About the Berkley Center for Religion, Peace & World Affairs

The Berkley Center for Religion, Peace, and World Affairs at Georgetown University, created within the Office of the President in 2006, is dedicated to the interdisciplinary study of religion, ethics, and public life. Through research, teaching, and service, the center explores global challenges of democracy and human rights; economic and social development; international diplomacy; and interreligious understanding. Two premises guide the center’s work: that a deep examination of faith and values is critical to address these challenges, and that the open engagement of religious and cultural traditions with one another can promote peace.

About the Doyle Engaging Difference Program

The Doyle Engaging Difference Program is a campus-wide collaboration between the Berkley Center and the Center for New Designs in Learning and Scholarship (CNDLS) to strengthen Georgetown University’s core commitment to tolerance and diversity and to enhance global awareness of the challenges and opportunities of an era of increasing interconnectedness. Doyle faculty fellowships support the redesign of lower-level courses to incorporate themes of cultural, religious, and other forms of difference, while Doyle Seminars facilitate in-depth explorations of similar themes in smaller, upper-level courses. In addition to curricular innovation, the Doyle Program supports the Junior Year Abroad Network, through which Hoyas blog about their encounters with diverse host societies, and Doyle student fellows, who engage intercultural and interreligious dialogue on campus. The program is made possible through the generosity of William Doyle (C’72), chair of the Georgetown University Board of Directors.
INTRODUCTION

The Doyle Seminars engage faculty and students in an in-depth study of diversity and difference in many forms, including national, social, cultural, religious, and moral identities.

For students, studying these issues is a key way to develop both curiosity and empathy—two skills required of future leaders in a pluralistic world. The seminars help students learn to engage diversity and difference through faculty mentorship, research projects, scholarly engagement with expert guests, and co-curricular opportunities for exploration.

Participating faculty develop and share best practices around research and writing about the complex challenges of teaching diversity topics in the classroom. Professors also have access to a collection of online teaching resources available on the Berkley Center website: http://berkleycenter.georgetown.edu/doyle.

Over the last eight years, over 350 students have taken one of 39 Doyle Seminars. Courses have covered a wide range of topics across schools and disciplines, including: “Law, Ethics, and Politics: The Case of Marriage;” “Literature, Media, and Social Change;” and “Black Power and Black Theology of Liberation.” This 2014-15 annual report documents the key themes of the courses, how the faculty transformed their course into a Doyle Seminar, and highlights of the student research projects.
ABOUT THE COURSE

“Political Psychology” is a seminar that attracts students mainly from the Government and Psychology Departments. The objective of this course is to educate and encourage students to understand and to evaluate: (1) the role of psychological theories and research in understanding political behavior; (2) the psychological processes underlying democracy and dictatorship; (3) the nature of citizenship and the psychological citizen; (4) the psychology of decision making and leadership; (5) the impact of globalization on security, radicalization, and political behavior; and (6) policies for managing cultural, linguistic, ethnic, religious, and other forms of diversity.

TRANSFORMING THE COURSE INTO A DOYLE SEMINAR

This course already had a strong theme of ‘engaging differences,’ with a focus on the psychology of inter-group dynamics. However, this theme was further strengthened over the past year. In particular, students explored how groups that differ (in terms of ideology, religion, ethnicity, social class) interact in different political contexts. The challenge of moving away from dictatorial systems and toward more democratic systems was examined. Although no society has as yet become a complete or ‘actualized’ democracy, some societies are more open and democratic than others. The psychology of ‘becoming democratic’ and achieving healthier inter-group relations became a more prominent theme in the course.

STUDENT PAPER EXCERPTS

FEMALE LEADERSHIP IN CORPORATE AND PUBLIC SPHERES

ROXANE RUNEL

Women often use their decision-making power more democratically than men; women tend to reward and encourage rather than punish, are more ethical, more often display emotional intelligence, and are more guided in their actions by community-oriented values. Although transformational leadership is very often associated with the female sex, the correlation between sex and style is weaker than the correlation between sex, values, and attitudes. Such values and attitudes may be traceable to early processes of socialization. When looking at evolution, parallels between social condition and leadership components can be drawn. Such phenomena lead one to examine leadership in situations where freedom of action would amplify sex-induced behavioral differences. Moral development theories contribute to explaining certain phenomena within female leadership but do not provide as complete a system for explanation, as does evolution, which positions itself as a component of a multi-leveled analysis. Leadership behavioral studies in corporations are useful to understand female behavior in the private sphere. However, transposition of findings to the public sphere would be risky for the two spheres differ in nature. Female public leadership could certainly display characteristics similar to female private leadership but there are currently too few women heads of government for meta-analysis studies. Case studies seem a more appropriate method to study female leaders. Comparative case studies could also enlighten the im-

ABOUT THE PROFESSOR

Fathali M. Moghaddam is professor of Psychology at Georgetown University and editor-in-chief of Peace and Conflict: Journal of Peace Psychology (published by the American Psychological Association). He has conducted experimental and field research in numerous cultural contexts and has published extensively on radicalization, intergroup conflict, human rights and duties, and the psychology of globalization. Dr. Moghaddam was born in Iran, was educated from an early age in England, and worked for the United Nations and for McGill University before joining Georgetown in 1990. He returned to Iran in the ‘spring of revolution’ in 1979 and was conducting research there during the hostage crisis and during the early years of the Iran-Iraq war.
pact of feminine moral development on decision-making. As women access positions of public leadership, opportunities for psychological discoveries are created.

