

TAS SEMINARS 2014

For descriptions, see below.

Spring 2014

Science, Pseudoscience, and Social Science with Dave Smith
Feb. 9 and March 19

Modernism, Modernity, and Modernization with Joseph Buttigieg
Feb. 3 and 10

Braver, Newer World: Media, Technology, and Society with Eugene Halton
Feb. 21 and 28

The Art Museum: An Institution under Duress with Charles Rosenberg
March 19 and April 2

Fall 2014

Catholics in American Culture with Kathleen Cummings
Sept. 11 and 18

Literature, Ethics, and Human Identity: Primo Levi's If This Is A Man with Vittorio Montemaggi
Oct. 8 and Nov. 5

Art and Revolution in Latin America with Jaime Pensado
Oct. 17 and Nov. 7

Jane Austen in Her Time—and Ours with Margaret Doody
Nov. 6 and 13

Seminar Descriptions

***Science, Pseudoscience, and Social Science* with Dave Smith**

Science cannot be defined as a set of specific disciplines or topics of inquiry. Nor can science be equated with particular techniques or instruments. Instead, science is defined as a principled way of asking and answering questions. Ordinarily, there is little tension between scientific questions, such as "When did life on Earth begin?" and non-scientific questions, such as "What is the purpose or meaning of life?". When non-scientific approaches masquerade as scientific ones, however, substantial difficulty arises. The social sciences seem especially fertile grounds for pseudo-scientific forays of this type, and vigilance for such incursions is important not only for social scientists themselves but also for the general public.

In part one of this two-part seminar we will study the tension between science and pseudoscience in clinical psychology. Abnormal psychology, psychotherapy, assessment, and mental health policy will be emphasized. We will critically examine good things that look bad (e.g., full-spectrum light therapy for Seasonal Affective Disorder), bad things that look good (e.g., critical incident stress debriefing), and a variety of things falling in-between (e.g., eye-movement therapy for emotional problems). Coverage will include both long-standing controversies (e.g., Rorschach's inkblot test) and recent issues that have caught public attention (e.g., recovered memories of childhood abuse).

Out of this examination of topics in clinical psychology during the first part of the seminar we will develop a pseudo-science detection kit to apply to participant-selected issues during the second part of the seminar. Topics for the second part could come either from participants' teaching disciplines, including physical science (e.g., is there anything to astrology?), life sciences (e.g., Lamarckism), medical science (e.g., sham brain surgery for placebo control study), mathematics and statistics (e.g., is there a "hot hand" in basketball shooting?), or any other discipline (e.g., climate change, effects of day care). Readings for the second part of the seminar will be circulated once appropriate topics are chosen at the end of the first part. The way pseudoscience detection training can encourage general critical thinking skills will be explored throughout both parts of the seminar.

Biography

David Smith, Professor of Psychology and Director of the Notre Dame Marital Therapy and Research Clinic, conducts federally-funded research on marriage and its role in both depression and chronic pain. He has also published on schizophrenia and quantitative methods. Professor Smith received his bachelor's (psychology) and master's degrees (social psychology, quantitative supporting program) from the University of Minnesota and his doctorate in clinical psychology from the State University of New York at Stony Brook. He took his clinical internship training at Bellevue Hospital in New York City before beginning his academic career at Ohio State University. He has been at Notre Dame since 1997, teaching a wide variety of graduate courses as well as a signature undergraduate course in abnormal psychology. Professor Smith is a Fellow in the American Psychological Association and the Association for Psychological Science. As a board member of the Society for a Science of Clinical Psychology, he represented clinical psychology at an APA conference on promoting psychology as a STEM discipline. He is former editor-in-chief of the journal *Applied & Preventive Psychology: Current Scientific Perspectives*.

