established in 1999 by Scripps College President Nancy Y. Bekavac and is available to students of promise, with a preference for those who are the first in their family to attend college.

**The Nancy Y. Bekavac Scholarship** was established by alumnae, family, and friends in honor of Nancy Y. Bekavac's 10th anniversary as the president of Scripps. Consistent with her focus on access to education for all motivated students, the scholarship is awarded to students who are the first in their family to attend college and who have financial need.

**The Catharine Reynolds Berger Memorial Scholarship** was established in 1991 to commemorate Mrs. Berger, by her husband Donelson L. Berger, her daughter Catharine Berger Gilson '71, and other family and friends. This scholarship is awarded to reentry students (age 24 or older) who are U.S. citizens and who need financial assistance to complete their college education. Preference is given to juniors or seniors.

**The Betty Lewis Bixby '33 Memorial Scholarship** was established in 1995 in memory of this member of the class of '33. Betty Bixby, who was awarded the Ellen Browning Scripps Award in 1982 for outstanding service to Scripps College, served on the Board of Trustees from 1968 until her death in 1995.

**The Mr. and Mrs. Fred H. Bixby Scholarship** was established in 1931 by Mr. and Mrs. Bixby and is one of the first endowed scholarships of the College. Mrs. Bixby, an early member of the Board of Trustees, designated this scholarship for the general use of the College.

**The Brad and Mary Anne Blaine Scholarship in Early European History and Culture**, established in 2006 by Bradford Blaine, professor of history emeritus, and his wife Mary Anne, to assist a student with financial need who is pursuing a major or minor in aspects of early European history and culture, or showing academic interest in these areas by pursuing courses pertaining to this period. The courses may include, but not be limited to, art, history, culture, economics, political or other intellectual studies focused on the fourth through the fourteenth century in Europe. Qualifying courses may be taken at Scripps College and at the other colleges in the Claremont consortium.

**The Sharon (Walther '64) and Michael Blasgen Scholarship**, established by Sharon Blasgen, a member of the class of 1964, and her husband, Michael, to assist a student with financial need.

**The Jean Presley Bowles '44 Memorial Scholarship** was established in 1998 by Newton Bowles in honor of his late wife, a member of the class of '44. The scholarship award is based on academic merit and financial need. It is preferred that the recipients show an interest in the universal civil, political, economic, and personal rights of children.

**The Lois Love Brown '34 Scholarship** was established in 2006 in memory of this Scripps alumna, a member of the class of 1934. The scholarship is awarded to a student studying art or music who has financial need.

**The Margaret Norris Brown '35 Memorial Scholarship**, originally named the Lennox Foundation Scholarship, was established in 1989 through the generosity of Margaret Norris Brown

and the Lennox Foundation. The scholarship was renamed in 2005. It is awarded to students with financial need.

**The Nancy Ann Busch-Rossnagel '72 Scholarship** was established in 1987 by Nancy Busch-Rossnagel '72 and Stephen Rossnagel. The scholarship is awarded to an academically meritorious student majoring in child or general psychology.

**The Geoffrey Carrington Camp Memorial Current Year Scholarship** was established by Sarah Higbie Camp '65 in memory of her son. The scholarship is awarded to a student with financial need.

**The Edna Van Wart Castera Memorial Scholarship** was established in 1969 with a bequest from the estate of Mrs. Castera. The scholarship is awarded to academically talented students with financial need.

**The Elise and Merrick Chaffee Memorial Scholarship** was established in 1998 by Mr. and Mrs. A.C. Helmholtz and their daughter Chalan Helmholtz Colby '61 in memory of Chalan's children. The scholarship is awarded to a student with a strong academic record and financial need.

**The Mr. and Mrs. Oliver P. Clark Scholarship** was established in 1943 with a bequest from Mrs. Clark, to be administered under the direction and supervision of the Board of Trustees of Scripps College.

**The Class of '31 Scholarship**, established by this class in honor of its 55th reunion, is awarded to a student showing financial need and academic excellence.

**The Class of '33 Scholarship**, established by this class in honor of its 50th reunion, is awarded for general scholarship purposes to a student who demonstrates financial need.

**The Class of '36 Scholarship**, established by this class in honor of its 50th reunion, is a four-year scholarship awarded to an incoming freshman who demonstrates financial need.

**The Class of '37 Scholarship**, established by this class in honor of its 50th reunion, gives preference to a junior or senior who attended Scripps her previous two years, maintained a meritorious academic record, and has financial need. Secondarily, a transfer student may be considered. If a junior or senior does not qualify for this scholarship, the scholarship may be awarded to another qualified student.

**The Class of '39 Fund Scholarship**, established by this class in honor of its 50th reunion, is awarded to a student demonstrating financial need and maintaining a B average or higher.

**The Class of '40 Scholarship**, established by this class in honor of its 50th reunion, is awarded to juniors or seniors who have exhibited outstanding achievement through their first two years at the College. Secondarily, a deserving transfer student may be considered.

**The Class of '41 Scholarship**, established by this class in honor of its 50th reunion, is awarded to a student showing financial need and academic excellence.

**The Class of '42 Scholarship**, established by this class in honor of its 55th reunion, is awarded to a student with an outstanding academic record and financial need.

**The Class of '45 Scholarship**, established by members of this class in honor of the 50th anniversary of their graduation, is awarded to a student with an outstanding academic record.

**The Class of '47 Scholarship** was established in 1997 by the members and friends of this Scripps graduating class to commemorate their 50th class reunion. The scholarship is awarded to a student who has financial need.

**The Class of '57 Scholarship**, established by this class in honor of its 25th reunion, is awarded to children or grandchildren of graduates of the class of '57. In the event no applicants meet these criteria, the scholarship is awarded to other eligible students.

**The Class of '58 Scholarship**, established by this class in honor of its 25th reunion, is awarded to a deserving student.

**The Class of '70 Scholarship**, established by this class in honor of its 40th reunion, is awarded to a

student with financial need.

**The Class of '71 Scholarship**, established by this class in honor of its 25th reunion, is awarded to a student with an outstanding academic record and financial need.

**The Hillary Rodham Clinton Scholarship** was established in 1994 on the occasion of her selection as the first recipient of the Ellen Browning Scripps Medal, which is awarded to women whose pioneering accomplishments, like those of Miss Scripps, have made a significant and positive difference in the life possibilities available to women. The Ellen Browning Scripps Medal was awarded to the nation's First Lady in recognition of the many contributions she has made to provide opportunities for women to improve their own lives. This scholarship provides support to a financially deserving student who is chosen by the College for both her accomplishments and potential.

**The Colorado Scholarship** was established in 1968 by Miss Marjorie S. Crouch in memory of her father, James A.M. Crouch of Fort Morgan, Colorado. The scholarship is awarded to a student from Colorado. If there are, in any year, no eligible candidates from Colorado, the funds are awarded to eligible candidates from any of the 11 western states except California.

**The Columbia House Scholarship** was established in 1995 by the family of an alumna for general educational purposes. Any Scripps student who demonstrates financial need and is a citizen of the United States is eligible.

**The Madelaine Thackston Currie '36 Scholarship** was established in 1945 by the Scripps College Alumnae Association in memory of Madelaine Thackston Currie '36. The scholarship is awarded to a student who qualifies for financial aid and who is the sister or the daughter of a Scripps graduate or former student.

**The Donna Darnell '56 Current Year Scholarship** was established by this member of the class of 1956 and is awarded to students with financial need.

**The Deborah A. David '72 and Norman Kurland Scholarship** (*please see the Awards section*).

**The Phil Dike Scholarship** was established in 1986 by friends and alumnae of the College to honor the 80th birthday of this distinguished former professor of art at Scripps. Preference is given to a student in the studio arts; however, qualified students in other allied fields are also considered.

**The Dorothy Drake Memorial Scholarships** (*For description, please see "Grants/Scholarships" in section on Financial Aid in this catalog.*)

**The Marian Orr Duffy '75 Memorial Scholarship** was established in 1988 by family and friends in memory of Marian Orr Duffy '75. Matching gifts were provided by the George H. Mayr Educational Foundation. The scholarship provides support for an intellectually and financially deserving student, with strong preference for one who has chosen to pursue her studies in connection with a Scripps year abroad or other affiliated program.

**The Jane Lueddemann Ehrman '41 Scholarship** was established in 2011 by Anne Munro, the daughter of this Scripps alumna, and her husband, David Munro. The scholarship is awarded to a student with financial need.

**The Nancy (Freeman '58) and Norman Townsend Ellett Memorial Scholarship** was established in 1977 by friends and family members. The scholarship is awarded to a student "whose spirit and abilities have not yet been reflected in her academic record." Nancy Freeman Ellett '58 was a trustee of the College.

**The Mary Margaret "Molly" Murphy Elliott '90 Memorial Scholarship** was established in 1997 in memory of this member of the class of '90. The scholarship was created as a tribute to Molly by her classmates, family, and friends. It is awarded to a student from Arizona, who has financial need.

**The Ruth Epstein Memorial Scholarship** was established in 1992 by the Epstein family to honor the memory of Ruth Epstein, a talented pianist and entertainer. The scholarship is awarded on the basis of financial need to a deserving music major, preferably a pianist. Mrs. Epstein's son, Daniel Epstein, is a former Scripps trustee; her granddaughter is Julie Epstein '90.

**The Jackie Espiau Scholarship** was established in 1993. This scholarship is awarded to a student who is enrolled in either the College's five-year Combined Degree Program in business administration or who, prior to applying for a scholarship, has expressed an interest in business administration as an area of concentration. Recipients must exhibit academic excellence and financial need.

**The Esterly International Scholarship** was established in 1947 by Miss Josephine G. Seaman of La Jolla, California, in memory of her friend, Virginia Judy Esterly. It is awarded to a deserving student from either Asia or Europe who meets the academic requirements of Scripps College and needs financial assistance.

**The Juliet King Esterly '34 Scholarship** was established in 1954, and greatly enhanced in 1979 by an alumna, as an expression of admiration for the ability and accomplishments of Juliet King Esterly '34. The scholarship is awarded to students with financial need, with strong preference given to those who are visually impaired or blind. The recipient must demonstrate scholastic achievement, possess character and personal qualities that indicate future success in her chosen field. An applicant who is not blind or visually handicapped may be considered if she has chosen a field of interest related to the service of those with physical challenges.

**The Florence and Mary B. Eyre Scholarship** was established in 1986 to honor this esteemed former professor of psychology at Scripps, Mary B. Eyre, and her sister, Florence. The scholarship is awarded to a student who is interested in psychology, particularly child psychology, and who has financial need.

**The Faculty and Staff Scholarship** was established in 2009 by many members of the staff and faculty at Scripps. The scholarship gives preference to Scripps students who are Scripps College Academy (SCA) alumnae. The award is loan-relieving the year the student receives the scholarship. In the student's subsequent years at Scripps, the standard loan amount is replaced by Scripps grant funds.

**The Fine Arts Foundation Memorial Scholarship** was established in 1937. The scholarship is awarded to art students of notable ability.

**The Thomas and Margaret Fleming Memorial Scholarship** was established in 1986 by members of their family, Mr. and Mrs. Kenneth Rhodes (Betty Fleming '37) and Mr. and Mrs. John Fleming (Zemula Pierce '47). The scholarship is awarded to a junior or senior who has demonstrated outstanding leadership and a concern for socioeconomic problems and issues that reach beyond the confines of the campus. The recipient must also display academic achievement of the highest order combined with financial need. An exceptional sophomore may be awarded the scholarship if she meets the other criteria.

**The Zemula Pierce Fleming '47 Scholarship** was established in 2001 by this member of the class of 1947 and her husband, John Fleming, a trustee of Scripps College. The scholarship is awarded to students with financial need, with a preference given to those majoring in art history, music, English, studio art, or classics.

**The Sarah Stauffer Francoeur '38 Memorial Scholarship** was established in 1989 by members of the Francoeur and Stauffer families. The scholarship is awarded to academically meritorious students participating in the advanced study of romance languages, either as a major, or included within the course of study of another area of concentration.

**The Mrs. Carolyn C. Franklin and Dr. Carl M. Franklin Memorial Scholarship** was established by their sons, Mr. Sterling Franklin and Mr. Laurence C. Franklin, and awarded to a student with financial need. Preference is given to a junior or senior with an interest in American or English literature or who intends to become a librarian, in recognition of the academic interests of Mrs. Carolyn C. Franklin.

**The Nellie G. Fryer Memorial Scholarship in Art** was established in 1974 by members of her family. Recipients are selected on the basis of financial need, talent in art, and an expressed interest in art as a profession, preferably in painting or sculpture.

**The Christine Galitzi Memorial Scholarship** was established in 1969 in memory of Christine Galitzi Bratescu, a former member of the Scripps faculty, by her many friends. The selection criteria for the award gives preference to a foreign student.

**The Augusta E. Galster Memorial Scholarship** was established in 1969 by Emil Galster in memory of his sister who was a distinguished teacher and scholar in economics. The scholarship is for general purposes to be determined by the College.

**The Robert H. Garrison Scholarship** was established in 1984 to recognize Mr. Garrison's distinguished service to Scripps College as a member of its Board of Trustees. The scholarship is awarded to meritorious students from the Pomona and San Gabriel Valleys who have financial need.

**The General Scholarship Fund** is supported by numerous friends of Scripps College and is awarded to students with financial need.

**The Katharine H. Glass Scholarship** was established in 2000. The name of this scholarship was changed in 2005 by Joanne Glass Keith '63, a trustee of the College, to honor the memory of her mother. It is awarded to a first-year student with financial need.

**The James W. Gould Scholarship in International Relations** was established in 1989 by family, friends, and alumnae in honor of this outstanding professor of history and international relations' long tenure at Scripps. The scholarship is awarded to students of outstanding achievement with a particular interest in the promotion of human rights and a peaceful resolution to international conflicts and global concerns.

**The Harold Graham Memorial Scholarship in Art** was established in 1965 by the family and friends of Mr. Graham in memory of this distinguished designer who was a member of the original art faculty at Scripps College. The scholarship is awarded to a student majoring in art.

**The Margaret Gray Memorial Scholarship** was established in 1965 by an anonymous donor in memory of Mrs. Philip Gray, wife of a Scripps College faculty member. The scholarship is awarded to academically deserving students who have financial need.