TO NUDGE OR NOT TO NUDGE? THE DEBATE OVER SOFT PATERNALISM IN POLITICS AND SOCIETY
MATT WALTERS
Soft paternalism presents a new solution to help improve the lives of people without limiting their freedom to make choices. In the private sector, we see businesses utilizing these techniques to encourage healthy eating or better retirement savings strategies. The implications for the public sector remain unknown. On one hand, nudges can serve as a cost-efficient way to influence people positively, so for bipartisan measures we may see soft paternalism as an easy way out. However, opponents of soft paternalism argue that these interventions contain more flaws than benefits and that the power we cede to our government when we allow them to implement a nudge is far greater than we perceive. Soft paternalism can benefit society and can improve our collective welfare by structuring choices to surpass our cognitive deficits. Emerging developments should be structured around freedom of choice while continuing to support the gentle nudge.

WHY TERRORISM IS EFFECTIVE: THE PSYCHOLOGICAL FOUNDATIONS OF VIOLENCE AND IDENTITY CONSTRUCTION
EMILY JIN
This paper has identified dominant theories on why entities would inflict terror on others, or in reaction to terror, use combative methods such as apprehension and torture to ensure national security. These theories, though supportive of either the aggressor mentality or the victim mentality, contain a common thread of identity construction. When threatened by injustice, a group of people might team together to assert their identity by acts of terror on specific individuals or groups. Similarly, when threatened, a coalition may form between the targeted to adapt to a climate of endangerment and uncertainty. To some degree, defense of national values, hostility of dissimilar others, and intolerance of dissent can be bonding agents which increase intergroup unity. Though cohesion by violent means may have served mankind well in primitive times, it is nevertheless a counter-productive goal in the twenty-first century, where ideological clashes occur on a daily basis.

“Through the process of writing this paper, I learned that there is a truly vast literature about the effects of media on our political attitudes and perceptions, and that there remain many unresolved questions concerning the impact of news media.”
– Alexandra Merrill
ABOUT THE COURSE
This seminar investigated the themes, forms, and functions of five influential world theater traditions in ancient and medieval contexts: the civic theater of ancient Greece and Rome; the ritual and epic dance theater of ancient India’s Sanskrit drama; the secular revenge classics of Chinese Yuan dance-poetry-song theater during the Mongol Occupation; the golden age of Japanese dance-theater, both in its sacred form (noh) and its comic form (kyogen); and the religious Christian and increasingly secular drama of medieval Europe, from mystery and morality plays to the commedia del’Arte. By focusing on theater’s early sources and migrations in and between specific, varied cultures and theater’s relation to other performance modes—such as ritual, public oratory, dance, and/or spectacle—students developed critical and creative respect for theater’s possibilities and historical roles. We considered divergent visions of meaning, power, play, morals, divinity, gender, aesthetics, nation, and identity as negotiated via theater. Students examined historiography and the history of theater as a multifaceted lens on theater praxis and social history.

TRANSFORMING THE COURSE INTO A DOYLE SEMINAR
Making this course a Doyle Seminar gave me the opportunity to enhance the student research component of an intermediate and upper-level seminar that addressed questions of national, social, cultural, religious, moral, and other forms of difference. The course was redesigned to further deepen student learning about diversity and difference through enhanced research opportunities, interaction with thought leaders, and dialogue with the Georgetown community and beyond. Students could opt into pursuing a more significant writing project for this class.

ABOUT THE PROFESSOR
Maya E. Roth is director of Theater & Performance Studies at Georgetown and was the founding artistic director of the Davis Performing Arts Center (2005-2007). She is professionally active as a scholar and artist, with special focus on feminist performance, civic theater, plays by women, and cross-cultural stage adaptations. She is a leading scholar on the plays of international, award-winning playwright Timberlake Wertenbaker, whose Our Country’s Good she directed for the Davis Center’s opening in 2005. Her 2008 volume International Dramaturgy—for which she wrote three chapters (coedited with Sara Freeman)—brings together scholars and artists from six countries to analyze the politics and poetics of the playwright’s theatre. Her recent writing includes articles, book chapters, and performance reviews in journals such as Theatre Topics and Theatre Journal and anthologies such as Feminist Theatrical Revisions of Classic Texts, The Senses in Performance, and Crucibles of Culture in Anglophone Drama. Since 2007, she has stewarded the Jane Chambers Contest for Women Playwrights, overseeing adjudication for roughly 150 plays annually for the Women and Theatre Program and Association for Theater in Higher Education.
instead of a series of smaller projects to better fulfill the aims of a Doyle seminar. This year’s iteration of the course featured more than twice as many guest speakers as last year’s version and included more activities examining difference and faith.

