Fall 2016 Course Descriptions

**As of May 25, 2016**

**ART 210 = HUM 295 = REL 295: Religion and Representations of the Holocaust**

See REL 295

# ASI 196 = HUM 196 01 = REL 196 01: “Old Pond—Frog Jumps In”: Religion in Japanese Literature

See REL 196

**ASI 230 = REL 230: Topics in East Asian Religion: Zen Buddhism**

See REL 230

**CHE 461-01: Advanced Protein Structure and Design**

This course will build on basic biochemical principles and apply them to protein structure and design. Topics will include: protein crystallization, X-ray diffraction, building protein structure models using electron density, and a survey of protein design feats and methods. Students will learn to build, assess, and correct protein structures, and will design a novel protein. This course is offered during the second half of the fall semester. Prerequisite: CHE221 (CHE361 or BIO212 strongly recommended)​

Instructor: Novak

**CHE 471: Scientific Computing for Chemists**

A course covering the use of the Python programming language for the processing, analysis, and visualization of chemical data and the automation of scientific data management. This course will expose students to a variety of scientific computing libraries including NumPy, SciPy, Matplotlib, SymPy, pandas, and scikit-image, and MayaVi. No prior programming experience is required. This course does not satisfy a prerequisite in computer science.

Instructor: Weiss

**CLA 111= GEN 211: Masculine Heroism in Ancient Epic**

Most traditional cultures have one or more poetic narratives celebrating the life and deeds of their society’s ancestral heroes. These begin as oral compositions, and only later – sometimes never – are they written down to produce a fixed text. In this class we will consider three such epics, the Greek *Iliad* and *Odyssey*, which are the first works of western literature we possess, and the Anglo-Saxon *Beowulf*, a much later poem that assumes Christianity but reveals a pre-Christian base. The heroes of these poems are men, and the course will pay special attention to masculine values and the way they are exemplified in the texts: identity, duty, bravery, loyalty, and friendship will be among the themes explored. While the main focus is literary criticism, there will also be some treatment of material culture and Indo-European linguistics. Methods of instruction and assessment include lectures, discussion, reports both individual and group, several writing assignments, and two major examinations. No prerequisites. Instructor: Kubiak

**CLA 211: Satire from Athens to Colbert**

What do Aristophanes and Horace have to do with Stephen Colbert? This course will examine the voices of those who criticize, lampoon, mock, praise, and generally comment upon Greek, Roman, and modern heroes, rulers, and social climbers. We will begin with the comic tradition of Classical Athens, considering the social function of Aristophanes’ satirical (and often cruelly personal) invective in the Athenian democracy. We will then move onto the biting satire of Rome—the genre that the Romans claimed as “wholly ours.”  Through the works of Horace, Petronius, Juvenal, and others, we will see how satire’s biting wit reflected the changing values of the Roman world as it transitioned from Republic to Empire, saw new social arrivals attain unprecedented wealth and power, and discovered new targets and topics of poetic rage.  Along the way, the course will consider the place of satire and self-construction in the modern world as we think about the interaction of the collective and the personal voice in this most modern of ancient genres.

Instructor: Jessica Blum

**CSC 121-01: Programming in Python**

This is a half-credit introduction to the Python programming language for students who already have some programming experience. Students will build on their previous knowledge of a programming language to learn an additional language. Python is a multi-paradigm programming language similar in some respects to Java and C++, but different in others.

Prerequisite: CSC 111 or permission of the instructor

Instructor: Turner

**CSC 121-02: Programming in Scheme**

This is a half-credit introduction to the Scheme programming language for students who already have some programming experience. Students will build on their previous knowledge of a programming language to learn an additional language. Scheme is a functional programming language, which is very different from object oriented languages like Java and C++.

Prerequisite: CSC 111 or permission of the instructor

Instructor: Turner

**CSC 271: SPECIAL TOPICS: INTRODUCTION TO DATABASE DESIGN**

Database management is a central component of a modern computing environment. This course will introduce the fundamental concepts of database design and database languages.

Prerequisite: CSC 111 or permission of the instructor

Instructor: Turner

**DV1 277: INTRODUCTION TO Epidemiology**

This course will introduce students to basic epidemiologic concepts including determinants of health and patterns of disease in populations, population health descriptive techniques, and use of health indicators and secondary data sources.  Students will gain an understanding of the role of epidemiology in developing prevention strategies and policy. This hybrid course will utilize both online and case study instruction.

Instructor: Greg Steele, DrPH, MPH (Fairbanks School of Public Health at IUPUI)

**ECO 277: Economics of Latin America**

The course includes a variety of topics focusing on current economic policies and institutional arrangements in Latin American countries, such as monetary policy, exchange rate regimes, international debt policies, challenges of growth and development (including natural resources and demographic developments).The main goal of this class is to develop a deeper understanding of the economic structure and policies of a number of Latin American countries with particular emphasis on their international economic relations. Additionally, the class will help students to become familiar with some data sources for information on Latin America. Finally, economic policy is done in the cultural, historical and social context of individual countries, therefore some of this context will be included in class. The class will include a substantial number of case studies of particular economic issues in particular countries (for example, exchange rate crisis in Argentina, international debt crisis in Mexico, successful economic growth in Chile, dollarization in Ecuador, prospects of economic transition in Cuba etc.).