**The Martha Jane Griffin '68 Scholarship** was established in 1974 with a bequest from Virginia Heinrich Griffin, the mother of Martha Jane Griffin '68. The recipient of this scholarship must show financial need and a possible interest in becoming a professional librarian. She must be recommended by the College librarian.

**The Eleanor J. Ham '37 Scholarship** was established to commemorate Eleanor J. Ham, a member of the class of '37. The scholarship is awarded to a deserving student with financial need.

**The Martha Wehmeier Hammer '66 Scholarship Award** (*please see the Awards section*).

**The Alexa Fullerton Hampton '42 Scholarship** was established in 2000 with a bequest from the estate of Mrs. Hampton, a member of the class of 1942. The scholarship is awarded to a student with financial need.

**The Alice E. Harper Scholarship** was established in 1936 by Mr. and Mrs. Jacob Chandler Harper of La Jolla, California, and gives preference to graduates of either the Bishop's School in La Jolla or the La Jolla High School. If there are no scholarship candidates from these schools, it is open to graduates of secondary schools in the San Diego area.

**The Margaret C. Hawkins Memorial Scholarship** was established in 1977 by family members to honor Mrs. Hawkins, a member of the Scripps family, who served Scripps College as a trustee from 1935 until her death in 1977. The scholarship is awarded to deserving students who need financial assistance.

**The William Randolph Hearst Foundation Scholarship** was established in 1983 by the William Randolph Hearst Foundation. The scholarship is awarded to deserving students who need financial assistance.

**The Susan Lautmann Hertel '52 Memorial Scholarship in Art** was established in 1993 by family and friends in memory of this distinguished artist and alumna of Scripps College. The scholarship is awarded to a student majoring in studio art.

**The Carolyn Andrews Higgs '42 Memorial Scholarship** was established in 1988 by her husband, Donald V. Higgs. The scholarship provides tuition assistance to promising students with financial need who are majoring in studio arts or music.

**The Brenda Barham Hill Scholarship** was established in 2007 by friends of Brenda, as a tribute

to her service at Scripps College as Vice President for Planning and Research and Secretary to the Board of Trustees, and at Claremont University Consortium as Chief Executive Officer. The scholarship is awarded to a student with financial need.

**The Gloria McClintock Holden Scholarship** was established in 2005 by Glen Holden in honor of his wife, an emerita trustee of the College. The scholarship is awarded to a student with financial need.

**The Maria Hummer '65 Scholarship** was established in 2004 by this member of the class of 1965 and former trustee of the College. The scholarship is awarded to a student with financial need.

**The Betty Pickering James '33 Scholarship** was established in 1974 with a bequest from Amelia Vera Pickering in honor of her daughter, a Scripps alumna. Awards are made to promising students on the basis of financial need. Each award from this fund is considered morally repayable by the recipient as her circumstances in the future may permit.

**The Ernest Jaqua Scholarship** was established in 2005 by friends and family to honor the memory of Ernest Jaqua, the youngest child of the first president of Scripps College. The scholarship is awarded to a student with financial need.

**The Jaqua/Hardin Memorial Scholarship in Music** was established in 1990 through the generosity of the Lluella Morey Murphey Foundation and the families and relatives of Gwen Evans Jaqua and her sister, Alice Evans Hardin. Mrs. Jaqua was the wife of the College's founding president. Mrs. Hardin was the mother of Marky Hardin Allen '47. Awardees are deserving students majoring in music, with preference given, but not limited to, pianists. Selections are made by the music faculty.

**The Jeanne Jaquith Scholarship** was established by Rosemary Jaquith Barrett '36 and Donald Barrett in memory of Rosemary's sister, who died in 1923 at the age of 18. In establishing this scholarship, Mr. and Mrs. Barrett hoped to make up in a small way for the contributions Jeanne Jaquith would have made for a better world had she not been denied a longer life. Scholarships are awarded to academically deserving students who have financial need.

**The Nancy Glanville Jewell '49 Endowed Scholarship** was established in 2007 by her son, Mr. John Glanville, to honor this emerita trustee of the College. The scholarship is awarded to a student with financial need.

**The Fletcher Jones Scholarship** was established in 1982 to supplement the College Work-Study Program or, alternatively, to meet other needs of the Financial Aid Program at Scripps College.

**The Gabrielle Jungels-Winkler Scholarship Award** (*please see the Awards section*).

**The W.M. Keck Foundation Science Scholarship** was established in 1983. Scholarships are awarded to students majoring in science who demonstrate financial need.

**The Helen Cheney Kimberly Scholarship** was established in 1946 by Mrs. Elbert W. Shirk in memory of her mother, Helen Cheney Kimberly. The scholarship is awarded to academically deserving students who have financial need.

**The Martin Luther King, Jr. Scholarship** was established in 1968 by faculty, students, and friends of Scripps as a memorial to the late Dr. King. This scholarship was created to enable qualified students from minority groups to attend Scripps College.

**The Nancy (Mayer '54) and David Knapp Memorial Scholarship** was established in 2000 by friends and family members. The scholarship is awarded to a student who has financial need, with a preference given to students of art or psychology. This reflects Nancy Knapp's long-standing career in and dedication to the field of art therapy.

**The Lydiane Vermeulen Kyte '40 Scholarship** was established in 2008 by the estate of Lydiane Vermeulen Kyte '40. The scholarship is awarded to students majoring in the sciences who have financial need.

**The Gerry Lahanas Scholarship** was established in 1989 by alumnae and friends of the former Scripps athletic director. The recipient must demonstrate leadership ability along with a meritorious scholastic record. Preference is given to a student with a genuine, active interest in

athletic participation.

**The Ruth Lamb Scholarship**, established in 2003 by Stephanie Rasines, a member of the class of 1971, in memory of her Spanish professor who was influential in inspiring her to complete her Scripps education. The scholarship is awarded to a re-entry student with financial need.

**The Lassiter Family Scholarship**, established in 2004 by Leslie Lassiter, a member of the class of 1977. The scholarship is awarded to an African American student who has financial need.

**The Kathleen Sherwood Latimer Memorial Scholarship** was established in 1989 in memory of Mrs. Latimer by members of the Latimer family. Her daughter, Margaret Latimer, is a Scripps alumna from the class of 1982. The award is given to a deserving student who shows exceptional promise and demonstrates financial need.

**The Samella Lewis Scholarship** (*please see the Awards section*).

**The J. M. Long Foundation Endowed Scholarship in Science** was established in 1994 and is awarded to science majors who demonstrate financial need and are judged to be outstanding among their peers by members of the science faculty.

**The Little and Stuart Mackeown Memorial Scholarship** was established in 1983 by their daughter, Little Mackeown Hicks '40. This scholarship assists qualified students in meeting the cost of education.

**The Alfreda Ward Maloof Memorial Scholarship** was established in 1999 by Samuel Maloof and friends to commemorate his beloved wife of 50 years. The scholarship honors Alfreda's life, including her early career as a teacher and her lifetime love of Native American folk art. The scholarship is awarded to a student who has financial need, with preference given to an individual who represents the first generation of her family to attend college.

**The Montana Scholarship** was established in 1935 by Mrs. H.W. Child of Helena, Montana, and is awarded to graduates of accredited secondary schools in Montana. If there are no scholarship candidates from Montana, it is awarded to graduates of secondary schools in the Northwest or other sections of the United States outside California.

**The B. Paul Moser Trust Science Scholarship** was established in 2000 by the B. Paul Moser Charitable Trust. A large portion of matching funds came from Scripps alumnae who had majored in the sciences. The scholarships are awarded to science students with financial need and a strong academic record.

**The Maud Barker Neff Scholarship** was established in 1969 by Dr. and Mrs. Philip Neff in memory of Dr. Neff's mother, and is awarded to students in financial need who are studying fine arts, humanities, economics, political science, history, anthropology, geography, linguistics, or philosophy.

**The New Generation Scholarships** (*For description, please see "Grants/Scholarships" in section on Financial Aid in this catalog.*)

**The Grace Nicholson Scholarship** was established in 1951 with a bequest from the estate of Miss Nicholson to enable worthy and deserving young women to attend Scripps College. The recipient is selected on the basis of scholastic standing, talent in art, and financial need.

**The Margo Leonetti O'Connell '64 Scholarship** (*For description, please see "Grants/Scholarships" in section on Financial Aid in this catalog.*)

**The Sandra Day O'Connor Scholarship** was established in 1998 on the occasion of her selection as the second recipient of the Ellen Browning Scripps Medal, which is awarded to women whose pioneering accomplishments, like those of Miss Scripps, have made a significant and positive difference in the life possibilities available to women. The Ellen Browning Scripps Medal was awarded to Supreme Court Justice O'Connor in recognition of the many contributions she has made to provide opportunities for women to improve their own lives. This scholarship provides support to a financially deserving student who is chosen by the College for both her accomplishments and potential.

**Katherine Laun Olson '60 Endowed Scholarship** was established in 2008 by Katherine Laun



Olson, to assist a student who has financial need.

**The A. Elizabeth and Robert B. Palmer Memorial Scholarship in Classics** was established in 1997 in memory of Mr. and Mrs. Palmer. Robert B. Palmer was a trustee professor of classical studies at Scripps from 1949–1977. The scholarship is awarded by the Classics Department to a Scripps student whose major field of study is classics. If there are no students who have declared a major in classics, the Department may select another student who has displayed distinguished scholarship and promise in her studies in the classics.

**The Pattison, McDowell, and Pruessing Memorial Music Scholarship** was established in 1974 to provide scholarships for deserving music students.

**The Mignon Pease '65 Memorial Scholarship** was established in 1966 by family and friends in memory of this alumna who lost her life in an automobile accident along with her friend, Betsy Smith, both members of the class of 1965 (see the Betsy Smith '65 Memorial Scholarship). The Mignon Pease '65 Memorial Scholarship is awarded to a qualified student who has financial need.

**The Ann Peppers Scholarship** was established in 1982 by the Ann Peppers Foundation and is awarded to high-achieving students who have financial need.

**The JoEllen Pruitt '85 and John E. Barnhart Memorial Scholarship** was established by the family and friends of JoEllen Pruitt, a member of the class of 1985, and the estate of her grandfather, John E. Barnhart. The scholarship is awarded for outstanding leadership and academic excellence to a junior or senior with financial need. The student must show involvement and leadership in the Scripps community as well as a B+ average or higher.

**The Barbara Ralston '41 Memorial Scholarship** was established in 1999 by the Ralston children to honor their mother, a member of the class of '41. It is awarded to a Latina student with an outstanding academic record, who has financial need.

**The Ellen Clark Revelle Scholarship (“The Nellie”)** was established in 2011 and honors the memory of this alumna and former trustee, Ellen Clark Revelle, a member of Scripps College’s first graduating class of 1931. The scholarship is awarded through an application and interview process. It is awarded to a continuing student, who is making excellent academic progress, fully engages in the Scripps College community and beyond through leadership activities, and demonstrates financial need. In addition to receiving the scholarship award toward tuition, the Ellen Clark Revelle Scholar will receive book and internship stipends, a laptop computer, airline tickets, and health insurance.

**The Mabel Wilson Richards Scholarship** was established in 1965 with a bequest from the estate of Mabel Wilson Richards. It was created to provide scholarship assistance to deserving young women who have demonstrated financial need and who are residents of and attend college in Southern California.

**The Ellen Blair Richstone '73 Scholarship in International Relations** was established in 1991 to honor the 40th birthday of Ellen B. Richstone '73. The scholarship is awarded to academically meritorious students who are majoring in international relations, political science, or economics and require tuition assistance.

**The Viivi Soolepp Romine '56 Scholarship** was established by this Scripps alumna in 2005 and is awarded to a student with financial need.

**The Rose Hills Foundation Science and Engineering Scholarship** was established in 2010 by the Rose Hills Foundation. Based on approval by the Foundation, the scholarship is awarded to students with financial need who are sophomores, juniors, or seniors majoring in engineering or the life or natural sciences, are U.S. citizens with permanent addresses in Southern California (south of the Tehachapi Mountains), and have a cumulative grade point average of 3.5, based on a 4.0 scale.

**The Henry Scamman Scholarship** was established in 1935 by Miss Edith Scamman in honor of her father. The scholarship gives preference to graduates of an accredited secondary school in New England. If there are no candidates from that area, the scholarship is open to graduates of accredited secondary schools in the Middle Atlantic States or other sections of the United States east of the Mississippi River.

**Scripps College Quest Scholarships** (*For description, please see “Grants/Scholarships” in section on Financial Aid in this catalog.*)

**The James E. Scripps Scholarships** (*For description, please see “Grants/Scholarships” in section on Financial Aid in this catalog.*)

**The Seaver Institute Scholarship** was established in 1982 by the Seaver Institute to assist academically talented students who have financial need.

**The Senior Class Scholarship** is an annual scholarship established by each graduating class of Scripps College. It is awarded to a member of the following year’s graduating class who has a high academic standing and financial need.

**The Alice Shapiro Memorial Scholarship** was established in 1986 by friends and alumnae of Scripps College to honor this internationally acclaimed pianist and esteemed Scripps professor of music for her deep commitment to her students. This scholarship is awarded to a deserving music major, preferably a pianist, who is chosen by the music faculty.

**The Millard Sheets Scholarship** was established in 1960 by the Scripps College Alumnae Association in honor of Millard Sheets, professor of art and Balch lecturer emeritus. It is awarded to a new student at the College, with preference given to the daughter of an alumna.

**The Helena “O’Bie” Shultz Memorial Scholarship** was established in 1995 with a gift from Eileen Schock Laspa ’67 in memory of Helena “O’Bie” Shultz, the late wife of former Secretary of State George Shultz. It is awarded to students who demonstrate financial need.

**The Betsy Smith ’65 Memorial Scholarship** was established in 1966 by family and friends in memory of this alumna who lost her life in an automobile accident along with her friend, Mignon Pease, both members of the class of 1965 (see the Mignon Pease ’65 Memorial Scholarship). The Betsy Smith ’65 Memorial Scholarship is awarded to a qualified student who has financial need.

**The Winifred Wig Smith ’38 Scholarship** was established by Winnie Wig Smith, a member of the class of 1938, and her husband, Robert, to assist a student with financial need.

**The Sara Stanley ’78 Memorial Scholarship** was established in 1983 by Mr. and Mrs. Alfred Stanley in honor of their daughter, Sara Stanley, a member of the class of 1978. It is awarded to a junior or a senior with financial need and demonstrated academic excellence. Preference is given to a student with an interest in American studies.