**STUDENT PAPER EXCERPTS**

**INDIA’S REVOLUTIONARY THEATER: A LOCAL RESPONSE TO A FOREIGN RULER**

**DEVIN HORNE**

In the mid-twentieth century in India, a distinct revolutionary theater began to emerge. This form grew in direct response to the repressive structures of British colonial rule in the nineteenth century, and in reaction to the rigid structures of the imported Western theater in Bengal, India. It relied heavily on the local folk theatrical form known as *Jatra*, which grew out of a religious event that depicted the life events of Krishna and Rama and was attended by all members of local villages and communities (*Lal Jatra*). The growth in *Jatra*’s popularity toward the end of the nineteenth century provided an ideal foil for the enclosed, elite Western theater that epitomized colonial social interactions and status in the nineteenth century. The development of public theaters in the 1870s in Calcutta created an environment in which Bengali citizens could begin to tell their stories independent of the imported British works. As playwrights began to push the limits of the local censors, they found a ready outlet for subversive, creative expression in the local *Jatra* form and the production of well-known historical dramas remounted to fit the contemporary context. *Jatra* drew on traditions that brought women and common people to the stage in meaningful roles that upset the British and elite status quo. The revolutionary theater became a medium for contesting competing historical accounts, which helped to shape national identities and build broader communities. Additionally, the rise of a distinctly Bengali theater helped to reclaim the native identity while also empowering women and challenging social norms.

**VENGEANCE—CELEBRATED OR CONDEMNED?**

**KELSEY BEALMEAR**

The Chinese concept of a life being a due sacrifice echoes numerous times throughout *The Orphan of Chao* by Chun-hsiang. Examples include the death of Ch’eng’s son on behalf of the magnanimity that he has rectified from the Chao family and the suicide of General Han in order to protect the young orphan. Just as influences from Confucianism—especially the concepts of filial piety and upholding the honor of the family and ancestors—are inseparable from Chinese Yuan theatre, elements of Hinduism are ever-present in Sanskrit theater. In Sudraka’s *The Little Clay Cart*, revenge is a possible course of action that is ultimately refused on account of Hindu ideals. Seeking to preserve and maintain a state of peace so as to align with dharma, Hindus are encouraged to abstain from harboring anger and especially from acting on that anger (e.g. seeking revenge). Upon analysis of the aforementioned plays, including focusing on the sons who are expected to revenge (in the Chinese culture) or forgive and show mercy (in the Hindu culture) the injustices done to their fathers, this paper raises the following questions: What if the protagonist of the Indian play lived in China during the rule of the Yuan dynasty, and what if the *Orphan of Chao* was a Hindu? By imagining how each ending might play out differently informed by the other culture and story, this paper highlights the Chinese Yuan and Hindu beliefs and ideals respectively, showing how radically different they are in tone, story and morals. This approach also emphasizes how different each scenario is from America in 2015 and keeps one from falling into a predominantly judgmental or awed mode when encountering both unexpected storylines, one of which seems suddenly bloodthirsty, and the other of which seems profoundly generous in the face of violence.

“This seminar was especially valuable to me in its address of Asian theatre history because all of the history classes I’ve taken in my whole life (elementary, high school, or college) have been completely centered on American/European history.”

– Sarah Kelly Konig

“Coming from a Western culture where concepts of worship are consistently rooted in Christian or Jewish traditions, my getting a glimpse at Hindu ideology and its manifestation in performance was eye-opening.”

– Grayson Ullman
ABOUT THE COURSE

This course focused on the intersection of economic restructuring, labor market change, national security politics, and the ongoing formation of class divisions in contemporary America, but added culture, race and ethnicity to that mix. It examined recent anthropological theories of race as real structures in American society and culturally ordered systems of meaning. We studied recent ethnographic studies of race and racisms in minority neighborhoods, public schools, criminal and immigration enforcement, government agencies, and legal systems. Drawing on book-length ethnographies and documentaries, we considered the experiences of African Americans, Latino Americans, Muslim Americans, Native Americans as well as immigrants, new and old, from Central America, Europe, and the Middle East.

TRANSFORMING THE COURSE INTO A DOYLE SEMINAR

To make this course a Doyle Seminar, an increased focus was placed on the social justice dimensions of living in communities and navigating large social institutions. Students were given increased opportunities for independent work and in-class discussions. We increased the course’s focus on the role that faith plays in education, immigration, and law enforcement, while seeing how faith intersects with social justice work in these spaces.