Modernism, Modernity, and Modernization with Joseph Buttigieg

Modernity and modernization are, almost inevitably, accompanied by cultural disorientation, destabilizing social currents, and severe tensions or outright conflicts between advocates of "the new" and defenders of traditional values, beliefs, and customs. Many of the writers we associate with literary modernism (from the tail end of the nineteenth century to World War II) dreaded modernity and many of their works are powerful expressions of horror at what they regarded as a descent into barbarism and

spiritual sterility. Joseph Conrad's *Heart of Darkness* contrasts the false self-confidence of his age buttressed by its reliance on scientific knowledge with its savagery. W.B. Yeats, and T.S. Eliot, each in his own way, denounced the loss of heroic ideals, aesthetic sensibility, and the sense of order or coherence in a world deprived of meaning and purpose by the corrosive forces of modernity. In *Women in Love*, D.H. Lawrence depicted the concrete effects of the innovations and material processes of modernization, such as the railroad, the mechanization of labor, and the corruption of art by industrialization. Beyond the realm of literature, one of Charlie Chaplin's most poignant films, *Modern Times*, equates the modernization of the factory with dehumanization. Not all writers from the modernist period, however, treated modernity as a downward spiral of decay and disintegration. James Joyce, for example, seemed to be more disturbed by the paralysis and sterility of a culture desperately hanging on to its old traditions and social hierarchies. The conflicts and tensions often linked with modernity and modernization manifest themselves in a variety of ways in different contexts and epochs. Extraordinarily powerful treatments of the complexities, ambiguities of modernity/modernization and their devastating social, cultural, and psychological are readily found among more recent postcolonial writers such Tayeb Salih (Sudan) and Tsitsi Dangarembga (Zimbabwe). In the seminar, we will discuss some of these works (or selections from them), examine the historical contexts in which they were written, and explore what they have to tell us about modernity/modernization in the present time.

Biography

Joseph A. Buttigieg is the William R. Kenan Jr. Professor of English at the University of Notre Dame where he also serves as Director of The Hesburgh-Yusko Scholars Program. His main interests are modern literature, critical theory, and the relationship between culture and politics. In addition to numerous articles, Buttigieg has authored a book on James Joyce's aesthetics, *A Portrait of the Artist in Different Perspective*. He is also the editor and translator of the multi-volume complete critical edition of *Antonio Gramsci's Prison Notebooks*, a project that has been supported by a major grant from the National Endowment for the Humanities. Several of his articles on Gramsci have been translated into Italian, German, Spanish, Portuguese, Turkish, and Japanese. The Italian Minister of Culture appointed him to a commission of experts to oversee the preparation of the "edizione nazionale" of Gramsci's writings. Buttigieg serves on the editorial and advisory boards of various journals and is a Fellow of the Nanovic Institute for European Studies.

***Braver, Newer World: Media, Technology, and Society* with Eugene Halton**

The aim of socialization could be described as creating the conditions out of which "it might be possible to be an adult all the time." Yet in his 1932 classic, *Brave New World*, Aldous Huxley describes a systematized process of infantilization, a society of, "Adults intellectually and during working hours...Infants where feeling and desire are concerned."

Aldous Huxley's dystopic future depicts a world where great advances in technology were offset by the loss of humane qualities. By 1958, Aldous Huxley saw in his non-

fiction book, *Brave New World Revisited*, that the 600 year interim he projected for the establishment of such a society had been radically compressed, and that in fact, the postwar world was already busily institutionalizing much of what he feared, and in ways in which media and technology were heavily implicated. Yet who could deny the benefits and conveniences afforded by electronic media today? Clearly technology can be a means to living well, but the darker side brought out by Huxley, where technology takes on a life of its own, producing a society running on automatic, is a real possibility as well.

From an ever-increasing proliferation of electronic devices and “enscreening” of daily life, to the increased reliance on automatic and non face-to-face interactions, to virtualizing leisure activities, media and technology have become central players in social relations. America has developed an electronic-consumption culture that has the average 8-18 year old spending more time on social media of all kinds per day and per week than a full time job, and certainly more time than formal education. This seminar will explore the ways media, and technology more generally, are transforming contemporary society.