**The John Stauffer Scholarship for Excellence in Chemistry and the Physical Sciences** was established in 1981. The scholarship is awarded to a senior who has demonstrated excellence in the area of physical science or chemistry and needs financial assistance.

**The Harry and Grace Steele Foundation Scholarship** was established in 1970 with grants from the Steele Foundation. The scholarship is awarded to a student who demonstrates financial need and academic excellence.

**The Albert Stewart Memorial Scholarship in Art** was established in 1965 by the Fine Arts Foundation of Scripps College in memory of this world-renowned artist and sculptor who taught at Scripps College for more than 25 years. The scholarship is awarded to a student majoring in art, preferably with an interest in sculpture or drawing.

**The Elizabeth Younglove Suffel ’33 Scholarship** was established in 2001 by Elizabeth Suffel, a member of the class of 1933, and mother of the late Lucia Suffel, a member of the class of 1960. The scholarship is awarded to students who have financial need.

**The Jesse Swan Scholarship** was established in 1997 to honor Jesse R. Swan, Jr. (professor of theatre arts at Scripps, Claremont McKenna, Harvey Mudd, and Pitzer Colleges from 1956–1976). It is awarded to a junior or senior at Scripps every fourth year (beginning in 1996–97) in recognition of outstanding work in, and potential for continued growth in, any of the areas encompassing the full scope of the theatrical arts.

**The Evalyn Starr Thacker ’48 Scholarship** was established in 1945 in memory of Evalyn Starr Thacker ’48 by her family and friends. It is awarded to a meritorious student who has financial need.

**The Barbara Brooks Tomblin '66 and Fred Tomblin Current Year Scholarship** was established by Barbara Brooks Tomblin '66 and her husband, Fred, to assist a student with financial need.

**The Wadleigh Scholarship** was established in 1948 by Harriet C. Wadleigh and George H. Wadleigh. The scholarship is awarded to students who have been enrolled at Scripps College for at least two years and who demonstrate financial need.

**The Irving M. Walker Scholarship** was established in 1969 in memory of Mr. Walker, a member of the original Board of Trustees and its chair for 27 years, by his friends and fellow trustees. It is awarded to students who demonstrate financial need.

**The Alice Colby Wheeler Scholarship** was established in 1974 with a bequest from the estate of Alice Colby Wheeler. It is awarded to students with financial need.

**The Marian Williams '37 Memorial Scholarship** was established in 1965 by Mr. and Mrs. Joseph T. Williams in memory of their daughter, a member of the class of 1937, who "would have wanted to help provide an opportunity for deserving students to attend the College which helped mold her life. She never forgot what Scripps did for her." It is awarded to students who have financial need.

**The Alyce de Roulet Williamson '52 Scholarship** was established by this Scripps alumna in 2008 and is awarded to a student with financial need.

**The Aseneth Louise Willits '60 Memorial Scholarship** was established in 1986 by the family and friends of Aseneth Louise Willits '60. The scholarship is awarded to a student who demonstrates financial need and is committed to enhancing her major course of study by including a wide range of courses in the humanities.

**The Arthur Woods Scholarship in International Affairs** was established in 1969 by his widow, Mrs. W. Randolph Burgess. The scholarship honors Mr. Woods, a distinguished public servant and exemplar of the humanities, and the father of Mrs. Carolie Woods Noble '47. The scholarship is awarded to students in their junior or senior year who have demonstrated an interest in foreign affairs and need financial assistance. Preference is given to female descendants of the officers and men who served aboard the U.S.S. Thresher at the time of its sinking, even if the student is not interested in the general field of international affairs.

## ANNUAL FUND SCHOLARSHIPS

For current list of Annual Fund Scholarships with full descriptions, please refer to the Scripps College website at [www.scrippscollege.edu](http://www.scrippscollege.edu).

## FOR MORE INFORMATION

For further information, applications, or assistance in selecting a particular plan or program, please contact:

Scripps College  
Office of Financial Aid  
1030 Columbia Avenue, PMB 1293  
Claremont, California 91711-3905  
(909) 621-8275  
Fax (909) 607-7742



# RECOGNITION OF ACADEMIC ACHIEVEMENT

## HONORS

### Omicron Delta Epsilon

Founded in 1915, Omicron Delta Epsilon is one of the world's largest academic honor societies. The Scripps College chapter, Alpha Upsilon, was established in 2009 to recognize scholastic attainment and honor outstanding achievements in economics, and to foster closer ties between students and faculty in economics within the College.

### Phi Alpha Theta

A national honor society in history. Students who meet the criteria are invited to join.

### Phi Beta Kappa

The Theta of California Chapter of Phi Beta Kappa was established at Scripps College in 1962. Seniors are elected to membership on the basis of academic standing and regulations for eligibility established by the chapter and the national society.

### Psi Chi

Psi Chi is the National Honor Society in Psychology, founded in 1929 for the purposes of encouraging, stimulating, and maintaining excellence in scholarship, and advancing the science of psychology. Membership is open to undergraduate and graduate students who are making the study of psychology one of their major interests, and who meet the minimum qualifications.

### Sigma Delta Pi

Scripps College is a member of The Claremont Colleges chapter of Sigma Delta Pi, honorary Spanish society. Juniors and seniors are elected to membership on the basis of academic standing and regulations for eligibility established by the chapter and the national society.

### Sigma Xi

The Claremont Colleges Club of Sigma Xi, the scientific research society, elects seniors to associate membership in the national society on the basis of outstanding aptitude for scientific research and achievement in science.

### Theta Alpha Kappa

Scripps College is a member of The Claremont Colleges chapter of Theta Alpha Kappa, a national honor society for Religious Studies/Theology. Students are elected to membership on the basis of academic standing and regulations for eligibility established by the national society.

### Tau Beta Pi

Founded in 1885, Tau Beta Pi is a national engineering honor society. Seniors are elected to membership on the basis of their outstanding work in engineering.

### Dean's List

The Dean's List is published at the end of each semester and consists of names of those students who have achieved a grade point average of 11 (A-) or better while taking a four-course load at The Claremont Colleges. Normally, all four courses must be graded with letter grades. However, an exception is made if the student is enrolled in a course which is only offered on a pass/fail basis.

### Latin Honors

Latin Honors are awarded at graduation based on the following criteria:

Summa Cum Laude 11.7-12.0 GPA

Magna Cum Laude 11.4-11.69 GPA

Cum Laude 10.7-11.39 GPA

October and January graduates are included in the selection process for the following May's graduating class.

## AWARDS

**The Crombie Allen Award** is presented for the best creative written work: essay, short story, poetry, or play. It was established in 1929 by Mr. Crombie Allen, a former editor of the *Ontario Daily Report*.

**Alumnae Association Award** is given by the Alumnae Association to one or more seniors "in recognition of outstanding contributions to the life of the College."

**The Alumnae Athletic Award** was established in honor of Mollie Clyde Wilson '32 who was an outstanding tennis player at Scripps. The award is given each year to a student who has excelled in intercollegiate sports.

**The Ament Scholars Award** was established by alumnae of the classes of 1931 through 1947 in memory of William Sheffield Ament, professor of English and a member of the original faculty of Scripps College from 1926-1947. The award is given each year to a junior who has demonstrated outstanding scholarship in the humanities. The award is not a cash prize, but is credited toward the student's tuition.

**The Anthropology Senior Thesis Award** recognizes the senior thesis in anthropology that best engages all aspects of the ethnographic process, from conception to fieldwork to analysis and final written presentation.

**The Asian American Studies Senior Thesis Award** is awarded to recognize excellent work in the field of Asian American studies.

**The Noëlle and Veronique Boucquey Outstanding Scholar-Athlete Award** was established in 2006 by Thierry Boucquey, current professor of French at the College, in honor of his daughters. The scholarship annually recognizes a senior student athlete who has distinguished herself during her four years of athletic eligibility by an outstanding performance or other extraordinary achievement or distinction in one of CMS' competitive sports, while concurrently earning a minimum cumulative GPA of A- (11.00 or 3.66). The student is selected by the Joint Athletics (CMS) coaching staff.

**The Dart/Merritt Award** was established in the spring of 1983 by Claremont McKenna, Pitzer, and Scripps Colleges, the three colleges that sponsor the Joint Science Program in recognition of the service of Professor Emeritus Jack Merritt and the late Professor Emeritus Leonard Dart to the Joint Science Department. A cash prize is given annually to the outstanding junior or senior student in engineering or physics.

**The English Honors Thesis Award** is awarded for the senior English honors thesis that best meets the criteria of an important, well-sustained, and cogently developed argument; of thoughtful, discriminating use of secondary sources; of thoroughness of research; and of excellence in writing. The student is selected by the English faculty.

**The English Senior Thesis Award** is given to the senior whose English thesis best meets the criteria of an important, well-sustained, and cogently developed argument; of thoughtful, discriminating use of secondary sources; of thoroughness of research; and of excellence in writing. The student is selected by the English faculty.

**The Esterly Awards** were established in 1949 in memory of Virginia Judy Esterly by gifts from students, colleagues, and friends of Mrs. Esterly and of the College. The awards are granted to students who present worthwhile educational projects to be conducted during the summer for which they do not have readily available funds.

**The Margaret Siler Faust Psychology Senior Thesis Award**, named in honor of Margaret Siler Faust, professor emerita of psychology who retired from Scripps College after more than 30 years of teaching and research in psychological science, is given to the senior whose thesis best exem-

plifies the use of careful, empirical research to address important psychological questions about human behavior and experience.

**The Fine Arts Foundation Award for Senior Projects** is given annually by the Fine Arts Foundation of Scripps College for the outstanding senior studio art project. The project, required of all senior studio art majors, is a large work of art or a body of works done in a medium chosen by the students. The works are displayed in Ruth Chandler Williamson Gallery in the spring of each academic year.

**The Ruth George Poetry Prize** is a cash award for an outstanding poem or group of poems. This award was established in 1951 in recognition of Professor George's devoted and inspired teaching of writing and the appreciation of poetry. The prize is awarded only for work of special merit and is not necessarily given each year.

**The Martha Wehmeier Hammer '66 Scholarship** was established in 1996 to honor Ms. Hammer upon the completion of her term of office as president of the Board of Trustees and in recognition of her service to Scripps College. The award is given to an outstanding sophomore at the end of the third semester of the Core Curriculum in Interdisciplinary Humanities. The recipient receives the scholarship for her junior year.

**The Frederick Hard Award** is named in honor of the late distinguished Shakespearean scholar who served as president of the College from 1944 through 1964. The award is presented to a student at Scripps College for outstanding contributions to our knowledge and appreciation of the Elizabethan Age.

**The Hispanic Studies Senior Thesis Award** is presented by the Hispanic studies faculty for the best senior thesis in Hispanic studies and its related disciplines.

**The History Senior Thesis Award** is presented by the history faculty for the best senior thesis in history and related disciplines.

**The Mary W. Johnson and J. Stanley Johnson Student Research Awards**, established in 1995, support student summer research projects. Students work under the guidance of Scripps faculty members and present their results to the college community at programs of the Humanities Institute.

**The Gabrielle Jungels-Winkler Scholarship.** This scholarship is funded by the Jungels-Winkler Charitable Foundation in London to support a Scripps student who is admitted to the MA program in Art History at the Courtauld Institute at the University of London, which is one of the best graduate programs in the world. The scholarship covers tuition fees and a living stipend.

**The Lind Family Prize in Mathematics in Honor of Mary Barron and Professor Louis Barron** is designated in loving memory by their nephew, Matthew M. Lind, parent of Katy Lind '06. The prize is awarded to an outstanding senior who is a math major. In addition, there is also a tuition-offsetting scholarship to be awarded to an undergraduate who has shown particular promise in math.

**The Lois Langland Psychology Award**, named after Lois Langland, emerita professor of psychology, who retired from Scripps College after 20 years of teaching, is provided by matching funds from college friends and students. It is given to student(s) in psychology who propose to carry out empirical research on attributes and functioning of women in their various capacities as individuals and as members of society. Any student majoring or minoring in psychology is eligible.

**The Latin American Studies Senior Thesis Award** is presented by the Latin American studies faculty for the best senior thesis in Latin American studies.

**The Barbara McClintock Science Award**, named for America's first woman Nobel Laureate, was established in 1991 in honor of Daniel Greenberg and Susan Steinhauser. This prize is awarded for the best senior thesis written by a graduating Scripps senior in the sciences.

**The Lucile Morrison Dance Award**, established in 1947 by the late trustee Mrs. Lucile Morrison, is designed to provide students with an opportunity to broaden their horizons and to encourage their interest in dance as a vital educational experience. It is given to a sophomore or junior to enable her to study at summer school with outstanding professionals.

**The Padelford French Award** was established in memory of Louise Restieaux Hawkes Padelford, assistant professor of French from 1929 to 1931 and trustee emerita. The book award is given to an outstanding Scripps College senior who has distinguished herself in French studies. The student is selected by the French faculty.

**The Robert B. Palmer Classics Award**, established in memory of the late Robert B. Palmer, trustee professor of classical studies at Scripps from 1949 to 1977, is awarded to students who have displayed distinguished scholarship and promise in their studies of the classics.

**The Gladys Pattison Music Award** was established in 1973 by her friends in memory of the widow of Lee Pattison, professor of music from 1941 to 1962. It is given each year to the most deserving student in the field of music for the purpose of enriching her music library.

**The Marguerite Pearson Award in Drama** was established in 1974 by Mrs. Lillian Grey to commemorate the life-long interest in drama of her sister, Marguerite Pearson. It is a cash award presented annually to a student or students who have demonstrated talent in one or more fields of dramatic art.

**The Politics and International Relations Senior Thesis Award** is given for the best senior thesis written by a graduating Scripps senior in politics and international relations.

**The Rudolph Polk Memorial Award** was established in 1957 by friends and colleagues of the late Rudolph Polk and is available to a student in instrumental music (violin, viola, cello, or piano). The award is made, after an audition, on the basis of technical competence, musicianship, and general musical background. Students from any of The Claremont Colleges are eligible for the cash award.

**The Edith Potter German Award** honors the memory of this professor of German who retired in 1990 after 23 years of teaching at Scripps College. The award is given annually to one of more students majoring in German or German studies, whose superior performance, independent thinking, and commitment to their studies make not only a valuable contribution to the College, but will also enable them to make intelligent and innovative use of their major following their graduation from Scripps.