STUDENT PAPER EXCERPTS

#BLACKLIVESMATTER AND RACE RELATIONS IN THE OBAMA ERA

JOY ROBERTSON

The role of law enforcement is a central cause of anger and concern for the Black Lives Matter movement. In the case of Trayvon Martin, his murderer, George Zimmerman, was acting as a vigilante for justice. The non-acquittal of Zimmerman wracked the Black community, but in the cases of Mike Brown and Eric Garner, both unarmed men were killed at the hands of those sworn to protect them. Because of the miscarriages of justice in these high-profile cases, there was tremendous energy and groundswell to act out in opposition to the actions of law enforcement officers.

ABOUT THE PROFESSOR

Susan Terrio is a professor of Anthropology with a secondary appointment in the Department of French at Georgetown University. Terrio oversaw the separation of the Departments of Sociology and Anthropology and served as the inaugural chair of the Department of Anthropology from 2008-2011. Her research and teaching interests center on two major areas: 1) the connection of food to cultural practices, class structures, and social reproduction as well as the political economy of food in global markets; 2) the study of migration, ethnicity, and race with a focus on the treatment of children and youth within juvenile justice and immigration law and courts in France and the United States. She created a new introductory French culture track as well as two upper-level seminars on the Anthropology of France within the French Department and added six anthropology courses to the Georgetown undergraduate curriculum including most recently, “Class, Culture and Race in America” and “Dangerous Kids.” Terrio was given the College Dean’s Award for Excellence in Teaching in 2001.
DIALECTICAL IDENTITY CONSTRUCTION OF MEXICAN-AMERICAN BORDER PATROL AGENTS AT THE U.S.-MEXICO BORDER

CHRIS WAGER

In the United States, the subject position of a full citizen has long been defined by implicit boundaries of race, ethnicity, and class. Mexican-American Border Patrol officers operate within a socio-historical context in which Mexicans were systematically excluded from membership in the imagined community of the United States citizenry on the basis of “perceived innate or biological differences [that were] imbued with meanings about relative social worth.” The primary means by which this racialization has historically occurred is the construction of the subject position of the “illegal alien.”

POVERTY AND OBESITY IN THE UNITED STATES

YUKA KITAYAMA

The obesity and poverty problem as a paradox in American society has been deeply and negatively affecting people’s lifestyles in the lower socio-economic bracket. Fast food as one of the symbols of America has a huge effect on low-income people. Fast food industries are so ubiquitous in American culture that the poor lack other healthy options. Despite this, people think low-income people are lazy and thus, obese. However, as I observed, it is a result of the interaction between a complex human metabolic system, psychological phenomena, and the social and economic worldview.

“While volunteering, I noticed that many people who came to the church to get free food were obese. I still remember that I was shocked to see the reality that was totally the opposite of my image of ‘poverty’.”

– Yuka Kitayama
ABOUT THE COURSE

Spanish Sociolinguistics is a seminar conducted in Spanish that focuses on the dynamic interaction between language, society, and identity. We took a hands-on, discussion-based approach to understanding key sociolinguistic issues that affect our daily lives and shape our immediate surroundings. Targeting race/ethnicity, class, and gender as particularly cogent categories of analysis given their instrumental role in the unequal distribution of power, status, and wealth, the seminar seeks to engage in a systematic analysis of language and society with the objective of promoting social change for the common good, rather than the production of knowledge for its own sake. The seminar covered topics including bilingualism, language contact and language shift in the United States, Spain, and Latin America; discourse analysis; ethnography of communication among Spanish-speaking communities in the world; endangered languages and language death; and more. Course materials consisted of readings, movies, and television programs. Students selected individual research topics in collaboration with the professor early in the semester, on which they produced a short multi-media project mid-term, and a final research paper which they presented in class at the end of the semester.

TRANSFORMING THE COURSE INTO A DOYLE SEMINAR

Spanish Sociolinguistics was meant to be a Doyle Seminar, since, from its inception ten years ago, its focus has been on difference and diversity in the creation of various identities in the Spanish-speaking world; it examined not only national identities, but also ethnic, social, gender, and individual identities. Students had the benefit of interacting with our guest speaker, Dr. Cecilia Castillo, from the DC Office on Latino Affairs. Her participation enhanced the seminar by providing real-life testimony about some of the main challenges faced by linguistic minorities in DC, and some of the ways the District is seeking to accommodate them. In transforming the course into a Doyle Seminar, I tried to revolve class discussions more around the students’ research projects. Early on in the semester, students came up with research questions and topics they were interested in, and I met with each of them to develop those ideas into focused research projects. In those consultations, it was key to identify an aspect of each student’s unique critical perspective that would contribute to the scholarly conversation on that research problem. By the midterm period, students were ready to present their projects and initial findings in front of their classmates in creative multi-media formats. These presentations opened up a fruitful dialogue whereby each student received constructive feedback both in class and in the online discussion board about his or her project. The philosophy of the seminar emphasizes this collaborative aspect both among the students and with the professor throughout the development of student projects. The Doyle graduate teaching assistant served students as another resource from which to solicit feedback and guidance in the execution of their research, and all students consulted with the different specialized librarians that best suited their topics. The seminar was conceived as a long conversation, and I wanted the students to feel like competent and legitimate participants in that conversation. To that end, they engaged in a semester-long dialogue with me for feedback (and push-back) until they presented their final drafts.

