

COURSE ADDITIONS

BIO2140.01 Reimagining Memory in Biology and Beyond*David Edelman*

How are memories formed, stored, and accessed? This question has been central to psychology and neuroscience since their founding. In this class, we will first review psychological and neurobiological views of memory. We will then explore how memory as a dynamic process might be extended to biological systems outside the brain. We will also survey cultural, social, and linguistic concepts of memory. Finally, we will compare and contrast two compelling—but very different and competing—views of memory: one in which memories are created from the ground up through a process of instruction; and another in which memories arise from selective interactions between an unlabeled world and vast repertoires of pre-defined components, i.e., neurons and neuronal networks. Can such a selection-based view of memory be extended well beyond nervous systems into non-biological domains of human interaction?

Prerequisites: None.
Credits: 4
Time: MTh 8:10 - 10am

BIO2150.01 A Neurobiological Almanac of Animal Vision*David Edelman*

Around 550 million years ago, there was a dramatic proliferation of animal body plans on Earth. This event, known as the Cambrian Explosion, also marked the appearance of animal vision. Some have even suggested that the advent and elaboration of the eye actually drove the Cambrian Explosion. Among our senses, vision seems to predominate, both in terms of its role in our navigation of the environment and in the degree of its representation in the human brain (roughly half of the human cerebral cortex is dedicated to processing what we see). In this course, we will review the evolution and neurobiology of vision, explore the relationship between visual perception and memory—in particular, the ways in which this relationship informs our conscious experience—and finally touch on the subjective quality of visual perception and its role in shaping human culture and artistic expression.

Prerequisites: None.
Credits: 4
Time: MTh 2:10 - 4pm

DRW2149.02 **Markmaking and Representation**
Colin Brant

The fundamentals of drawing are the basic tools for this investigation into seeing and translation. Using simple methods and means, the practice of drawing is approached from both traditional and experimental directions. The focus of this inquiry is on drawing from observation, broadly defined. In class drawing sessions are complemented by independent, outside of class work and occasional assigned readings. The goals of the course include the development of individual confidence in observational drawing skills, a working knowledge of the rich histories and contemporary concerns of drawing, and a practical basis for further inquiry into all the visual arts. Previous drawing experience may be helpful, but is not required of students enrolling in this course.

Prerequisites: None.
Credits: 4
Time: W 8am - 12noon (section 2)

FRE4120.01 **Francophone Cinema: Images of Otherness**
FRE4120.02 **Francophone Cinema: Images of Otherness**
Clint Bruce

This course will introduce students to the diverse cinematic production of the French-speaking world, focusing on countries and regions outside of metropolitan France, namely Quebec, the Caribbean, the Maghreb, and sub-Saharan Africa. We will analyze films that challenge how “the Other” – in terms of ethnic, racial, religious, linguistic, gender, and class differences – is perceived and constructed; considerations of identity, community, and intercultural relations will inform discussion. Students will be responsible for researching topics dealing with relevant history, film-makers, and the regions depicted. Written assignments and oral presentation will develop students' level of comprehension, mastery of grammar, and critical faculties in French. Intermediate-low level. Conducted in French.

Prerequisites: Two terms of French or permission of the instructor.
Credits: 4
Time: TWF 8:30 - 10am (section 1)
Time: TWF 4:10 - 5:40pm (section 2)

FRE4217.01 Literature and Liberté

Clint Bruce

This course explores the complex relationship between esthetic freedom, on the one hand, and political and social freedom, on the other, in nineteenth-century French literature. In the decades following the French Revolution and the Napoleonic wars, the issue of *liberté*/freedom in modern France would fuel continual debate, drive social movements, and spark repeated revolutions. We will thus examine the assumptions and aftereffects of Victor Hugo's call for "freedom in art, freedom in society," seeking out the tension between these values. Writers studied will include Lamartine, Hugo, Balzac (*La Peau de chagrin*), Sand, Baudelaire, Flaubert (*Trois contes*), Rimbaud, Maupassant, and Zola (*Germinal*). Written assignments and oral presentations will focus on language skills and critical analysis with a firm grounding in historical context. Intermediate-high level. Conducted in French.

Prerequisites: Four terms of French or permission of the instructor.
Credits: 4
Time: TF 10:10 - 12noon

TIME CHANGES

DAN2213.01 Movement Practice: Yoga, Gymnastics, and Dance

Change from TF 8:10 - 10am

New time: MTh 8:10 - 10am

DAN4795.01 Advanced Projects in Dance

Change from T 6:30 - 8:20pm

New time: M 6:30 - 8:20pm

MPF4110.01 Bennington World Percussion Ensemble

Change from M 2:10 - 6pm

New time: M 4:10 - 6pm, 6:30 - 8:20pm

COURSE CANCELATIONS

DRA/DAN/MSR2237 Sound Design for Dance/Drama/Performance Art

Scott Lehrer

FRE4105.01 Francophone Cinema: In Search of Identity

Jean-Frederic Hennuy

FRE4216.01 Being Human

Jean-Frederic Hennuy

HIS4130.01 One Night in NYC: December 31, 2099

Eileen Scully

INSTRUCTOR CHANGES

APA2150 APA Workshop: Focus: Cities

Eileen Scully

MIN4218 Brass Instruments

To be assigned

MPF4237 Brass Chamber Ensemble

To be assigned