Biography

Eugene Halton is professor of Sociology and American Studies. His most recent book is *The Great Brain Suck* (2008), which explores, among other things, the place of techno-consumer culture in America. He is coauthor, with Mihaly Csikszentmihalyi, of *The Meaning of Things* (1981, Cambridge University Press), regarded now as a keystone study of the meanings of household possessions for three generation families in the Chicago area, and the place of materialism in American culture. The book has been translated into Italian, German, Japanese, and Hungarian.

His current projects include writing on contemporary materialism, automatic culture in America, consumption as socialization, and human development and consciousness. He recently contributed a chapter as a “guerilla philosopher” to a collection, *Planet of the Apes and Philosophy*.

He is also a harmonica player whose song “Tow Truck Man” appears on the recent Willie Buck CD, *Cell Phone Man*, on Delmark Records. He has recently completed a book on pragmatism in the twentieth-first century.

The Art Museum: An Institution under Duress with Charles Rosenberg

Because of the significant role which art museums play in contemporary society, these establishments have generated both admiration and skepticism. On the one hand, museums are considered almost sacrosanct temples of culture, sites of intellectual and aesthetic engagement overseen by a sophisticated and highly informed professional staff. Historically, museums have been regarded as one of a community’s most trustworthy institutions. They are perceived as centers of unquestionable integrity and authority, dedicated guardians of acknowledged cultural treasures preserved for posterity with thoughtful care and displayed for visitors’ aesthetic pleasure and

edification. Furthermore, since the creation of the Guggenheim Museum in New York, museums have become hallmarks of contemporary architectural creativity, enhancing their draw as tourist attractions by promoting not only the treasures within, but also the dramatic buildings which house them.

On the other hand, because most major museums are public institutions dependent upon both public and private support, they are not immune to economic and political pressures. Increasingly, there has been a realization that these kinds of external forces play a significant role in determining museums' collection and display policies. The uneasy relationship between the museum's elitist origins and its place in a democratic society, its obligations to both a sophisticated corporate and private patron class and a broader, more pluralistic public, have raised questions about the identity of the museum audience and how the enterprise's larger social responsibilities should be defined. The aesthetic challenges presented by much of contemporary art have elicited popular skepticism about institutional aesthetic standards. Debates about provenance, cultural patrimony, and civic and national pride have all called into question historical collecting practices and priorities. In addition, the struggle between the ego and objectives of the architect and the optimal display of objects has sometimes created a conflict between the role of the museum as cultural custodian and its place as a tourist attraction and engine for urban renewal.

The paradoxical position of the modern art museum as an institution which is both cherished and challenged will be the focus of this seminar. Discussion will be centered on four major themes:

- I. The Case of the Individual Collector: Utz vs. Isabella Stewart Gardner
- II. The History of the Museum: From "cabinet of curiosities" to architects' playgrounds
- III. Telling a story: Display practices and didactics
- IV. Cultural patrimony – a classic case and two contemporary dilemmas: The Elgin Marbles; Thomas Eakins, The Gross Clinic; and the DIA

Catholics in American Culture with Kathleen Cummings

Since 1850 Roman Catholics have constituted the largest religious denomination in the United States. This seminar will explore what the presence of Catholics has meant for the American experience, considering themes such as immigration, education, citizenship, reform, and politics. We will also examine the tension that was often created between American innovation and Catholic tradition, and consider the complex questions that Catholics and non-Catholics raised about what it meant to both profess loyalty to a universal church and to be patriotic citizens in a democratic society.

Biography

Kathleen Sprows Cummings is the William and Anna Jean Cushwa Director of the Cushwa Center for the Study of American Catholicism at the University of Notre Dame. She is also an Associate Professor of American Studies at Notre Dame. Her areas of

teaching and research include the history of women, immigration, and religion in the United States.