ABOUT THE PROFESSOR

Maria Cristobalina Moreno is a sociolinguist and a visiting assistant professor in Georgetown University’s Department of Spanish and Portuguese. Her scholarly focus is on the interaction between language and society, the relationship between language and national(ized) identities, political discourse analysis, and the role of language in contemporary media and pop culture. She is currently writing a book about Latino identity in the United States. She has published several articles on these topics in numerous publications. She received her Ph.D. in linguistics from Universidad Complutense de Madrid and the University of California at Berkeley.
STUDENT PAPER EXCERPTS

LA GUERRA DE IDENTIDAD LATÍNA EN LA CIUDAD DE NUEVA YORK
PRIYA MISIR

La investigación de la reseña de los puertorriqueños y los dominicanos de Nueva York en la cultura popular americana apoya los estudios de la literatura y los sentimientos de pública general sobre la creación de identidad nueva en los Estados Unidos. Los dominicanos hacen un esfuerzo de mantener español porque sirve como parte esencial de su identidad. En cambio los puertorriqueños acogen el inglés y si no habla solo en el inglés su español refleja el sintaxis del inglés. Los puertorriqueños uso el inglés no solo para asimilar pero también como una manera de avanzar en la sociedad. Los dominicanos, como consecuencia de un sentido de trans-nacionalismo fuerte, han mantenido su cultura de todas maneras y aun intentado incorporarla en la cultura americana. Es evidente que han desarrollado dos identidades bien diferentes en Nueva York los puertorriqueños y los dominicanos. Entonces, el desvío de identidades construidas en la ciudad de Nueva York ha creado una guerra en que se esperará quien va a ganar el título de la cultura latina dominante en la ciudad de Nueva York.

UN ANÁLISIS DEL DISCURSO EN TORNO AL ESTATUS MIGRATORIO EN LOS ESTADOS UNIDOS
RODRIGO GONZÁLEZ CASTELLANOS

Es imprescindible recordar que el discurso público afecta nuestra percepción en todo momento. Ya sea cuando vemos televisión o leemos un periódico, nuestra visión de mundo está constantemente influenciada por el tipo de información que consumimos. En esta investigación abundé en las implicaciones que tienen los términos ilegal e indocumentado, y quise demostrar sus implicaciones dentro de la sociedad. Ilegal es un término casi despectivo que señala a los inmigrantes como “otros” que no son partes del proyecto nacional estadounidense. Tomando en cuenta el gran cambio demográfico que está transcurriendo en Estados Unidos, donde para el año 2050 un 25% de la población será de raza hispana y posiblemente descendientes de estos ilegales, esta separación entre ciudadanos “nativos” e inmigrantes, podría dar paso a eventos que sacudirían a EEUU hasta sus cimientos. Al mismo tiempo vemos el uso de la palabra indocumentado como una instancia de resistencia hacia esta opresión. De la misma forma, esta palabra reafirma la humanidad de este grupo de personas y mantiene su dignidad frente al prejuicio implícito tanto en los medios de comunicación como en el día a día.

“This course fostered a mentality of social justice in a way that students perhaps have not yet encountered in our education at Georgetown. I had never considered the societal biases and discrimination associated with language or the implications of language privilege.”

– Priya Misir
ABOUT THE COURSE

This seminar was a version of courses on Russian and Soviet art that have evolved over the years along with our changing perceptions of Russian culture. Emphasizing the interplay of the arts and historical events, the course began with traditional Russian arts that have survived, sometimes in radically new forms, to the present day. Three overlapping elements of art form a framework for this evolution: spiritual, spectacle, and social. The spiritual content of Russian Orthodoxy and the icon tradition find expression in the evocative power of landscape and abstraction in later periods. The sensory spectacle of the Russian Orthodox Church and imperial courts continues to define cultural authority throughout much of the Soviet era. Social contexts for the production and reception of art include folk arts of Russian and other ethnic groups, socially conscious realist painting in the nineteenth century, and the Soviet creation of mass culture. The Soviet and post-Soviet periods in particular represent major re-definitions of national culture requiring both historical reassessment and visions of the future. Throughout the course, we considered the oppositions and tensions between East and West, Asia and Europe, inherent in Russia’s cultural identity. We examined the complex relationships between the dominant, Russian culture and those of minority groups within this vast territory. By studying the visual arts in times of dramatic change, we developed ideas about the interactions of individuals and institutions and about cultural processes in general. Students presented brief discussions of readings they chose and wrote short reflective papers for practice in reading critically before engaging in their major research projects, which yielded illustrated class presentations and academic papers.