**Merle A. and Edith G. Potter Award** was established in recognition of Edith Potter's 23 years of dedicated service to Scripps College, and her tireless efforts to carry on the legacy of her late husband to build bridges of understanding between Germans and Americans. In 1997, the President of the Federal Republic of Germany recognized Professor Potter for her many efforts by awarding her the Federal Order of Merit.

**The Joan Robinson Prize in Economics** was established in memory of this highly acclaimed female economist. The prize is given by the economics faculty for superior accomplishment in the senior thesis, judged on analytical and creative merit.

**The Marie McSpadden Sands Merit Awards in Writing** were established in 1995 by the sons of this member of the Class of '34. The awards recognize excellence in writing among first-year students.

**The Slocum Awards** are given each year to the seniors who have assembled the best personal libraries during their four years at Scripps College.

**The Isabel Fothergill Smith Scholarship**, named in honor of the first dean of the College, recognizes the scholastic excellence of a Scripps junior or senior with financial need, whose major field of interest is mathematics or the physical sciences and who also demonstrates a commitment to the humanities. The recipient should have at least a B+ average during the year prior to her selection as recipient of the scholarship award. Should no students fit these criteria, the scholarship may then be awarded to students majoring in economics, or as a last choice, biology.

**The Studio Art Award in Computer and/or Digital Technology.** This award acknowledges the work of an outstanding senior art major whose primary focus in her year-long senior art project demonstrates a predominant use of computer and/or digital technology. Recipients of the award are selected by the members of the Art faculty.

**The Sybil Smith Memorial Latin Prize** is a cash prize award normally given annually to an outstanding Scripps College senior classics major who is preparing for a professional career in the



classics.

**The Lucia Suffel Crafts Award** was established in 1973 in memory of Lucia Suffel, a member of the Class of '60, by her family and friends. This award is given annually to a student whose work is focused particularly in ceramics and/or fabrics. The selection is made by the art faculty.

**The Sallie Suzanne Tiernan Memorial Award** was established by trustee Victoria Seaver Dean, daughter of Sallie Suzanne Tiernan and president of the Seaver Institute, as an award for a student planning to attend law school.

**The Watkins Award in Media Studies** recognizes the accomplishments of a Scripps graduating senior majoring in Media Studies who has significantly contributed to the Intercollegiate Media Studies program through the quality of her academic work, her committed exploration of creative possibilities, and the mastery of her chosen media as a means for issuing social thought.

**The Edward A. White Award in American Studies** was established in 1976, and is given annually to a senior who has done outstanding work in the study of the United States and its history, culture, or politics.

**Gender and Women's Studies Award** recognizes the accomplishments of a graduating senior majoring in women's studies. This is an interdisciplinary field in which consideration is given to questions related to women: the relationship between gender and society historically and cross-culturally, the quality and significance of the changes now occurring in the roles of men and women, and women themselves.

**The Kathleen Wicker Religious Studies Senior Thesis Award.** This award was established in 2003 by Professor Kathleen O'Brien Wicker and religious studies students to recognize the senior thesis that best deals critically and insightfully with a topic in the area of religion.

**The Rosalyn S. Yalow Science Award**, named for the 1977 Nobel Laureate, was established in honor of Daniel Greenberg and Susan Steinhauser in 1991. The prize goes to a graduating Scripps science major with the highest GPA.

**The Writing Program Senior Thesis Award** is given to a student in recognition of the eloquence and scholarly merit of a senior thesis by a self-designed writing major.

## NATIONAL AND INTERNATIONAL FELLOWSHIPS AND AWARDS

Although there are many different undergraduate and graduate awards in various disciplinary fields and many other specialized grants, Scripps faculty are available to advise students concerning the following major national and international fellowships and awards:

### Fulbright

A limited number of awards are available for one year of graduate study in a limited number of foreign countries.

### Freeman

This fellowship is awarded to graduating seniors of The Claremont Colleges who have demonstrated the ability to research a topic(s) and accordingly design a relevant proposal focused on the peoples, culture, history or economy of one or more Asian countries. The Foundation's major objectives include strengthening the bonds of friendship between the U.S. and the countries of Asia.

### Goldwater

An annual scholarship funded by Congress in honor of the past senator Barry M. Goldwater to encourage outstanding undergraduate students to pursue careers in mathematics, the natural sciences, or engineering, and to foster excellence in those fields.

### Madison

Fellowships for future and current secondary school teachers of American history, American government, and social studies in grades 7–12 to support their graduate study of the roots, principles,

framing, and development of the United States Constitution.

### **Marshall**

A scholarship funded by the British Government and established as a national expression of gratitude to the United States for economic aid under the Marshall Plan after World War II. Annual scholarships enable college graduates of U.S. citizenship to study a wide range of subjects for a further degree at any of Britain's universities and business schools.

### **Mellon**

Fellowship specifically for those who wish to pursue graduate study in the humanities. Pays full tuition and a substantial annual stipend to its holder at the university of her choice.

### **Mitchell**

This scholarship was named in honor of Senator George J. Mitchell for his pivotal contribution to the Northern Ireland peace process. It allows U.S. citizen post-graduates to pursue one year of study at institutions of higher learning in Ireland and Northern Ireland.

### **National Science Foundation Graduate Fellowships**

These fellowships provide support for postgraduate study in mathematics, physical science, biological science, engineering, behavioral science, and social science.

### **Newton**

This fellowship program recruits and trains mathematically-talented individuals to become outstanding high school math teachers. Offers stipends, teaching salary, full tuition scholarships for a master's in education and other support services. Program funded by Math for America.

### **Rhodes**

This scholarship was initiated after the death of Cecil Rhodes. Rhodes scholars are appointed to two years of study at the University of Oxford, with the possibility of renewal for a third year. Candidates demonstrate excellence in qualities of mind and in qualities of person.

### **The Rotary Ambassadorial Scholarship**

The purpose of the Rotary Ambassadorial Scholarships program is to further international understanding and friendly relations among people of different countries and geographical areas. While abroad, Ambassadorial Scholars undertake a year of graduate studies and serve as goodwill ambassadors through service projects and presentations about their homelands to Rotary clubs and other groups. Upon returning home, Scholars share with Rotarians and others the experiences that led to a greater understanding of their host country.

### **Strauss Scholarship**

This scholarship was created as a memorial to the late Don Strauss, who demonstrated a strong, lifelong commitment to public service and education. The scholarship is granted to junior-year students who wish to "make a difference" in local, regional, or national communities. The scholarship is awarded for the student's senior year.

### **Truman**

An annual scholarship funded by Congress in memory of the past president. Created to encourage outstanding undergraduate students to pursue public service careers.

### **Udall**

An annual scholarship funded by Congress to honor Senator Udall. Scholarships are awarded to undergraduate students who intend to pursue careers related to environmental public policy and to Native American and Alaska Native undergraduate students who intend to pursue careers in health care and tribal public policy.

**Watson**

Fellowship enables college graduates of unusual promise to engage in an initial postgraduate year of independent study and travel abroad.



## FACULTY

### PROFESSORS

#### BESSIE AND CECIL FRANKEL CHAIR IN MUSIC

**Michael Lamkin**, Bessie and Cecil Frankel Professor of Music. B.M.E., M.M. Baylor University. Ph.D. University of Iowa. Scripps College and Joint Music Program 1977.

#### DISTINGUISHED PROFESSORSHIP IN MODERN FOREIGN LANGUAGES

**Roswitha Burwick**, Margaret McKenzie Distinguished Professor of Modern Foreign Languages. B.A. University of Wurzburg. M.A., Ph.D. University of California, Los Angeles. Scripps College 1971.

#### FLETCHER JONES CHAIR IN STUDIO ART

**Susan Rankaitis**, Fletcher Jones Professor of Studio Art. B.F.A. University of Illinois. M.F.A. University of Southern California. Scripps College 1990.

#### GABRIELLE MARIE-LOUISE JUNGELS-WINKLER PROFESSOR OF CONTEMPORARY EUROPEAN STUDIES

**David Andrews**, Professor of International Relations. B.A. University of California at Santa Cruz. Ph.D. Massachusetts Institute of Technology. Scripps College 1993.

#### HARTLEY BURR ALEXANDER CHAIR IN THE HUMANITIES

**Tony Crowley**, Hartley Burr Alexander Professor of Humanities. B.A. Oxford University, Ph.D. Oxford University. Scripps College 2005.

#### HELEN CHANDLER GARLAND CHAIR IN ANCIENT STUDIES

**Ellen Finkelppearl<sup>3</sup>**, Helen Chandler Garland Professor of Ancient Studies, Professor of Classics. B.A. Princeton University. M.A., Ph.D. Harvard University. Scripps College 1988.

#### MARY W. JOHNSON AND J. STANLEY JOHNSON CHAIR IN THE HUMANITIES

**Dion Scott-Kakures**, Professor of Philosophy. B.A. Claremont McKenna College. M.A., Ph.D. University of Michigan. Scripps College 1988.

#### MARY W. JOHNSON PROFESSORSHIP IN TEACHING

**Nancy Neiman Auerbach<sup>2</sup>**, Professor of International Political Economy. B.A. University of California, Berkeley. M.A., Ph.D. Yale University. Scripps College 1993.

#### MOLLY MASON JONES CHAIR IN PSYCHOLOGY

**Alan Hartley**, Molly Mason Jones Professor of Psychology. B.A. Wesleyan University. Ph.D. University of California, Irvine. Scripps College 1977.

#### RICHARD ARMOUR CHAIR IN MODERN LANGUAGES

**Cheryl Walker<sup>2</sup>**, Richard Armour Professor of English. B.A. Wellesley College. M.A., Ph.D. Brandeis University. Scripps College 1974.

#### SIDNEY J. WEINBERG, JR. CHAIR IN NATURAL SCIENCES

**Newton Copp**, Professor of Biology. B.A. Occidental College. M.A., Ph.D. University of California, Santa Barbara. Scripps College and W.M. Keck Science Department 1980.

#### WILLIAM R. KENAN, JR. CHAIR IN COMPUTATIONAL NEUROSCIENCE

**John Milton**, William R. Kenan, Jr. Professor of Computational Neuroscience. B.S.C., Ph.D., M.D.C.M. McGill University. Scripps College and W.M. Keck Science Department 2004.

**Gail Abrams**, Professor of Dance. B.A., M.A. The American University. CMA Laban/Bartenieff Institute. Scripps College 1986.

**Sara M. Adler**, Professor of Italian. B.A. Smith College. M.A., Ph.D. Harvard University. Scripps College 1974.

**Betty Bernhard**, Professor of Theatre. B.A. Western Michigan University. M.S., Ph.D. University of Oregon. Pomona College Theatre Program for The Claremont Colleges 1984.

**Kersey A. Black**, Professor of Chemistry. B.S. California State University, San Diego. Ph.D. Uni-

versity of Oregon. Scripps College and W.M. Keck Science Department 1986.

**Alan Blizzard**<sup>2</sup>, Professor of Art. B.A., B.F.A. Massachusetts College of Art. M.A. University of Arizona. M.F.A., Ph.D. University of Iowa. Scripps College 1963.

**Thierry V. Boucquey**, Associate Dean of Faculty, Professor of French. Licentiate in Romance Philology, Universiteit Leuven, Belgium. M.A., Ph.D. University of California, Irvine. Scripps College 1985.

**Ronalee Brosterman**, Professor of Dance. B.S. Massachusetts Institute of Technology. M.A. University of California, Los Angeles. Scripps College 1981.

**Jodie Rae Burton**, Professor of Physical Education. B.S., M.S. California State Polytechnic University, Pomona. Joint Physical Education and Athletics, Claremont McKenna, Harvey Mudd, Scripps College and CMS Athletics 1979.

**Bruce Coats**, Professor of Art History. B.A. Rice University. M.A. University of California, Berkeley. A.M., Ph.D. Harvard University. Scripps College 1985.

**Cindy Forster**<sup>3</sup>, Professor of History. B.A. Brown University. M.A., Ph.D. University of California at Berkeley. Scripps College 1994.

**Anthony F. Fucaloro**, Professor of Chemistry. B.S. Polytechnic Institute of Brooklyn. Ph.D. University of Arizona. Scripps College and W.M. Keck Science Department 1974.

**John Goldhammer**, Professor of Physical Education. B.A. University of California, Santa Barbara. M.A. California State University, Los Angeles. Scripps College and CMS Athletics 1984.

**Ken Gonzales-Day**, Professor of Art. B.F.A. Pratt Institute. M.A. Hunter College. M.F.A. University of California, Irvine. Scripps College 1995.

**Scot A.C. Gould**, Professor of Physics. B.A. Middlebury College. Ph.D. University of California, Santa Barbara. Scripps College and W.M. Keck Science Department 1991.

**Gayle Greene**, Professor of English. B.A., M.A. University of California, Berkeley. Ph.D. Columbia University. Scripps College 1974.

**David Hansen**, Weinberg Family Dean of Science and Professor of Chemistry. B.S. Brown University. Ph.D. Harvard University. Scripps College and W.M. Keck Science Department 2009.

**Eric T. Haskell**, Professor of French. B.A. Pomona College. M.A., Ph.D. University of California, Irvine. Scripps College 1979.

**Mary Hatcher-Skeers**, Professor of Chemistry. B.A. University of California at San Diego. M.S. San Francisco State University. Ph.D. University of Washington. Scripps College and W.M. Keck Science Department 1998.

**James Higdon**, Professor of Physics. B.A. University of Pennsylvania. Ph.D. University of California, Los Angeles. Scripps College and W.M. Keck Science Department 1987.

**Art Horowitz**, Professor of Theatre. B.A., Hofstra University. Ph.D. University of California, Davis. Pomona College Theatre Program for The Claremont Colleges 2004.

**Hao Huang**, Professor of Music. A.B. Harvard University. M.M. The Juilliard School of Music. D.M.A. State University of New York at Stony Brook. Scripps College 1994.

**Dalton Krauss**<sup>3</sup>, Professor of French. B.A. Oberlin College. M.Phil., Ph.D. Yale University. Scripps College 1974.

**Adam Landsberg**, Professor of Physics. B.A. Princeton University. M.A., Ph.D. University of California, Berkeley. Scripps College and W.M. Keck Science Department 1998.

**Thomas A. Leabhart**, Professor of Theatre. B.A. Rollins College. M.A., Ph.D. Harvard University. Pomona College 1982.

**Sherry Linnell**, Professor of Theatre. B.A., M.F.A. University of California, Irvine. Pomona College Theatre Program for The Claremont Colleges 1975.