Cummings published her first book, *New Women of the Old Faith: Gender and American Catholicism in the Progressive Era*, in 2009 with the University of North Carolina Press. A volume co-edited with R. Scott Appleby, *Catholics and the American Century: Recasting Narratives of U.S. History* (Cornell University Press), was published in 2012. At present Cummings is working on a new book, *Citizen Saints: Catholics and Canonization in American Culture*. Cummings received an NEH Fellowship to support work on this project during the academic year 2010-11. Her research for the book has taken her to Rome several times, where she worked in the Vatican Secret Archives and in other religious archives in the city. In June 2014, Cummings will lead (with John McGreevy) Notre Dame's Annual Italian Studies seminar in Rome. The topic of the seminar is transatlantic approaches to the study of American Catholicism, with a particular focus on connections between Italy and the United States.

Cummings is also serving as co-director (with Timothy Matovina and Robert Orsi) of The Cushwa Center's "Lived History of Vatican II Projects," which explores the local implementation of the Council in fifteen dioceses on six continents. She also oversees the History of Women Religious, an academic organization devoted to the historical study of Catholic sisters in the United States. Cummings often serves as a media commentator on contemporary events in the Church, including most recently on the papal transition.

A native of Aston, Pennsylvania, Cummings and her husband, Thomas, live in South Bend, Indiana. They have three children: Margaret, T.C., and Annie.

Literature, Ethics, and Human Identity: Primo Levi's If This Is A Man with Vittorio Montemaggi

In this seminar we will study together one of the most important books of the twentieth century, perhaps of all time: Primo Levi's *If This Is A Man*. In this work, Jewish-Italian writer and chemist Primo Levi tells the story of his imprisonment at Auschwitz in 1944-45. In doing so, he compellingly invites his readers to consider the implications of life in the concentration camp for our understanding of human identity.

"What is a human being?", "What is language?", "What are 'good' and 'evil'?" These are some of the questions that we will reflect upon together in the light of Primo Levi's writing. During the first day of the seminar, we will study together *If This Is A Man* itself (which participants are asked to have read in advance of our meeting). The day will be divided up into units that will allow us to consider, in turn, each of the book's chapters; and it will end with a general discussion on the book as a whole. The second day of the seminar will be devoted to thinking about *If This Is A Man* in the light of Primo Levi's other writings: memoirs, fiction, poetry, essays. A short selection of texts will be provided which will constitute the focus of the day's activities.

The seminar's activities will be complemented by the possibility of using the material held in the Primo Levi Collection at the Hesburgh Library. This is the most important collection of its kind in North America, and brings together virtually all the first editions

of Primo Levi's works published during his lifetime, as well as of significant translations that document his importance outside of Italy (http://rarebooks.library.nd.edu/collections/italian_lit/primo_levi.shtml).

Biography

Vittorio Montemaggi's interests include the relationship between literary and theological reflection, the relationship between language, truth and love, and the interconnections between the question of the relationship between theism and atheism and that of the relationship between tragedy and comedy. To date, his published work has focused primarily on Dante's *Commedia*, while his current research also comparatively explores, alongside the work of Dante, that of Primo Levi, Roberto Benigni, Shakespeare, Dostoevsky, Augustine, Gregory the Great and Aquinas. He is developing a book project on the relationship between Primo Levi and Dante.

Art and Revolution in Latin America with Jaime Pensado

The main goal of this course is to introduce the class to the Mexican (1910—1940s) and Cuban (1959—1970s) revolutions and their impact in the shaping of the twentieth century in Latin America, as represented in the arts.

We will examine what it meant to be a Latin American “militant” in the political world of artistic production and reception. In particular, we will explore how and why a broad range of representative leaders of Latin America’s most important political and cultural revolutions used paintings, murals, graphic art, cartoons, poetry, literature, music, and film to (A) lead a social, cultural, and political restructuring of their respective countries; (B) export their unique notions of “revolution” to the world; and (C) question the contradictions that some artists (at times) faced within their own revolutionary movements.