TRANSFORMING THE COURSE INTO A DOYLE SEMINAR

To make the course a Doyle Seminar, I needed to make the concept of cultural and social diversity that underlies much of Russian art and is always a theme in the course, far more evident and explicit. While I kept the general course structure of introductory immersion during the first weeks, followed by more critical discussion of late nineteenth and twentieth century art, I wanted to emphasize events and issues that aroused conflict and, sometimes, resolution. I also expanded course readings to include a number of interdisciplinary studies published in the past five years. Because the students themselves had a variety of academic backgrounds, seven graduate and seven undergraduate and about half with art history and half with Russian studies experience, I worked closely with each of them to develop appropriate research methods for their topics, and required formal proposals, working bibliographies, and drafts at fairly early stages. The syllabus stated the expectation that students’ research would focus

ABOUT THE PROFESSOR

Alison Hilton is Wright Family Professor of Art History at Georgetown University. Her courses on modern art in America, Europe, and Russia, including “Modern Art and Public Issues” and “Art Confronting Difference” often use interdisciplinary approaches. Hilton’s research focuses on Russian art; publications include Russian Folk Art (Indiana, 1995, 2011), and studies of the early twentieth century avant-garde, nineteenth century realism and impressionism, the era of Catherine the Great, Soviet socialist realism, Jewish artists, women artists, and dissident or non-conformist art. She formerly served as the Art History department’s chair and founding director of the Art and Museum Studies M.A. Program.

“This was a very rewarding paper for me because it forced me to synthesize many artists and paintings across a large period of time. I learned a lot about Russian art, but perhaps even more about myself and my ability to act like an art historian.”

– Priya Misir
on works of art, projects, or movements that addressed issues of cultural identity (including non-Russian nationality and identity), the roles of art in society (whether promoting or challenging official values), and the specific kinds of perspective that visual arts, in contrast to other forms of communication and expression, could achieve. Not all students welcomed this emphasis at first, but some developed unexpectedly fruitful ways of questioning their initial ideas and looking at artistic and institutional issues in new ways.

The most important change was my decision to incorporate an exhibition of Russian non-conformist and post-Soviet art in order to give the students an experience of first-hand study of works that deliberately addressed some of the debates about nationality, cultural diversity, and creative integrity. I was familiar with the collection of the Kolodzei Art Foundation, representing some 300 artists active from the era of the 1950s to the present, and I discussed the project with the Foundation’s executive director and curator Natalia Kolodzei. Since she knew many of these artists personally, witnessed key events at the end of the Soviet period, and organized more than fifty exhibitions in the United States, Europe, and Russia; she was ideally qualified to meet with the students as a “thought leader” in contemporary Russian art. We selected works in a variety of media and styles that showed differing approaches to religious and social identities or responded to urgent political issues, including imprisonment and war. Two class meetings focused on the exhibit; students presented background information on each artist as we examined the works, and at the second session Natalia Kolodzei spoke about the evolution of non-conformist art. At the end of the semester, staff members of the Berkley Center helped me create a brochure to show how the exhibition “New Forms of Identity in Nonconformist Art” drew together core themes of the seminar.

STUDENT PAPER EXCERPTS

MIKALOJUS KONSTANTINAS CIURLIONIS AND THE BEGINNING OF LITHUANIAN VISUAL ARTS
MONIKA JUSKA

By fusing painting and music into an artistic formula, by incorporating landscape and combining philosophical interpretations, Ciurlionis contributed to the enrichment of Lithuanian art and the reinforcement of Lithuanian cultural individuality despite the on-going repression by tsarist Russia.

UNFINISHED DISSERTATION
CLAIRE DAVIS

The new reality of Unfinished Dissertation is not a world definitively fixed in time or space. Rather, it is a realm in constant flux that fluidly evades attempts to pinpoint its meaning. In Mikhailov’s creation, the inherent truth of the images depends on the viewer’s own perspective. Unfinished Dissertation manipulates familiar, conventional understandings of artistry, the Soviet state, and everyday life, but these interactions belie any evaluative judgments of the norms. Instead, they represent a new reality of shifting certainties, which in turn reflects the alternately tumultuous and stagnant era of the 1980s in Soviet Ukraine.

“This paper opened my eyes to something I was completely oblivious to. We are always taught that the Iron Curtain was impermeable but the Severe Style artists proved that to be wrong. This will help me understand contemporary conflicts as well.”

