WASHINGTON COLLEGE
EST. 1782

GRADUATE PROGRAM REGISTRATION SPRING 2013

All graduate courses start Monday, January 28; Final Exams will be held M-F, May 6-10

COURSE	TITLE	INSTRUCTOR	DAY	TIME	LOCATION/ ROOM
ENG 599-11	Sp Tp: The History of Image in U.S. Culture	R. De Prospo	T	7:00-9:30 p.m.	SMITH 222
ENG 599-10	SpTp: The Essay	S. Meehan	M	7:00-9:30 p.m.	GOLDSTEIN 208
HIS 598-10[1]	SpTp: Historical Methods In American History	A. Cawley	M	6:30-9:00 p.m.	SMITH 336
HIS 599 -10[3]	SpTp: The European Foundations/Amer. Liberty	C. McKenna	W	7:00-9:30 p.m.	GOLDSTEIN 218
PSY 598-10	SpTp: Cognitive Neuroscience	J.Barnhardt	T	6:30-9:00 p.m.	SMITH 336
PSY 570-10[6]	Introduction to Counseling	R. Surette	TH	6:00-8:30 p.m.	SMITH 336
PSY 599-10[6]	Sp Tp: Community Mental Health	B. Kohl, Jr.	W	6:00-8:30 p.m.	SMITH 336

[1]US History [2]Non-US history pre 1600 [3]Non-US History post 1600 [4]History Elective
*Required Course [5]Experimental Cognate Area [6]Applied Cognate Area [7]Biological Cognate Area

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ENG 599-11 The History of Image in U.S. Culture

The course will study the differences between "image" understood as a poor imitation of the original in British colonial and early national US culture, and "image" understood as potentially the quintessence of identity in modern and post-modern US culture.

Readings will include: texts from the eighteenth century religious culture of Puritan Massachusetts Bay colony--when Jonathan Edwards wrote a diary entry that would much later be seized upon as an intimation of modern symbolism and celebrated as "Images or Shadows of Divine Things" by one of the mid-twentieth-century founders of the American Studies movement, Perry Miller; texts from the early nineteenth-century secular magazine culture--when Poe implies the incommensurateness between "images" and originals in his lesser-read long visionary poems; texts from early twentieth-century American canonical fiction—Dreiser's *Sister* Carrie, Chopin's The *Awakening*, and in particular Fitzgerald's *The Great Gatsby*, in which media "image" becomes an important, perhaps the sole, measure of character in the novel; and in written texts, visual images, and popular music from contemporary US culture, where writers like David Shields (*Dead Languages*, *Remote*), Wayne Kestenbaum (*Jackie Under My Skin*), and A.M. Holmes (*The End of Alice*) explore the shifting postmodern boundary between "image" and "reality," where feminist scholars Like Jean Kilbourne (*Slim Hopes*), Joan

Brumberg (*Fasting Girls*), Mariah Burton Nelson (*The Stronger Women Get, the More Men Love Football*), Judith Butler (*Gender Trouble*), and Linda Williams (*Hard Core*) are variously concerned with disparities between sexual identity and the performance of gender, and where contemporary celebrities like Howard Stern (*Miss America*), Don Henley (*The End of the Innocence*, "In the Garden of Allah"), and Madonna (*The Immaculate Collection*) must manipulate their images as a condition of employment.

ENG 599-10 The Essay

We study the essay, the oldest and arguably most significant form of nonfiction. This is not necessarily the "essay" you were asked (or forced) to write in earlier schooling. Essayists, from Montaigne and Emerson to contemporary writers of what is called creative nonfiction have viewed this literary form not as punishment so much as performance and experiment. "Essay is a verb, not just a noun," the contemporary essayist John D'Gata notes, "essaying is a process". We will explore that process as both readers and writers of essays across three parts of the course, moving us from classic to contemporary examples, and from critical perspectives on the essay to creative performance of our own essaying. Part One: The Philosophy of the Essay- origins and principles the form. Part Two: The Rhetoric of the Essay- the essay in series or book collection used to argue, expose, explore. Part Three: The Poetics of the Essay-innovations of the essay in recent forms of creative nonfiction, including multi-media. The course will culminate with a substantial essay that you develop and prepare for actual publication.

HIS 598-10[1] – Historical Methods in American History

This course engages students in both the theory and practice of writing history. Students will first explore guiding methodologies in framing historical questions and theoretical perspectives used by historians today. A significant portion of the course will allow students to undertake a detailed research project in American history.

HIS-599-10[3] - The European Foundations of American Liberty

This course will survey the theoretical and practical roots of popular government in early modern Europe. We will examine how popular governments functioned in Italian city states, the Polish-Lithuanian Commonwealth, the Netherlands and England during the sixteenth and seventeenth centuries. We will read the works of political thinkers who shaped Western ideas about freedom and good government as well as parliamentary records and popular debates about the shape of the ideal constitution. The course will culminate with an examination of the debates surrounding the adoption of the first written constitutions in America, France, and Poland in the 1780's and 1790's.

PSY 598-10 – Cognitive Neuroscience

A neuroscientific study of attention, memory, perception, language, and consciousness, with a focus on the physiology and underlying brain systems. Discussion of cognitive neuroscience literature as well as of methods that study the functioning human brain and information processing in various sensory systems responsible for perception, cognition, and performance.

PSY 570-10[6] - Introduction to Counseling

The various theoretical positions and techniques are explored and compared from a number of viewpoints including those of the counselor, other institutional personnel, the client, and the general public.

PSY 599-10[6] - SpTp: Community Mental Health

This course will offer students an in-depth understanding of the types of service delivery systems available to children, youth, families and adults in need of increased mental wellness. We will examine the history, sociocultural implications and limitations of the community mental health movement. Students will gain an understanding of service delivery along a continuum of care to include: preventive services, mental health centers, intensive outpatient services, partial hospitalization programs, school-based mental health, as well as private practice. Issues related to access and barriers to treatment, such as billing, levels of licensure, and inter-disciplinary collaboration will be described. Models specific to systems of care in Maryland as well as common evidence-based models of intervention will be explored.

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WASHINGTON COLLEGE GRADUATE PROGRAM REGISTRATION FORM
SPRING 2013

This form will be accepted at the Registrar's Office, Bunting Hall, in person or by U.S. mail, and registers the student in full for the course or courses indicated. Courses are capped at 16. A non-refundable course registration fee of $100 per course, not applied toward tuition, is required of all students, including members of the faculty, staff, and their dependents. Graduate tuition is $1,164 per course. A tuition payment plan may be set up through the Business Office please see: http://businessoffice.washcoll.edu/paymentoptions.php. A late payment fee of $80 is added to any outstanding balance of $800.00 or more after the second week of class. A late fee is charged when a student has not paid their account in full or made payment arrangements by the officially posted due date for the current semester; or has defaulted on a payment plan; or has financial aid cancelled, in any manner. If you intend to conduct an Independent Study, you must complete a separate form available at http://grad.washcoll.edu. It is submitted to the Assistant Dean and to the Registrar's office with appropriate fees after obtaining the faculty mentor's signature.

CHECK BELOW YOUR COURSE(S) PREFERENCES

English ***History***

ENG _____ ENG _____ HIS_____ HIS _____

Psy

PSY _____ PSY _____ PSY _____

STUDENT REGISTRATION INFORMATION (PLEASE PRINT LEGIBLY)

Name: _____

(Last) (First) (Middle)

Address: _____

_____

(City) (State) (Zip Code)

Telephone Contact: _____ _____

(Home) (Mobile)

Check Number _____ Total Amount Remitted: $_____