- Julia E. Liss**, Professor of History. B.A. Wesleyan University. M.A., Ph.D. University of California, Berkeley. Scripps College 1989.
- Nancy Macko<sup>1</sup>**, Professor of Art. B.S. University of Wisconsin. M.A. (Painting/Printmaking), M.A. (Education), M.F.A. University of California, Berkeley. Scripps College 1986.
- Amy Marcus-Newhall**, Vice President and Dean of the Faculty, Professor of Psychology. A.B. Occidental College. M.A., Ph.D. University of Southern California. Scripps College 1992.
- Donald A. McFarlane**, Professor of Biology. B.S. University of Liverpool, Liverpool, England. M.Sc. Queen's University of Belfast, Belfast, Northern Ireland, U.K., Ph.D. University of Southern California. Scripps College and W.M. Keck Science Department 1991.
- J. Emil Morhardt**, Director of Roberts Environmental Center and Professor of Biology. B.A. Pomona College. Ph.D. Rice University. Scripps College and W.M. Keck Science Department 1996.
- Stephen A. Naftilan**, Professor of Physics. B.S. University of Chicago. Ph.D. Case Western Reserve University. Scripps College and W.M. Keck Science Department 1981.
- Kerry Ann Odell**, Professor of Economics and Avery Fellow. A.B. University of California, Davis. M.A., Ph.D. University of California, Berkeley. Scripps College 1987.
- Marina Pérez de Mendiola**, Professor of Hispanic Studies, B.A., M.A., Ph.D. University of Paris-Sorbonne IV. Scripps College 1998.
- Thomas Poon**, Professor of Chemistry. B.S. Fairfield University. Ph.D. University of California, Los Angeles. Scripps College and W.M. Keck Science Department 2000.
- Marion Preest**, Professor of Biology. B.Sc. Otago University (NZ). M.S., Ph.D. Cornell University. Scripps College and W.M. Keck Science Department 1999.
- Leonard C. Pronko**, Professor of Theatre. B.A. Drury College. M.A. Washington University. Ph.D. Tulane University. Pomona College Theatre Program for The Claremont Colleges 1957.
- Nathalie M. Rachlin**, Professor of French. Licence d'Anglais, Université Paul Valéry, Montpellier. C.A.P.E.S. d'Anglais (France). M.A., Ph.D. Princeton University. Scripps College 1989.
- Rita Roberts<sup>3</sup>**, Professor of History and Black Studies. B.S. Southern Illinois University. M.A., Ph.D. University of California, Berkeley. Scripps College 1986.
- Michael L. Sutton**, Professor of Physical Education. B.A. Claremont McKenna College. M.S. U.S. Sports Academy. Scripps College and CMS Athletics 1979.
- James P. Taylor**, Professor of Theatre. B.A. Colorado College, M.F.A. Southern Methodist University. Pomona College Theatre Program for The Claremont Colleges 1991.
- Sheila Walker**, Professor of Psychology and Affiliate of Black Studies. B.A. American University. M.A. New York University. Ph.D. Cornell University. Scripps College 1993.
- Andrew W. Zanella**, Professor of Chemistry. A.B. Cornell University. Ph.D. Stanford University. Scripps College and W.M. Keck Science Department 1975.

## ASSOCIATE PROFESSORS

- Andrew Aisenberg**, Associate Professor of History. B.A. Brown University. M.A., Ph.D. Yale University. Scripps College 1998.
- Rita Cano Alcalá**, Associate Professor of Hispanic Studies and Chicano Studies. B.A. University of Texas at San Antonio. M.A. University of Wisconsin-Madison. Ph.D. University of Texas at Austin. Scripps College 1995.
- Jennifer Armstrong**, Associate Professor of Biology. B.S. New Mexico State University. Ph.D. University of California, San Diego. Scripps College and W.M. Keck Science Department 2003.
- Anie Chaderjian**, Associate Professor of Mathematics. B.S., M.A., Ph.D. University of California, Los Angeles. Scripps College 1993.

**Lara Deeb**, Associate Professor of Anthropology. A.B. Brown University. M.A., Ph.D. Emory University. Scripps College 2008.

**Gretchen Edwalds-Gilbert**, Associate Professor of Biology. B.A. Swarthmore College. Ph.D. Cornell University. Scripps College and W.M. Keck Science Department 2000.

**Charles Griffiths**, Associate Professor of Physical Education. B.A. Denison University. Scripps College and CMS Athletics 2001.

**Jennifer Grocup**, Associate Professor of Psychology. B.A. Georgetown. J.D. University of Nebraska, Lincoln, College of Law. M.A., Ph.D. University of Nebraska, Lincoln, Graduate College. Scripps College 2008.

**Betsy Hipple**, Associate Professor of Physical Education. B.S. Northeastern University. Scripps College and CMS Athletics 2005.

**Andrew Jacobs**, Associate Professor of Religious Studies. A.B. Brown University. M.A., Ph.D. Duke University. Scripps College 2009.

**Cándida Jáquez**, Associate Professor of Music, B.A. California State University, Fresno. M.A. University of Texas, Austin. Ph.D. University of Michigan at Ann Arbor. Scripps College 2006.

**Charles Kamm**, Associate Professor of Music, B.A. Earlham College, M.A. Michigan State. Scripps College and Joint Music Program 2005.

**YouYoung Kang**, Associate Professor of Music Theory. B.A. Yale University. Ph.D. University of Pennsylvania. Scripps College 2002.

**Marc Katz**, Associate Professor of German. B.A., M.A., Ph.D. Northwestern University. Scripps College 1994.

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**Matthew Delmont**, Assistant Professor of American Studies. B.A. Harvard University. M.A., Ph.D. Brown University. Scripps College 2008.

**Kimberly Drake**, Director of the Writing Program and Assistant Professor of Writing. B.A., Ph.D. University of California, Berkeley. Scripps College 2011.

**Sean Flynn**, Assistant Professor of Economics. B.A., M.A. University of Southern California. Ph.D. University of California, Berkeley. Scripps College 2009.

**Patrick Ferree**, Assistant Professor of Biology. B.S. University of North Carolina at Chapel Hill. M.S. Wake Forest University. Ph.D. University of California Santa Cruz. Scripps College and W.M. Keck Science Department 2011.

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**Christine Guzaitis**, Assistant Professor of Gender and Women's Studies. B.A. Beloit College. M.A. San Francisco State University. M.A., Ph.D. University of California, San Diego. Scripps College 2010.

**Anne Harley**, Assistant Professor of Music. B.A. Yale College. M.A., D.M.A. Boston University. Scripps College 2009.

**France D. Lemoine**, Assistant Professor of French. M.A. University of California, Los Angeles. Ph.D. University of California, Berkeley. Scripps College 2009.

**Warren Liu**, Assistant Professor of English. B.A., Ph.D. University of California, Berkeley. M.F.A. University of Iowa. Scripps College 2009.

**Alma Martinez**, Assistant Professor of Theatre. B.A. Whittier College. M.F.A. University of Southern California. Ph.D. Stanford University. Pomona College Theatre Program for The Claremont Colleges 2007.

**Kitty Maryatt**, Director of the Scripps Press and Assistant Professor of Art. B.A. Scripps College. M.A. Claremont Graduate School. M.F.A. University of California, Los Angeles. Scripps College 1986.

**Aaron Matz**, Assistant Professor of English. B.A., M.A., M.Phil., Ph.D. Yale University. Scripps College 2007.

**Mona Mehta**, Assistant Professor of Comparative Politics. B.A., M.A. University of Mumbai, India. M.A., Ph.D. University of Chicago. Scripps College 2010.

**Sabrina Ovan**, Assistant Professor of Italian. M.A., Ph.D. University of Southern California, Los Angeles. Scripps College 2009.

**Kendra Reimer**, Assistant Professor of Physical Education. B.A., M.A. Texas A&M University. Scripps College and CMS Athletics 2010

**Judy Harvey Sahak**, Director of the Ella Strong Denison Library. B.A. Scripps College. M.Lib. University of Washington, Seattle. Scripps College 1976.

**Keri Sanchez**, Assistant Professor of Physical Education. B.S. University of North Carolina. M.S. University of Oregon. Scripps College and CMS Athletics 2003.

**Carmen Sanjuán-Pastor**, Assistant Professor of Hispanic Studies. M.A. Arizona State University. Ph.D. Stanford University. Scripps College 2009.

**Ken Scalmanini**, Assistant Professor of Physical Education. B.S. Cal Poly Pomona, MA. Azusa Pacific University. Scripps College and CMS Athletics 1999.

**Damien Schnyder**, Assistant Professor of Africana Studies. B.A., M.A. Stanford University. Ph.D. University of Texas at Austin. Scripps College 2011.

**Michael Spezio**, Assistant Professor of Psychology. B.S. Case Western Reserve. M. Div. Pittsburgh Theological Seminary. Ph.D. Cornell University. Ph.D. University of Oregon. Scripps College 2007.

**Bryan Thines**, Assistant Professor of Biology. B.S. State University of New York at Plattsburgh. Ph.D. Washington State University. Scripps College and W.M. Keck Science Department 2011.

**Anna Wenzel**, Assistant Professor Chemistry. B.S. University of California, San Diego. Ph.D. Harvard University. Scripps College and W.M. Keck Science Department 2006.

**Jacqueline Wernimont**, Assistant Professor of English. B.A. University of Iowa. M.A., Ph.D. Brown University. Scripps College 2010.

**Branwen Williams**, Assistant Professor of Biology. B.S. University of Guelph. M.S. University

of Quebec at Montreal. Ph.D. Ohio State University, Columbus. Scripps College and W.M. Keck Science Department 2011.

## INSTRUCTORS

**Greg Lonzo**, Instructor of Physical Education. Pepperdine University. Scripps College and CMS Athletics 2008.

**Paul Settles**, Instructor of Physical Education. University of Pennsylvania. Scripps College and CMS Athletics 2003.

**Kurt Vlasich**, Instructor of Physical Education. Pepperdine University. Scripps College and CMS Athletics 2011.

## ADJUNCT PROFESSORS

**Rachel Huang**, Music

**Elise Magistro**<sup>2</sup>, Italian

## LEAVES

<sup>1</sup> Leave academic year 2011–12.

<sup>2</sup> Leave first semester 2011–12.

<sup>3</sup> Leave second semester 2011–12.

## LECTURERS (PART-TIME FACULTY)

**Susan Branfman**, Dance

**MaryBeth Haag**, Music

**Julie Simon**, Music

**Joel Smith**, Dance

**Phylise Smith**, Dance

## FACULTY RETIRED AND EMERITI

**Bradford B. Blaine**, Wilbur Kitchener Jordan Professor of History, emeritus since 1998.

**Aldo Casanova**, Professor of Art, emeritus since 1999.

**David B. Claus**, Robert B. Palmer Chair in Classical Studies, emeritus since 2003.

**Donald Kendall Crone**, Professor of Political Science in International Studies, emeritus since 2010.

**Paul Darrow**, Professor of Art, emeritus since 1992.

**Preethi de Silva**, Professor of Music, emerita since 2006.

**Patricia Dillon**, Gabrielle Marie-Louise Jungels-Winkler Professor of Contemporary European Studies, emeriti since 2011.

**Clyde H. Eriksen**, Professor of Biology, Joint Science Program, emeritus since 1995.

**Richard Fadem**, Professor of English, emeritus since 2001.

**Margaret Faust**, Professor of Psychology, emerita since 1991.

**James S. Fuller**, Professor of Art, emeritus since 1996.

**John Geerken**, Professor of History, emeritus since 2008.

**James W. Gould**, Professor of History and International Relations, emeritus since 1989.

**Helen G. Lahanas**, Associate Professor of Physical Education, Joint Athletics Program, retired since 1983.

**William Chris Lengefeld**, Professor of Music, emeritus since 2003.

**Samella Lewis**, Professor of Art, emerita since 1984.

**Margaret Jean Mathies**, Sidney J. Weinberg, Jr., Chair in Natural Sciences, emerita since 2003.

**Harry Neumann**, Professor of Philosophy, emeritus since 2002.

**Jane O'Donnell**, Bessie and Cecil Frankel Professor in Music, emerita since 2004.

**Robert P. Pinnell**, Professor of Chemistry, emeritus since 2003.

**David E. Sadava**, Pritzker Family Foundation Professor of Biology, Joint Science Department, retired since 2010.

**Arthur Stevens**, Professor of Art History, emeritus since 1999.

**Kathleen O'Brien Wicker**, Mary W. Johnson and J. Stanley Johnson Chair in the Humanities, Professor of Religious Studies, emerita since 2003.

## ADMINISTRATION

### SCRIPPS COLLEGE

**Lori Bettison-Varga**, President of the College. W.M. Keck Foundation Presidential Chair. Ph.D. University of California, Davis

**Amy Marcus-Newhall**, Vice President and Dean of the Faculty. Ph.D. University of Southern California

**Joanne M. Coville**, Vice President for Financial and Business Affairs. B.S. Northern Illinois University

**Patricia F. Goldsmith**, Vice President for Institutional Advancement. M.T.S. Harvard Divinity School

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**Rebecca R. Lee**, Interim Dean of Students. M.S. University of Pennsylvania

**Neva Barker**, Director of Off-Campus Study. B.A. University of Arkansas at Fayetteville

**Mary S. Bartlett**, College Editor. A.B. Stanford University

**Peggyann L. Book**, Director of Human Resources. M.S. Chapman University

**Thierry V. Boucquoy**, Associate Dean of Faculty and Professor of French. Ph.D. University of California, Irvine

**Tamsen Burke**, Director of Sallie Tiernan Field House. M.A. East Tennessee State University

**Elizabeth Capasso**, Director of Summer Conferences/Special Events. B.A. University of La Verne

**Ana J. Collisson**, Assistant Vice President for Development. B.A. California State University, Los Angeles

**David Hansen**, Dean of the W.M. Keck Science Department of Claremont McKenna College, Pitzer College, and Scripps College. Ph.D. Harvard University

**Mark A. Figueroa**, Director of Assessment, Planning and Research. Ph.D. Claremont Graduate University

**Kelly Hewitt '08**, Director of Scripps College Academy. B.A. Scripps College

**Lauren Kim**, Registrar. M.A., M.B.A. University of Hawaii, Honolulu

**Vicki Klopsch**, Director of Career Planning & Resources. M.A. DePaul University

**David Levy**, Director of Financial Aid. M.A. Occidental College

**Mary Davis MacNaughton '70**, Director of the Ruth Chandler Williamson Gallery, Associate Professor of Art History. Ph.D. Columbia University

**Emily Rankin '97**, Director of Alumnae Relations. B.A. Scripps College

**Judy Harvey Sahak '64**, Librarian of the Ella Strong Denison Library. M. Libr. University of Washington, Seattle

**Linda R. Scott**, Executive Assistant to the President/Secretary to the Board of Trustees. B.A. Pitzer College

**Jeffrey Sessler**, Director of Information Technology. B.S. California State Polytechnic University, Pomona

**Suzanne Zetterberg**, Director of the Malott Commons. M.A. Claremont Graduate University

### EMERITI ADMINISTRATORS

**Nancy Y. Bekavac**, President Emerita, since 2007.

**James H. Manifold**, Vice President for Business Affairs and Treasurer Emeritus, since 2011.

## THE CLAREMONT COLLEGES

**Robert A. Walton**, Chief Executive Officer, Claremont University Consortium. M.L.S. University of Texas at Austin

**Mia M. Alonzo**, Controller, Claremont University Consortium. B.A. University of California, Santa Barbara

**Shahram Ariane**, Director of Campus Safety. B.A. California State University, Northridge

**Catharine Grier Carlson**, Chaplain, McAlister Center for Religious Activities. M. Div. Princeton Theological Seminary

**Donald Delgado**, Director of International Place of The Claremont Colleges. M.A. West Virginia University

**Father Joe Fenton**, Chaplain, McAlister Center for Religious Activities. M.A. Arizona State University, M.A. American University, Washington, D.C.