– Emil Patino

Credit: Kolodzei Art Foundation
ABOUT THE COURSE

In “Representations of Love and Marriage in African American Literature and Culture”, students explored contemporary representations of love, marriage, relationships, and partnerships in African American culture. We contextualized both love and marriage as context-dependent, tracing the transformations both have undergone throughout history. Our historical readings, for example, gave students a keen sense that our contemporary understandings of love, marriage, relationships, and partnerships are that—contemporary. That is, none of these institutions is static, and how we understand each “now” reflects the historical transformations under which each has gone. We engaged a variety of texts—including literature, music, films, sermons, and magazine articles—to analyze how these different media constructed the institutions of “love,” “marriage,” “relationships,” and “partnerships.” In our exploration of the continuities, fissures, and contradictions that we find within and between the media, we used the methodologies and analytical tools that literary and cultural studies, sociology, history, gender and sexuality studies, and African American Studies have made available for analyzing texts and cultures.

TRANSFORMING THE COURSE INTO A DOYLE SEMINAR

To transform the course into a Doyle Seminar, it was important that I incorporate assignments that explicitly required students to thinking about “difference and diversity through enhanced research opportunities.” In order to do this, I modified the research assignment I had previously assigned. For the Doyle iteration, I first required students to conduct interviews, building upon one of the seven questions listed in the course overview. This part of the research assignment allowed them to get primary sources from which they could build upon their final research projects, and exposed them to a broad range of opinions on the topic they were examining. By requiring students to conduct interviews, the assignment allowed them to take seemingly abstract and distant research questions and problems and localize them within their daily and/or familiar contexts. This perspective was important in so far as it required them to think energetically about the institutions of...

“I learned a lot from my fellow students as they offered different perspectives on marriage. Compared to others I’ve taken at Georgetown, this course was the most engaging in terms of student to student learning.”

– Benjamin Brooks

ABOUT THE PROFESSOR

Robert Patterson is an associate professor of English and African American Studies, and director of the African American Studies Program at Georgetown University. Dr. Patterson has published articles on W.E.B. Dubois, Toni Morrison, African American Women’s writing, and Tyler Perry’s films. Some of his work appears in South Atlantic Quarterly, Black Camera, Religion and Literature, the Journal of Feminist Studies in Religion, and the Cambridge Companion to Civil Rights Literature. He co-guest edited a special edition of South Atlantic Quarterly, Black Literature, Black Leadership.
love and marriage in a wide context, and to formulate a position on the institution of marriage that was mindful of (and sensitive to) the wide range of political, moral, religious, and cultural factors that influence our understanding of it.

STUDENT PAPER EXCERPTS

NOT JUST BLACK AND WHITE: AN EXPLORATION OF INTERRACIAL MARRIAGE
SONIA OKOLIE
Interracial marriage has, to some degree, stood the test of time; it survived slavery, segregation, and anti-miscegenation. But it still has a ways to go. Despite its growing prevalence in the United States, there is still a social stigma attached to intermarriage. Attempting to mitigate the tension of this topic is fraught with snares: some people rely on lingering stereotypes as a crutch to reject interracial relationships, and those who are in these relationships must confront a significant amount of criticism from their families and racial communities. This is especially the case for African Americans, who must balance their black identity, allegiance to the black community, and their own desires. At the heart of this all is the simple matter of difference. Society chooses to emphasize what is different about interracial marriage, instead of accepting it for what it is. Critical race theorists argue, “Our social world, with its rules, practices, and assignments of prestige and power, is not fixed; rather, we construct it with words, stories, and silence” (ctd. in Childs 12). Indeed, even the way society feels the need to categorize and label couples as “interracial” is significant. We name what is different.

RECONSTRUCTING THE INSTITUTION OF MARRIAGE IN CONTEMPORARY SOCIETY
LUCE ANGELINE LOVELY OLIVIER
While debunking traditional notions is never an easy affair, reconstructing the institution of marriage, transforming it into a much more inclusive institution is a must in order to have successful relationships, regardless of how that is determined by different individuals. As all aspects of modern society have evolved, marriage models and ideologies must evolve with the times as well, and with it our individual approaches to it all. In fact, time and time again, we have seen that for a social system to excel and function, it most welcome innovation and change, as those are the best ways to move forward. Our societies have not stayed stagnant, so there is no reason for our institutions, including marriage, which we have been socialized to live by, should do so.
ABOUT THE COURSE

This inter-disciplinary course, co-taught by a professor of theatre (Derek Goldman) and a professor of diplomacy (Cynthia Schneider) studied the intersection of culture and politics as well as global performance, performance ethnography, film, and media studies. The class combined Theatre and Performance majors with International Politics majors, and included students from a wide range of geographical and socio-economic backgrounds. Students were asked both to analyze contemporary issues in international affairs and the role of arts and culture in diplomacy and to step outside their comfort zones to create in-class presentations about core issues of identity and engaging difference. What was so extraordinary about the final presentations was the fusion of the political and the personal in each. The course also offered students a special in-depth opportunity to participate in performance-based research, through their involvement in the development of *Generation Wh(Y): Global Voices Onstage*, a festival of innovative multi-media performances that was staged in April 2015 in Georgetown’s Davis Performing Arts Center and which, through *Myriad Voices*, has the goal of expanding awareness and understanding of Muslim societies.