Prerequisite: ECO101.

Instructor: Diaz

**ENG 109: World Literature in Translation: Dante’s *Divine Comedy***

Dante Alighieri’s *Divine Comedy* is a three volume epic poem and one of the great literary achievements of the Western world.  The poem is about a pilgrim named “Dante” who finds himself lost in the middle of his life, and so he begins a journey to find … what, exactly? Himself. His first love. Home. Salvation. God.  Each of these answers is correct, yet none is sufficient. *The Divine Comedy* is a pilgrimage narrative, and, like all pilgrimage narratives, the ultimate goal of spiritual enlightenment is only attainable through travel.  With Dante, then, we will travel through hell, purgatory, and heaven—but also deep into the world of Medieval Italy, learning something about the people, places, beliefs, and questions that moved the spiritual seekers of the middle ages.  This course is also about translation.  Even as he writes in his native tongue, Dante the poet insists that he is a translator in the *Divine Comedy*, reminding us throughout the poem that words fail him; he cannot fully capture the depth of his feeling, the horrors of hell, or the beauty of paradise.  We are always reading an approximation.  Throughout the semester, then, our discussions will return to the power and the limitations of language, as we travel with Dante to hell and back.

Instructor: Lamberton

**English 190: Writing for Video Games**.

In 2010, Call of Duty: Black Ops surpassed the record as the most lucrative entertainment release in the world at 650 Million USD in five days, greater than any movie or video game in history.  Events such as these have become the norm for established video games, and unlike comparable industries, the video game industry continues to grow.  Several components contribute to video games’ success: design, development, publication, advertising, etc.  But what about writing?  This half-semester course will look at narrative elements such as characterization, plot, story, place, and point of view in an effort to develop proposals for your own narrative-based video games. Second half-semester course.

Instructor: Eric Freeze

**ENG 360: African American Literature on Page and Stage**

This course will examine literature by African American authors written for both the page and the stage—that is, works designed both to be read, perhaps silently and alone (like a poem or a novel), or to be experienced collectively in performance.  We will read authors such as James Baldwin, Richard Wright, Lorraine Hansberry, Zora Neale Hurston, August Wilson, Alice Walker, Toni Morrison, Z.Z. Packer.  Secondary readings will focus on historical and cultural context for these works of literature, and will include some critical theory on race and gender.

Instructor: Lamberton

**ENG 411: Advanced Composition: Business & Technical Writing**

This course is designed for Wabash Men who desire advanced instruction in crafting effective and efficient technical, business, and other forms of career-oriented writing. Topics include audience analysis, audience expectations, style analysis, grammar, punctuation, editing, research, revision, clarity, concision, cohesion, and consistency. Assignments adapted to the background and interests of each student include formal letters, memorandums, short proposals, instructions, presentations, and reports. If a student is planning on an internship or immersion trip, this course is highly recommended. Sophomores may take the course with instructor permission.

Instructor: Koppelman

**ENG 497 = GEN 400:** **Senior Seminar: Gendered Nationalism in South Africa and the African Diaspora**

The class will discuss literary responses to nationalist narratives in South Africa and investigate fictional reflections on nationhood, apartheid, post-apartheid politics, and the AIDS epidemic in the context of gender. We will read fiction, poetry, and non-fiction, and the course will have an interdisciplinary research component (literature, history, politics, literary and cultural theory). What do authors in South Africa and the African Diaspora say about tribal allegiances, gendered symbolic representations of the nation, women’s reproduction in national mythologies, and exclusion of ethnic others and other non-conforming citizens? We will read Bessie Head, Richard Rive, Miriam Tlali, Zoë Wicomb, Njabulo Ndebele, Jamaica Kincaid, Octavia Butler, and others.

Instructor: Szczeszak-Brewer

**FRT-16A-01: All the News Citizens Need**

*Jennifer Abbott, teaches rhetoric (persuasion) and is learning to knit and to play the ukelele, but not at the same time!*

The American newspaper industry is suffering. Its two main sources of revenue—print advertisements and circulation—have dramatically declined in the past ten years. The number of newsroom workers has shrunk by nearly one-third since 2005, and Americans’ trust in the media to report the news fully, accurately, and fairly has fallen to an historical low. At the same time (not coincidentally), digital technology has enabled everyone to perform acts of journalism by sharing photographs and videos, tweeting or posting, and offering news analysis. No longer satisfied with passively being informed by professional journalists, people now want to be part of the conversation.