**Jennie Ho**, Medical Director of Student Health Services. M.D. University of Missouri-Kansas City

**Rabbi Daveen Litwin**, Chaplain, McAlister Center for Religious Activities. M.A.H.L. Hebrew Union College-Jewish Institute of Religion, Cincinnati

**John McDonald**, Director of Information and Bibliographic Management and Faculty Relations. M.S. University of Illinois, Urbana-Champaign

**Hughes Suffren**, Dean of Black Student Affairs. M.S. Iowa State University

**Maria A. Torres**, Dean of Chicano/Latino Student Affairs. M.A. New Mexico State University

**Pat Vince**, Library Director for Digital Initiatives, Special Collections, Records Management and Archives. M.L.I.S. Louisiana State University

**BOARD OF TRUSTEES 2011-2012**

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## CAMPUS FACILITIES

The campus of 33 acres is characterized by spacious vistas and intimate courtyards with more than a dozen fountains. The original buildings were designed in the Mediterranean Revival style by Gordon B. Kaufmann in collaboration with Edward Huntsman-Trout, landscape architect. The campus, widely recognized for its beauty, is on the National Register of Historic Places. Since 2009 the entire campus has been made wireless for internet access.

### RESIDENCE HALLS

There are nine residence halls, each with its own living room and upstairs library. All student rooms are wired to the campus network and Internet. Each residence hall has its own 24-hour computer center with a minimum of three computers (Macintosh and PC) with access to course and other specialized software.

### JANET JACKS BALCH HALL

The hall houses most administrative offices, including the Office of Admission, as well as classrooms and faculty offices.

### BETTE CREE EDWARDS HUMANITIES BUILDING

In addition to classroom and faculty offices, the Humanities Building houses an auditorium for lectures and films, and a large faculty lounge.

### CLARK HUMANITIES MUSEUM

The Museum is housed in the Bette Cree Edwards Humanities Building. Linked to the Humanities Program at the College, the Museum's exhibitions reflect the concerns of faculty teaching in this area and often enhance specific course offerings. For students interested in museum careers, the Clark Humanities Museum offers possibilities for internships and related activities.

### ELLA STRONG DENISON LIBRARY

The Ella Strong Denison Library is a special collections and rare books library. The Macpherson Collection of more than 3,000 books, by and about significant women, contains many primary source materials for original research, surpassing those available at many major universities and graduate schools. The Ellen Browning Scripps Papers highlight the Scripps College Archives, an important resource for the history of women's education. The Rare Book Room has many treasures, including rare manuscripts, incunabula, and books from fine presses

### HONNOLD MUDD LIBRARY

The nearby Honnold Mudd Library is a full circulating library that **serves and is funded by all of The Claremont Colleges.**

## ELIZABETH HUBERT MALOTT COMMONS

The Commons is the social heart of the campus. The building houses the dining program which includes a central servery and four separate dining rooms. In addition, the Hampton Dining Room and Living Room provide a more formal venue for College functions with seating for up to 200. Other facilities include two meeting rooms, a central campus mail office, Career Planning & Resources, the Motley Coffeehouse, Scripps Store, and space for student activities.

## PERFORMING ARTS CENTER

The Center is the permanent home of the **Music Department** and performance space for both Scripps' music and dance programs. Included in this complex are the 700-seat **Garrison Theater** and the 100 seat **MaryLou and George Boone Recital Hall**, the **Nancy Glanville Jewel Music Library**, several music classrooms and rehearsal rooms, music faculty offices, a recording studio, as well as **Lee Pattison Courtyard**.

## BEATRICE E. RICHARDSON DANCE STUDIO

The studio, near Vita Nova Hall, is a large studio completely equipped for the instruction of dance.

## MILLARD SHEETS ART CENTER

This facility includes the **Florence Rand Lang Art Studios** with teaching studios, art faculty offices, the **Scripps College Press**, the **Joan and David Lincoln Ceramic Art Building**, (dedicated in April 2011) and the 4,000-square-foot **Ruth Chandler Williamson Gallery**—equipped with museum-quality controls for climate, lighting, and security. **Baxter Hall** houses the offices of the Williamson Gallery program as well as other faculty and staff offices

## HARRY AND GRACE STEELE HALL

Steele Hall houses both academic and administrative offices including the Financial Aid Office, Information Technology Department, a multimedia classroom and language laboratory, Development Office, Office of Public Relations, and the Psychology Department.

## SALLIE TIERNAN FIELD HOUSE

This 24,000 square foot recreational athletic facility was completed in the summer of 2008. It is adjacent to the 25 meter swimming pool and contains machine and weight rooms, an aerobics studio, and a yoga room. Change rooms to support these programs and the swimming pool are in the facility. An NCAA soccer field/lacrosse field is adjacent and includes a parking garage under the field. Additional athletic facilities are located on the Claremont McKenna College campus, one block away, for use in a combined intercollegiate athletic program. They include a gym, weight room, squash court, indoor volleyball court, soccer field, outdoor track and a recreational field. These facilities are available to students for intramural and recreational use as well.

## VITA NOVA HALL

Formerly the music building, Vita Nova Hall provides offices for the Intercollegiate Women's Studies Center, the Human Resources Department, faculty offices, and a large lecture hall.

## **W.M. KECK SCIENCE CENTER**

W.M. Keck Science Center serves Scripps, Claremont McKenna, and Pitzer Colleges. Located at the juncture of the three colleges, the facility contains offices and teaching laboratories. The center supports teaching and ongoing research in biology, chemistry, physics, and related areas, including interdisciplinary projects and courses. Additional laboratories and offices for the program are located in modular buildings across the street on the Pitzer College campus.

## **ROBERT J. BERNARD BIOLOGICAL FIELD STATION**

The field station is located on land originally purchased by Ellen Browning Scripps in 1925 for future Claremont Colleges. It currently serves as a natural outdoor laboratory for many disciplines at Scripps and the other Claremont Colleges.





## ACADEMIC CALENDAR 2011-2012

### FALL 2011 SEMESTER

|                               |   |
|-------------------------------|---|
| Thursday, August 25           | Residence halls open at 8 a.m. for new students         |
| Thurs.-Mon. , August 25-29    | Orientation and Registration                            |
| Sunday, August 28             | Residence halls open at 10 a.m. for continuing students |
| Tuesday, August 30            | Classes begin   |
| Monday, September 12          | Last day to add classes                                 |
| Wednesday, October 5          | Low Grade Reports due in Registrar's Office             |
| Mon.-Tues., October 17-18     | Fall Break  |
| Thursday, October 20          | Last day to drop classes without academic penalty       |
| Mon.-Thurs., November 14-17   | Preregistration for spring semester                     |
| Thurs. – Fri., November 24-25 | Thanksgiving recess                                     |
| Wednesday, December 7         | Last day of classes for first semester                  |
| Thurs.- Fri., December 8-9    | Reading days  |
| Mon.-Fri., December 12-16     | Final examinations                                      |
| Saturday, December 17         | Fall semester ends                                      |
| Saturday , December 17        | Residence halls close at noon                           |
| Thursday, December 22         | All grades due in the Registrar's Office by noon        |

### SPRING 2012 SEMESTER

|                           |  |
|---------------------------|--|
| Saturday, January 14      | Residence halls open at 8 a.m. for new students                |
| Sat.-Mon., January 14-16  | Orientation and Registration for new students                  |
| Sunday, January 15        | Residence halls open at 10 a.m. for continuing students        |
| Tuesday, January 17       | Second semester classes begin                                  |
| Monday, January 30        | Last day to add classes  |
| Wednesday, February 29    | Low Grade Reports due in the Registrar's Office                |
| Thursday, March 8         | Last day to drop classes without academic penalty              |
| Mon.-Fri., March 12-16    | Spring Break   |
| Friday, March 30          | César Chavez Holiday- Colleges Closed                          |
| Tues.-Thurs., April 17-19 | Preregistration for fall semester                              |
| Tuesday, May 1            | Last day of classes at Scripps (May 2 at CMC, Pitzer & Pomona) |
| Wednesday, May 2          | Capstone Day   |
| Thurs.-Fri., May 3-4      | Reading days   |
| Friday, May 4             | Senior grades due in the Registrar's Office by noon            |
| Mon.-Fri., May 7-11       | Final examinations   |
| Saturday, May 12          | Residence halls close at 10:00 p.m. (non-graduates)            |

|                  |  |
|------------------|--|
| Sunday, May 13   | Commencement begins at 10:00 a.m.                      |
| Monday, May 14   | Residence halls close at noon for graduating seniors   |
| Thursday, May 17 | All other grades due in the Registrar's Office by noon |

## **FALL 2012 SEMESTER**

|                      |                         |
|----------------------|-------------------------|
| Tuesday, September 4 | Fall 2012 classes begin |
|----------------------|-------------------------|

## GENERAL INFORMATION

The Scripps College catalog is on the Scripps College website [www.scrippscollege.edu](http://www.scrippscollege.edu). The catalog contents apply to the 2011-2012 academic year. The information is, however, subject to change without notice, and those who are interested in any program or offering are encouraged to verify it with the appropriate department chair or the registrar.

This catalog is intended to help you get acquainted with Scripps College. It explains some of the College's philosophies and beliefs, and describes, in general terms, some of its policies and procedures. It is not intended to, nor does it contain, all policies that relate to students, staff, or faculty. This catalog is not intended to be a contract (express or implied), nor is it intended to otherwise create any legally enforceable obligations on the part of Scripps College or any applicant, student, staff, or faculty member. Because Scripps College is a growing and changing organization, it reserves full discretion to add to, modify, or delete provisions of this catalog, or the policies and procedures on which they may be based, at any time without advance notice.

### ACCREDITATION

Scripps College is accredited by the Accrediting Commission for Senior Colleges and Universities of the Western Association of Schools and Colleges, 985 Atlantic Avenue, Suite 100, Alameda, CA 94501. Phone: (510) 748-9001.

### AFFIRMATIVE ACTION

Scripps College values a diverse college community and seeks to assure fair employment practices for faculty and staff through a continuing and effective Equal Opportunity Employment Program. For further information, contact the Scripps College director of human resources (909) 607-7976

### NONDISCRIMINATION POLICIES

Scripps College strives to be an inclusive academic community for women, regardless of race, color, national origin, ancestry, religion, creed, belief, age, handicap, veteran status, or sexual orientation.

Scripps College admits students of any race, color, national or ethnic origin to all the rights, privileges, responsibilities, programs, and activities generally made available at the College.

The College affirms compliance with the requirements of the Higher Education Act of 1965 as amended through 1992, as well as the requirements of Title IX of the Educational Amendments of 1972. Scripps College does not discriminate on the basis of handicap and is in compliance with Section 504 of the Rehabilitation Act of 1973.

### STUDENT RIGHTS AND PRIVACY

The Family Education Rights and Privacy Act of 1974 as amended provides Scripps College students with protection of the privacy of their records maintained as permanent files by the College and with the right to access those files. Additional information is available under Rules and Guidelines in this catalog and in the *Guide to Student Life*.

### STUDENT RIGHT-TO-KNOW/CAMPUS SECURITY

In accordance with the 1991 Student Right-to-Know and Campus Security Act, Scripps College provides graduation rate statistics to all current and prospective students upon request. For more information, please contact the Office of Assessment, Planning, and Institutional Research (909) 621-8224 or the Office of the Registrar (909) 621-8273.