ABOUT THE PROFESSORS

Derek Goldman is artistic director of the Davis Performing Arts Center and professor of Theater and Performance Studies at Georgetown University. With Ambassador Cynthia Schneider he is co-founding director of the Laboratory for Global Performance and Politics (www.globallab.georgetown.edu). He is an award-winning stage director, playwright, adapter, developer of new work, teacher, and published scholar. Goldman is the recipient of numerous awards and major grants, including most recently as principal investigator on a $240,000 Building Bridges Grant from the Doris Duke Foundation and the Association of Performing Arts Presenters for the ongoing *Myriad Voices: A Cross-Cultural Performance Festival*.

Cynthia P. Schneider is Distinguished Professor in the Practice of Diplomacy in Georgetown’s Walsh School of Foreign Service and, with Derek Goldman, is co-founding director of the Laboratory for Global Performance and Politics at Georgetown. She is also a nonresident senior fellow at the Brookings Institution. Her work focuses on cultural diplomacy, particularly in relations with the Muslim world. She previously was a member of Georgetown’s art history faculty (1984-2005) and organized exhibitions at the National Gallery of Art and the Museum of Fine Arts in Boston. From 1998 to 2001, Schneider served as US ambassador to the Netherlands. She serves on the board of directors of Wesley Theological Seminary and Imagine Schools.
TRANSFORMING THE COURSE INTO A DOYLE SEMINAR

“Engaging difference” was a core theme before the course became a Doyle Seminar. But, being selected for the Doyle program obliged and enabled us to think more deliberately about integrating “engaging difference” into all aspects of the process and content of the course. The difference and dialectic between the personal and the political lay at the heart of the course. Then, there was the difference between the international affairs/social science students and the theater and performing arts students. Each had to walk in the other’s shoes during the course of the semester. Also, the students manifested multiple different backgrounds, countries of origin, religious beliefs, and familial cultures. On a more academic level, we examined multiple different political movements in which culture had played a role—from Mexico to Egypt to Russia to Cambodia. The discussion of difference often led to the realization that, despite the differences, commonalities bind us as individuals, and also political movements and actors, together. The Doyle grant contributed significantly to the course by making it possible for the students to travel to Baltimore to see *Grounded*, a powerful one-woman show about the impact of flying drones on pilots, directed by Professor Goldman.

STUDENT PAPER EXCERPTS

ART AFTER AYOTZINAPA: A REFLECTION ON THE 43+1 ARTISTIC PROTEST, MEXICAN MURALISM AND INTERNATIONAL ACTIVIST ART

ELIZABETH CHEUNG
Thinking past the boundaries of the Mexican borders, the same phenomenon has appeared elsewhere, for example with Ganzeer’s work during the Egyptian Revolution. It is amazing to see how countries with such different histories, facing different conflicts will develop similar creative ways of coping with their problems. This attests to the true power and strength of public, activist art: a tool for the masses, open and free for all to use, to distribute and to see. In times of persecution and injustice, this tool allows the voice of the people to sustain itself.

DRONE CONTROL AND THE POTENTIAL FATALITY OF VOYEURISM

HAZEM ALI
What stood out to me in this play is the strategically decisive methodology of exposing the experience of individuals living under the threat of drones through the prism of those who operate them. In fact, the line between the “threatened” and the “threatening” provokes the spectator to question the distinction between the two, or whether such a distinction exists for that matter. The blending of the personal with the political in *Grounded* further obscures this distinction in favor of underscoring the personalization of military operations, and juxtaposing the parallel impact of drone warfare, or the way in which it changes the lives of those on both sides of the war.

CREATIVE TRANSFORMATIONS: ENGAGING WITH DIFFERENCE THROUGH INTERSECTING POLITICS AND PERFORMANCE

HUSSAH ALBABTAINT
In “Performing as a Moral Act,” Dwight Conquergood argues that “ethnographers study the diversity as a universal human resource for deepening and clarifying the meaningfulness of life,” and writes, “they help us see performance with its moral entailments” (Conquergood 1). This project, from interviewing, writing the script, to performance included a delicate balance of addressing “moral and ethical” questions of “grasping the native’s point of view, to understand the human complexities displayed” (Conquergood 2). As a student of Culture and Politics, I became more understanding and aware of the process of representing my voice and others delicately.

“[Generation Wh(Y)] was a performance well delivered, a personal issue well explored, and a collaborative process well exercised. The friends that I gained through the project, we will just call that a bonus.”

– Mesbah Uddin
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To learn more about the Doyle Engaging Difference Program, visit:
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