Biography

Jaime Pensado grew up in Mexico City. He moved to Los Angeles, California at the age of fourteen where he received his B.A and M.A. at California State University. Pensado earned his Ph.D. from the University of Chicago in 2008. He taught at Lehigh University before coming to Notre Dame in Fall 2008. Pensado’s main interests include modern Mexican history with a particular emphasis in student politics, youth culture, and the Cold War.

His second book project takes up a set of research questions that have not been addressed in the historiography of modern Mexico, but which will complicate the understanding of the turbulent, combative, and at a times contradictory character of the Cold War era: how did conservative and progressive sectors of the Catholic Church—particularly those invested in education, student politics and entertainment—respond to the contentious environment that emerged inside Mexico’s most important universities during the postwar era? How did young Catholic students respond to the

rise of leftist militancy that came to characterize their schools in the wake of the Cuban Revolution?

Recent publications include *Rebel Mexico. Student Unrest and Authoritarian Political Culture During the Long Sixties* (Stanford University Press, 2013), "Utopian Dreams: A History of Student Activism in Latin America," *ReVista: Harvard Review of Latin America* (Fall, 2012), and "Between Young Men and Mischievous Children: Youth, Transgression, and Protest in Late-Nineteenth Century Mexico," in *The Journal of the History of Childhood and Youth* 4, 1 (Winter 2011).

Jane Austen in Her Time—and Ours with Margaret Doody

We will look at various facets of Jane Austen's world including geography, economic activity, cultural change, and war. Featured topics include class, gender roles (in "high" and "low" classes), fashion, courtship and marriage.

Materials presented in handouts in class or Power Point illustration will include images of fashions, ideas on child care and education, images of dances, the Marriage Service, and printed guides to female behavior. We will look together at parts of Austen's first biography by her nephew, raising questions regarding the idea of the "female author". Illustrative materials will include resort to online sites to find information on, for example, maps of English counties, and the results of the 1801 census. Two of Jane Austen's novels will be specially featured: *Pride and Prejudice*, and *Persuasion*. We will read passages together, and watch clips of dramatizations in movies and TV, discussing their effect, and whether we think them true to the novel. Topics arising within these two particular novels demanding explanation and illustrative materials include illness and cure, ideas of the estate, rural life, use of land, and sustainability Each of these two novels begins in the center of the heroine's family, prompting us to ask what ideas of the family prevailed at this time. What is the importance of the heroine's journeys away from her first center? Our investigation will focus on narrative styles, characterization and comedy, and the historical and psychological depth achieved by Austen within the narrative. Our last and central question regards her place in our own world. Why has she been so important to our own age as we begin the 21st century?

Biography

Margaret Doody, John and Barbara Glynn Family Professor of Literature and the first Director of the Ph.D. in Literature Program, is interested in literature of many languages and cultures. Her career is rooted in the study of the eighteenth century; she is the author of many articles on writers including Swift, Sterne and Austen, and of book-length studies of Samuel Richardson and of Frances Burney, as well as *The Daring Muse: Augustan Poetry Reconsidered* (Cambridge UP 1985; reissued 2010). She is attracted to the novel in its many forms, and to the function and nature of stories, and the thinking committed through the ages by fantasy. Margaret Doody is best known internationally for *The True Story of the Novel* (Rutgers UP, 1996), and is a constant participant in international conferences on the ancient novel. Her most recent book, *Tropic of Venice* (University of Pennsylvania UP, 2006), takes a city as a text. She received an NEH

fellowship (2007) for a project tracing the roots of the Enlightenment in the Renaissance, dealing with thinkers such as Pico and Paracelsus; her book in progress is an enquiry into when and how we began to think positively of change as a good thing. The working title is "Love Change and Chaos: the Coming of the Enlightenment." A book on Jane Austen entitled Jane Austen's Names will be published by the University of Chicago Press in 2014. Margaret Doody is also the author of the "Aristotle Detective" series of novels, translated into many languages including French, Italian, Portuguese, Spanish and Greek. The most recent is Mysteries of Eleusis (2006 and Aristotle and the Egyptian Murders) in Italian, 2010.