## INFORMATION

Please write or call the following offices for further information about Scripps College:

Admission (909) 621-8149

Alumnae Relations (909) 621-8054

Career Planning & Resources (909) 621-8180

Dean of Students (909) 621-8277

Financial Aid (909) 621-8275

Public Relations and Communication (909) 621-8280

Registrar (909) 621-8273

Student Billing (909) 621-8259

Mail should be addressed to the appropriate office, at:

Scripps College

1030 Columbia Avenue MB#

Claremont, CA 91711-3905

For more information, visit the Scripps College website:

**[www.scrippscollege.edu](http://www.scrippscollege.edu)**

# INDEX

## A

**AASU 216**

**Academic Advisers 237**

**ACADEMIC CALENDAR 313**

**Academic Dishonesty 247**

**Academic Dismissal 248**

**Academic Freedom 239**

**ACADEMIC POLICIES AND PROCEDURES 235**

Academic Advisers 237

Academic Dishonesty 247

Academic Freedom 239

Academic Transcript 237

Advanced Placement and International Baccalaureate 242

Audit of Courses 244

Changes in Registration 236

Class Attendance 243

Class Level 235

College-Level Examination Program 243

Course Numbering and Credit 235

Criteria for Student-Designed Courses 239

Cross-Registration at The Claremont Colleges 244

Examinations 243

Grading Policy 235

Independent Study: Reading and Research 240

Internships 240

Leaves of Absence 246

Petitioning Process 245

Policies on Disputed Grades 246

Preprofessional Advisers 238

Probation/Dismissal 247

Reading Days 243

Repeating Courses 246

Resident Credit 241

Transfer Credit 241

Withdrawal from the College 246

Writing Center 238

**Academic Probation 247**

**Academic Suspension 248**

**Academic Transcript 237**

**Accreditation 315**

**Adding Courses 236**

**ADMINISTRATION 301**

**ADMISSION 249**

Credit by Examination 251

Deferred Entrance 250

Early Decision 250

First-Year Applicants 249

Geographical Distribution Report for Scripps Students 252

International Students 251

Readmission 251

Transfer Applicants 250

Visiting Students 252

Visiting the College 252

**Advanced Placement and International Baccalaureate 242**  
**Affirmative Action 315**  
**Africana Studies 13**  
**Air Force 211**  
**ALUMNAE LEADERSHIP COUNCIL 307**  
**American Studies 20**  
**Annual Cost of Education 259**  
**Annual Fund Scholarships 283**  
**Anthropology 22**  
**Appeals, Financial Aid 272**  
**Application Fee 256**  
**Application Requirements 249**  
**Army 211**  
**Art 31, 216**  
**Art Conservation 35**  
**Art History 35, 36**  
**Asian-American Student Union 216**  
**Asian American Studies 42**  
**Asian Languages 46**  
     Chinese 46  
     Chinese Literature and Culture in English Translation 47  
     Japanese 47  
     Korean 47  
**Asian Studies 48**  
**Assistant Professors 297**  
**Associate Professors 295**  
**Astronomy 50, 175**  
**Athletics 217**  
**Audit of Courses 244**  
**Automobiles 221**

## B

**BACHELOR OF ARTS DEGREE, REQUIREMENTS FOR THE 225**  
**Balch Hall 309**  
**Baroque Chamber Music Ensemble 216**  
**Baxter Hall 310**  
**Beatrice E. Richardson Dance Studio 310**  
**Bernard Biological Field Station 311**  
**Bessie Bartlett Frankel Chamber Music Festival 218**  
**Bette Cree Edwards Humanities Building 309**  
**Biochemistry 177**  
**Biology 50, 175**  
**BOARD OF TRUSTEES 303**  
**Breadth of Study 8, 229**

## C

**Café Con Leche 216**  
**CAMPUS FACILITIES 309**  
     Beatrice E. Richardson Dance Studio 310  
     Bette Cree Edwards Humanities Building 309  
     Clark Humanities Museum 309  
     Elizabeth Hubert Malott Commons 310  
     Ella Strong Denison Library 309  
     Harry and Grace Steele Hall 310  
     Honnold Mudd Library 309  
     Janet Jacks Balch Hall 309  
     Millard Sheets Art Center 310  
     Performing Arts Center 310

- Residence Halls 309
- Robert J. Bernard Biological Field Station 311
- Sallie Tiernan Field House 310
- Vita Nova Hall 310
- W.M. Keck Science Center 310
- Career Planning & Resources 222, 238**
- Center for Politics and Economics 204**
- Chamber Choir 216**
- Chamber Music 216**
- Changes in Registration 236**
- Chemistry 50, 176**
- Chicana/o-Latina/o Studies 50**
- Chinese 46**
- Chinese Literature and Culture in English Translation 47**
- Choices for Majors 233**
- Claremont Chamber Orchestra 216**
- CLAREMONT COLLEGES 11**
  - Claremont Graduate University 11
  - Claremont McKenna College 12
  - Cross-Registration 12
  - Harvey Mudd College 12
  - Keck Graduate Institute of Applied Life Sciences 12
  - Pitzer College 12
  - Pomona College 11
- Claremont Colleges Center for the Performing Arts 218**
- Claremont Colleges Republicans 218**
- Claremont Graduate University 11, 203**
- Claremont McKenna College 12**
- Clark Humanities Museum 309**
- Clark Lectureship 218**
- Class Attendance 243**
- Classics 55**
- Class Level 235**
- Co-Curricular Opportunities 216**
- Collage 218**
- College Governance 216**
- College-Level Examination Program 243**
- Collegium Musicum 216**
- COMBINED DEGREE PROGRAMS 203**
  - Economics 205
  - Guidelines for Programs with the Claremont Graduate University 203
  - Guidelines for Selected Programs in Engineering 203
  - Program in Business Administration 204
  - Program in Philosophy 205
  - Program in Religious Studies 205
  - Programs with the Center for Politics and Economics 204
- Commitment Fee 257**
- Committee On Study Abroad 208**
- Competency 7**
- Comprehensive Fees 255**
- Computer Science 61**
- Concert Choir 216**
- Concerts and Lectures 218**
- Core Curriculum in Interdisciplinary Humanities 6, 61, 228**
- Core I: Histories of the Present 61**
- Core II: Histories of the Present 62**
- Core III: Histories of the Present 63**
- Course Numbering and Credit 235**

**COURSES OF STUDY 13**

Africana Studies 13  
American Studies 20  
Anthropology 22  
Art 31  
Art Conservation 35  
Art History 36  
Asian American Studies 42  
Asian Languages 46  
Asian Studies 48  
Astronomy 50, 175  
Biology 50, 175  
Chemistry 50, 176  
Chicana/o-Latina/o Studies 50  
Classics 55  
Computer Science 61  
Core Curriculum in Interdisciplinary Humanities 61  
Dance 67  
Economics 72  
Economics Accounting 75  
English 76  
Environmental Analysis Program 84  
Environmental Science 84, 87  
Environmental Studies 87  
Environment, Economics, and Politics 81  
European Studies 87  
Foreign Languages 88  
French Studies 90  
Gender and Women's Studies 96  
Geology 103  
German Studies 103  
Hispanic Studies 108  
History 115  
Humanities Institute 121  
Humanities Major: Interdisciplinary Studies in Culture 121  
Interdisciplinary Courses 123  
International Relations 123  
Italian 123  
Jewish Studies 126  
Latin American and Caribbean Studies 127  
Legal Studies 128  
Linguistics 129  
Mathematics 130  
Media Studies 132  
Middle East and North Africa Studies 139  
Music 141  
Neuroscience 147  
Organizational Studies 148  
Philosophy 148  
Physics 153  
Politics and International Relations 153  
Psychology 158  
Public Policy Analysis 162  
Religious Studies 163  
Russian 173



- Science 174
  - Astronomy 175
  - Biochemistry 177
  - Biology 175
  - Chemistry 176
  - Engineering 177
  - Environmental Analysis 177
  - Environmental Science 177
  - Molecular Biology 177
  - Neuroscience 178
  - Organismal Biology 178
  - Physics 178
  - Science and Management 179
- Science, Technology, and Society 192
- Sociology 194
- Spanish 194
- Theatre 194
- Women's Studies 201
- Writing Program, The 201

**Credit by Examination 251**

**Criteria for Student-Designed Courses 239**

**Cross-Registration 12, 244**

**Curriculum 6**

## **D**

**Dance 67, 217**

- Movement Studies 68
- Performance/Choreography 68
- Theoretical Studies in Dance 68

**Dean's List 285**

**Deferred Entrance 250**

**Delinquent Accounts 258**

**Democrats of The Claremont Colleges 218**

**Denison Library 309**

**Deutsche Viertel 217**

**Discussion of Requirements 228**

**Double Major 233**

**Drama 217**

**Dropping Courses/Withdrawal 236**

**Dual Major 233**

## **E**

**Early Decision 250**

**Earth, Planetary and Space Science 103**

**Economics 72**

**Economics Accounting 75**

**Economic Society 218**

**Elective Courses 9**

**Elizabeth Hubert Malott Commons 310**

**Ella Strong Denison Library 309**

**Ellen Browning Scripps 5**

**Engineering 177**

**English 76**

**Enrollment 227**

**Environmental Analysis Program 84, 177**

**Environmental Earth Science 103**

**Environmental Science 87, 177**

**Environmental Studies 87**

**Environment, Economics, and Politics 81****European Studies 87****Examinations 243****EXPENSES 255**

- Comprehensive Fees 255
- Delinquent Accounts 258
- Fees for the Entering Student 256
- Installment Payment Plan 257
- Miscellaneous Expenses and Fees 255
- Off-Campus Study 258
- Payment Schedules 256
- Prepayment Plan 257
- Refunds 257
- Student Billing Payment Schedule 257

**Extended Repayment Plan 265****F****FACULTY 293**

- Adjunct Professors 299
- Assistant Professors 297
- Associate Professors 295
- Instructors 299
- Leaves 299
- Lecturers (Part-time Faculty) 299
- Professors 293

**Faculty Adviser 237****Fall 2011 Semester 313****Fall 2012 Semester 314****Family Contribution 259****Family Educational Rights and Privacy Act 219****Federal and State Grants 261****Federal Direct Loans 266****Federal Direct Stafford Loans 262****Federal Direct Unsubsidized Loan 263****Federal Family Education Loans 266****Federal Perkins Loans 266****Fees 255****Fees for the Entering Student 256****Field House 310****FINANCIAL AID 259**

- Annual Cost of Education 259
- Annual Fund Scholarships 283
- Appeals 272
- Code of Conduct and Code of Ethics 272
- Family Contribution 259
- Financial Aid Awards 270
- Financial Aid Disbursement 271
- Financial Aid Recipient Rights 272
- Financial Aid Regulations 269
- Financial Aid Responsibilities 273
- Grants/Scholarships 260
- How to Apply for Financial Aid 269
- International Students 268
- Loan Consolidation 266
- Loan Deferments 266
- Loan Options 263
- Loans 262
- New Grace Period Provisions 265

- Off-Campus Study 269
- Other Forms of Assistance 268
- Private and Alternative Loans 267
- Refunds and Repayments 271
- Renewal of Financial Aid Awards 272
- Revision of Award 271
- Satisfactory Academic Progress for Financial Aid 269
- Scholarships 273
- Scripps College Installment Payment Plan 268
- Selecting the Best Option 268
- Student Employment 261
- Student Financial Assistance (SFA) 266
- Verification 270

- First-Year Applicants 249**
- Florence Rand Lang Art Studios 310**
- Foreign Language 231**
- Foreign Languages 88**
- Forensic Society 218**
- Founder 5**
- French Film Program 217**
- French Quarter 217**
- French Studies 90**

## **G**

- Gender and Women's Studies 96**
- Gender and Women's Studies Requirement 230**
- General Education Requirements 7**
- GENERAL INFORMATION 315**
  - Accreditation 315
  - Affirmative Action 315
  - Information 316
  - Nondiscrimination Policies 315
  - Student Rights and Privacy 315
  - Student Right-to-Know/Campus Security 315
- Geographical Distribution Report for Scripps Students 252**
- Geology 103**
- German Across the Curriculum 104**
- German Corridor 104**
- German Film Program 217**
- German Quarter 217**
- German Studies 103**
- Grading Policy 235**
- Graduated Repayment Plan 265**
- Grants/Scholarships 260**
- Greek 60**
- Guaranteed Student Loans 266**
- Guide to Student Life 218, 219, 237, 247, 315**

## **H**

- Hampton Dining Room 310**
- Harry and Grace Steele Hall 310**
- Hartley Burr Alexander 9**
- Harvey Mudd College 12**
- Hebrew 61**
- Hispanic Studies 108**
- History 115**
- Honnold Mudd Library 309**
- Honors 9, 234, 285**

**How to Apply for Financial Aid** 269  
**Humanities Institute** 121  
**Humanities Major: Interdisciplinary Studies in Culture** 121

## I

**Incipit Vita Nova** 9  
**Income-Based Repayment Plan (IBR)** 266  
**Income-Contingent Repayment (ICR) Plan** 265  
**Income-Sensitive Repayment Plan** 266  
**Incomplete** 235  
**Independent Study: Reading and Research** 240  
**Information** 316  
**In Progress** 236  
**Installment Payment Plan** 257, 268  
**Instructors** 299  
**Insurance** 221  
**Intercollegiate Media Studies** 132  
**Interdisciplinary Courses** 123  
**International Baccalaureate** 242  
**International Groups** 217  
**International Intercultural Association** 217  
**International Relations** 123  
**International Students** 251, 268  
**International Students, Financial Aid for** 268  
**International Studies** 205  
**Internships** 240  
**Italian** 123  
**Italian Corridor** 217

## J

**Janet Jacks Balch Hall** 309  
**Japanese** 47  
**Jewish Studies** 126

## K

**Keck Graduate Institute of Applied Life Sciences** 12  
**Keck Science Center** 310, 311  
**Korean** 47

## L

**Language Requirement** 231  
**La Semeuse** 9, 218  
**Latin** 60  
**Latin American and Caribbean Studies** 127  
**Latin Honors** 285, 286  
**Leaves** 299  
**Leaves of Absence** 246  
**Lecturers (Part-time Faculty)** 299  
**Legal Studies** 128  
**Letters** 8  
**Linguistics** 129  
**Loan Options** 263  
**Loans** 261, 262

## M

Major 8  
Malott Commons 310  
Mary Patterson Rount Lecture in Professional Writing 218  
Mathematics 130, 232  
Media Studies 132  
Medical Regulations 221  
Middle East and North Africa Studies 139  
Mid-Semester Leave or Withdrawal 236  
Military Science, ROTC 211  
Millard Sheets Art Center 310  
Minors 234  
Miscellaneous Expenses and Fees 255  
Mission 5  
Molecular Biology 177  
Money Wise Women 72, 210  
Motley Coffeehouse 218, 310  
Music 139, 141, 216

## N

National and International Fellowships and Awards 289  
National Collegiate Athletic Association (NCAA) 217  
National Science Foundation Graduate Fellowships 290  
Natural Sciences 8  
Neuroscience 147  
New Generation Scholarships 260  
New Student Program 216  
No Grade Received 236  
Nondiscrimination Policies 315

## O

Off-Campus Study 207, 258  
Off-Campus Study, Financial Aid for 269  
Optional Credentials 250  
Organismal Biology 178  
Organizational Studies 148

## P

Part-time Faculty 299  
Pass/Fail 235  
Payment Schedules 256  
Peer Mentor Program 216  
Performance/Choreography 68  
Performing Arts Center 310  
Petitioning Process 245  
Philip Merlan Memorial Lectureship in Philosophy and Comparative Literature 218  
Philosophy 148  
Physical Education 210  
Physics 153, 178  
Pitzer College 12  
PLUS Loan Borrowers 265  
Policies 215  
Policies on Disputed Grades 246  
Politics and International Relations 153  
Pomona College 11  
Post-Baccalaureate Premedical Program 211

**Prepayment Plan 257**  
**Preprofessional Advisers 238**  
**Principles of Community 9**  
**Private and Alternative Loans 267**  
**Private (Outside) Scholarships 261**  
**Probation/Dismissal 247**  
**Professors 293**  
**Psi Chi 285**  
**Psychology 158**  
**Publications 218**  
**Public Policy Analysis 162**

## Q

**Quarter Credit (.25) Course Limits 230**  
**Quartier Français 217**

## R

**Race and Ethnic Studies Requirement 230**  
**Reading Days 243**  
**Readmission 251**  
**RECOGNITION OF ACADEMIC ACHIEVEMENT 285**  
     Awards 286  
     Honors 285  
     National and International Fellowships and Awards 289  
**Refund of Commitment Fee 257**  
**Refunds 257**  
**Refunds and Repayments 271**  
**Religious Studies 163**  
**Renewal of Financial Aid Awards 272**  
**Repeating Courses 246**  
**REQUIREMENTS FOR THE BACHELOR OF ARTS DEGREE 225**  
     Breadth of Study 229  
     Choices for Majors 233  
     Core Curriculum in Interdisciplinary Humanities 228  
     Discussion of Requirements 228  
     Enrollment 227  
     Foreign Language 231  
     Gender and Women's Studies Requirement 230  
     General Requirements 225  
     Honors 234  
     Mathematics 232  
     Minors 234  
     Quarter Credit (.25) Course Limits 230  
     Race and Ethnic Studies Requirement 230  
     Requirements for the Major 232  
     Writing: Critical Analysis 229  
**Requirements for the Major 232**  
**Residence Halls 215, 309**  
**Revision of Award 271**  
**Richardson Dance Studio 310**  
**Robert J. Bernard Biological Field Station 311**  
**ROTC, Military Science 211**  
**Rules and Guidelines 219**  
**Russian 173**  
**Ruth Chandler Williamson Gallery 310**

**S****Sallie Tiernan Field House 310****Satisfactory Academic Progress for Financial Aid 269****Scholarships 211, 273****Science 174****Science and Management 179****Science, Technology, and Society 192****Scripps Associated Students (SAS) 216****SCRIPPS COLLEGE 5**

Breadth of Study 8

College 5

Competency 7, 8

Core Curriculum 6

Curriculum 6

Elective Courses 9

Founder 5

General Education 7

La Semeuse 9

Major 8

Mission 5

Principles of Community 9

Setting 6

**Scripps College Economic Society 72****Scripps College Press 310****Scripps Journal 218****Scripps Store 310****Seal of Scripps College 9****Self-Designed Major 233****Social Sciences 8****Sociology 194****Sojourner Truth Lecture 218****Spanish 194****Spanish Corridor 217****SPECIAL PROGRAMS 207**

European Union Center of California 210

Military Science, ROTC 211

Money-Wise Women 210

Off-campus Study 207

Physical Education 210

Post-Baccalaureate Premedical Program 211

**Spring 2012 Semester 313****Standard Repayment Plan 265****Statement on Academic Freedom 239****Steele Hall 310****Student Billing Payment Schedule 257****Student-Designed Courses 239****Student Employment 265, 266, 268****Student Investment Fund 72, 218**

**STUDENT LIFE 215**

- Co-Curricular Opportunities 216
  - Indicating Plans for the Following Semester 219
  - Insurance 221
  - Medical Regulations 221
  - Policies 215
  - Possession of Automobiles 221
  - Residence Halls 215
  - Rules and Guidelines 219
  - Services 221
  - Withdrawing from Scripps 220
- Student Rights and Privacy 219, 315**
- Student Right-to-Know/Campus Security 315**

**T**

- Theatre 194**
- Tiernan Field House 310**
- Transfer Applicants 250**
- Transfer Credit 241**

**V**

- Verification 270**
- Visiting Students 252**
- Visiting the College 252**
- Vita Nova Hall 310**
- Voice 218**

**W**

- Wanawake Weusi 216**
- William D. Ford Federal Direct Student Loan Program 262**
- Williamson Gallery 310**
- Withdrawal 236**
- Withdrawal from the College 246**
- Withdrawing from Scripps 220**
- W.M. Keck Science Center 310**
- Women's Issues 216**
- Women's Studies 201**
- Writing Center 238**
- Writing: Critical Analysis 229**
- Writing Program 201**



# NOTES





# THE CLAREMONT COLLEGES

## Claremont, California

### NUMERICAL LISTING

#### CLAREMONT UNIVERSITY CONSORTIUM, CENTRAL FACILITIES

- A Robert J. Bernard Bio' Field Station  
 B Real Estate/ CGU Housing  
 C Office of Black Student Affairs  
 D Campus Safety (Baxter Hall, Scripps)  
 E Earl W. Huntley Bookstore  
 F Mudd Quadrangle  
 G McAlister Religious Center  
 H Honnold/ Mudd Library  
 J CUC Grounds & Custodial offices  
 K Pendleton Business Building  
 Chief Executive Offices  
 Financial Services  
 Information Services  
 Risk Mngmnt & Employ Benefits  
 M Human Resources  
 Q East Campus  
 R Central Facilities Services  
 S Tranquada Student Services Center  
 Chicano/Latino Student Affrs Cntr  
 Health Education Outreach  
 Monsour/Couns & Psych Services  
 Student Health Service  
 V Telephone Office (Pomona Campus)  
 W International Place (CMC Campus)

#### COORDINATED FACILITY

- U W.M. Keck Science Center – CMC, Pitzer, Scripps

#### CLAREMONT GRADUATE UNIVERSITY

- 1 Graduate Residence Halls (Original)  
 2 Burkle Family Building  
 3 SBOS Research Offices  
 4 Institute for Signifying Scriptures  
 5 Jagels Building  
 6 Humanities Faculty-Blaissdell House  
 7 Humanities Resource Center  
 8 Arts & Humanities Faculty Admin.  
 9 Harper Hall East  
 10 Stauffer Hall/ Albrecht Auditorium  
 11 McManus Hall  
 12 Harper Hall  
 13 Blaissdell Fountain/ DesCombes Gate  
 14 Academic Computing Building  
 15 School of Religion/ IAC  
 16 Stone Library  
 17 Mathematical Sciences (North)  
 18 Mathematical Sciences (South)  
 19 Higher Education Abstracts  
 20 Art Building  
 21 Facilities Office  
 22 Career Management/  
 Prep. Fut. Faculty/ Education School  
 of Education Office  
 23 Center for Neuroeconomics Studies  
 24 Education Research Offices  
 25 SBOS Research Institutes  
 26 Transdisciplinary Studies /  
 Kozmetsky house  
 27 Student Housing (N. of Foothill Blvd.)

#### KECK GRADUATE INSTITUTE

- 1 535 Watson Drive  
 2 517 Watson Drive

Admission Offices are highlighted  
 in red on the map.

Buildings scheduled to be demolished  
 are highlighted in blue on the map.

#### CLAREMONT McKENNA COLLEGE

- 1 Bauer North  
 Financial Aid Office  
 Founders Room  
 3 Roberts Hall North  
 4 Roberts Hall South  
 5 Seaman Hall  
 6 Seaman Hall  
 Davidson Lecture Hall  
 7 Emmet Student Center  
 8 Marian Miner Cook Athenaeum  
 9 Flansom Plaza  
 10 McKenna Auditorium  
 12 Heggblade Center  
 13 Collins Dining Hall  
 14 Story House  
 16 Claremont Hall  
 15 Beckett Hall  
 17 Marks Hall  
 18 Tea Garden  
 19 Benson Hall  
 20 Berger Hall  
 21 Phillips Hall  
 22 Appleby Hall  
 23 Wohlford Hall  
 25 Boswell Hall  
 26 Green Hall  
 27 Parents Field  
 28 Stark Hall  
 29 Fawcett Hall  
 30 Auen Hall  
 31 Gould Plaza  
 32 Ducey Gymnasium  
 Wells Fitness Center  
 33 Axelrod Aquatics Center  
 35 Butler Plaza  
 36 Bauer South  
 37 Future Academic Building  
 38 Pritzlaff Field  
 39 Cramer Walkway  
 40 Reichardt Plaza  
 41 Zinda Field  
 42 Burns Stadium  
 43 Softball Field  
 44 Arce Baseball Field  
 45 Student Apartments  
 46 The Children's School  
 47 Hammer Throw  
 48 Mills Offices  
 49 400 N. Claremont Blvd.  
 50 Easton Archery Range  
 52 The Bisanzetti Family Tennis Center  
 U W.M. Keck Science Center  
 W International Place

#### HARVEY MUDD COLLEGE

- 1 F.W. Olin Science Center  
 2 Beckman Hall (below ground level)  
 3 Sprague Memorial Library  
 4 Parsons Engineering Building  
 5 Galileo Hall (Below Ground Level)  
 6 Hixon Court (Below Ground Level)  
 7 Jacobs Science Center  
 8 W.M. Keck Laboratories  
 9 Kingston Hall  
 10 Thomas-Garrett Hall  
 11 Braun Liquidambar Hall  
 12 Joseph B. Platt Campus Center  
 13 Hoch-Shanahan Dining Commons  
 14 West Residence Hall  
 15 Marks Residence Hall  
 16 North Residence Hall  
 17 East/ Mildred E. Mudd  
 Residence Hall  
 18 Garrett House  
 19 Atwood Residence Hall  
 20 Case Residence Hall  
 21 Linde Residence Hall  
 22 Frederick & Susan  
 Sontag Residence Hall  
 23 Linde Athletic Field  
 24 Linde Activities Center

#### PITZER COLLEGE

- 1 Edythe & Eli Broad Center  
 2 Broad Hall  
 3 Gloria & Peter Gold Student  
 4 Avery Hall  
 5 Scott Hall  
 6 Fletcher Hall Center  
 7 Bernard Hall  
 8 Sanborn Hall (OLD)  
 9 McConnell Center  
 10 Holden Hall  
 11 Mead Hall  
 12 Pellissier Hall (The Mounds)  
 13 Brant Tower  
 14 Grove House  
 15 John Rodman Arboretum  
 16 Pitzer Hall  
 17 Atherton Hall  
 18 Sanborn Hall

#### POMONA COLLEGE

- 1 Richard C. Seaver Biology Building  
 2 Faculty Offices (156 W. 7th)  
 3 Seaver North  
 4 Seaver South  
 5 Seeley Mudd Science Library  
 6 Coverd Information Technology  
 Building/Parking Structure  
 7 Duplicating Center  
 8 Milikan Laboratory  
 9 Andrew Science Building  
 10 Walker Hall  
 11 Clark V  
 12 Smith Tower  
 13 Bixby Plaza  
 14 Clark I  
 15 Frary Dining Hall  
 16 Norton-Clark  
 17 Walton Commons  
 18 Lawry Court  
 19 Athem Field  
 20 Pasley Tennis Complex  
 21 Tennis / Track Office  
 22 Strehle Track  
 23 Soccer Field  
 24 Track / Grounds Office  
 25 Bridges Hall of Music  
 26 Sontag Greek Theater  
 27 Brackett Observatory  
 28 Replica House  
 29 Baseball Field  
 30 Haldeman Pool  
 31 Merritt Football Field  
 32 Rains Center for Sport / Recreation  
 33 Smiley Hall  
 34 Smith Campus Center  
 35 Alexander Hall for Administration  
 36 Pearsons Hall  
 37 Crookshank Hall  
 38 Mason Hall  
 39 Hahn Building  
 40 Carnegie Building  
 41 Marston Quadrangle  
 42 President's House  
 43 Seaver House  
 44 Thatcher Music Building  
 45 Museum of Art  
 46 Rembrandt Hall  
 47 Sumner Hall  
 48 Le Bus Court  
 49 Oldenberg Center  
 50 Oldenberg Residence  
 51 Seaver Theater  
 52 Grounds Building  
 53 Frank Dining Hall  
 54 Rogers Tennis Complex  
 55 Kenyon House  
 56 Pendleton Dance Center  
 57 Olden Hall  
 58 Mudd-Blaissdell Hall  
 59 Harwood Court  
 60 Lyon Court

#### (POMONA CONTINUED)

- 61 Pendleton Pool  
 62 Wig Hall  
 63 Cottages  
 64 Renwick House  
 65 Baldwin House  
 66 Cook House  
 67 Sumner House  
 68 Softball Field  
 69 Edmunds Building  
 70 Lincoln Building  
 71 Walker Beach  
 72 Blanchard Park  
 73 Farm-Agroecology  
 74 Bridges Auditorium  
 75 Wig Beach

#### SCRIPPS COLLEGE

- 1 Clark Hall  
 2 Toll Hall  
 3 Browning Hall  
 4 Dorsey Hall  
 5 Routh Apartments  
 6 Frankel Hall  
 7 Gabrielle Jungels-Winkler Hall  
 8 Maintenance Service  
 9 Denison Library  
 10 Balch Hall  
 and Auditorium  
 11 Mallot Commons  
 12 Betty Cree Edwards Humanities  
 Building/ Auditorium  
 12 Clark Museum Humanities  
 13 Human Resources  
 Intercollegiate Women's  
 Studies Center  
 Richardson Dance Studio  
 European Union Center  
 Summer Conferences  
 Vita Nova Hall  
 14 Margaret Fowler Garden  
 15 Kimberly Hall  
 16 Wilbur Hall  
 17 Reveille House  
 18 Salie/Tieran Field House/  
 Parking Structure  
 19 Harry and Grace Steele Hall  
 21 Millard Sheets Art Center  
 22 Ruth Chandler Williamson Gallery  
 23 Lang Art Studios  
 24 Baxter Hall  
 26 Performing Arts Center-  
 Garrison Theater  
 27 Grounds Building  
 28 Pool  
 U W.M. Keck Science Center

#### AFFILIATED INSTITUTIONS

#### RANCHO SANTA ANA BOTANICAL GARDEN

- 1 Administration  
 1 Plant Science Center  
 2 Research & Horticulture Complex

#### CLAREMONT SCHOOL OF THEOLOGY

- 1 Colwell Admin. Building  
 2 Craig Academic Building  
 3 Kresge Chapel  
 4 East Student Housing  
 5 Seeley G. Mudd Theater  
 6 West Student Housing  
 7 George W. Butler Building  
 8 East Student Housing  
 9 North Student Housing