Fortunately, an alternative form of news reporting, called “public journalism,” is re-emerging, and it just might revive readers’ interest in newspapers. Public journalism is news reporting that collaborates with citizens to identify, engage, and actually improve important public issues. Journalists approach citizens as capable democratic actors rather than passive consumers. Public journalism originally emerged in the late 1980s but waned after 2003. Its ideas and practices are currently being revitalized by journalism educators and major newspapers publishers who think they may draw readers back to local community newspapers. Of course, public journalism techniques can also be adopted by citizen-journalists who want to help their communities thrive.

In this freshmen tutorial, we will explore the history, theory, and practices of public journalism, especially in contrast to traditional journalism. We will also practice conducting public journalism, and we will discuss its effectiveness in the current media environment. Might public journalism draw citizens back to newspapers by adequately responding to their needs and wishes? Is public journalism most effectively conducted by trained reporters, by engaged citizen-journalists, or both? Why did public journalism wane in 2003 and then reemerge more recently? What is required to make it successful, and why don’t we see more of it? What might public journalism accomplish on our campus? In our local community? We have much to discuss! No previous journalism experience is necessary to take this course, but it is welcomed.

**FRT-16B-01: Piracy: The Edge of the Map**

*Crystal Benedicks teaches English and is bad at riding a bike.*

For centuries, people have been fascinated by the idea of the pirate.  In the   
popular imagination, the pirate is simultaneously a violent criminal and noble outsider, a derelict and a gentleman. In this class, we will ask why the idea of the pirate exerts such a pull on our society today. We will consider real historical and contemporary pirates in their cultural contexts, but also think more broadly about piracy as a metaphor and a contested contemporary activity, turning our attention to internet and corporate piracy. Our discussions will be grounded in scholarly articles and historical documents, novels and movies about piracy, and contemporary news reports. Class texts include selections from C.R. Pennell’s *Bandits at Sea: A Pirates Reader*, David Cordingly’s *Under the Black Flag: The Romance and the Reality of Life Among the Pirates*, and Robert Louis Stevenson’s classic novel Treasure Island.

**FRT-16C-01:Space Flight**

*Jim Brown teaches Physics, splits atoms, and wishes there was winter in Indiana.*

Space flight and exploration has a complex and multi-faceted relationship with imaginative fiction, science, a drive to explore and expand, all limited and pushed forward by technical advances and competitions between nation states. In this tutorial we will explore aspects of each of these facets. We will read widely from both fiction and non-fiction, view dramas and documentaries, while exploring other sources of understanding the context and times that have shaped views of a space-faring future. Students will be expected to develop skillful writing and research methods, engage in deliberative conversation and both oral as well as written advocacy.

**FRT-16D-01: Who Wants to Save the World?**

*Eric Freeze teaches English and …*

Not too long ago, I stumbled on an original solution to the Pacific Gyre, a giant, Texas-sized plastic garbage patch hanging out in the Pacific Ocean.  The idea came from Boyan Slat, a 19-year-old Dutch student who proposed that we use natural ocean currents to trap the surface-bound plastic in floating barriers to aid in collection and recovery.  As a student, he set his plan in motion, crowd-sourced a feasibility study from over 100 international scientific professionals, and attracted donations and funding to make it happen.  The ingenuity and drive of this student has resulted in a solution that could save marine life and clean up our oceans as we gradually wean ourselves off of non-biodegradable plastic.

This dramatic solution to a global environmental problem got me to thinking: why can’t Wabash students do something like that?  The internet tells me that your generation is a positive one, that you millennials are tech-savvy individuals with a growing global conscience and a desire to improve our world.  Well, this is your chance to prove it.

In this class, we will wrestle with some of the largest and most pressing issues to affect our world today: climate change, poverty, income inequality, pollution, ethnic conflict, discrimination, and war.  To help us with these topics, we will read Ta-Nehishi Coates’s Between the World and Me(2015), Elizabeth Kolbert’s The Sixth Extinction (2015), and Jane Mayer’s Dark Money(2016).  While assigned readings will constitute some of our material, much of our actual coursework will come from the books, articles, and other media that YOU find, covering issues that concern you the most.  Not only will we engage in reflective study of these texts, but we will also operate as a think tank to propose original solutions and to engage in direct action or advocacy for local, national, or international problems.

Like the 19-year-old Dutch student with an idea and a plan, this is a class that will DO something.  So if any of this interests you, if you are the kind of person who is already engaged or who is sick of sitting on the sidelines, if you can't tolerate suffering or injustice and you're willing to sacrifice and work to help humanity, please join us.  Help us save the world.

**FRT-16E-01: Science and Pseudoscience**

*Karen Gunther teaches Psychology and Neuroscience.  Her research focuses on color vision, how our eyes and brains process light so we see it as colored.  In her free time she hangs out with her husband (professor of psychology and neuroscience at Denison University), quilts, and plays with her cats (Sushi and Sashimi).*

What is science? What is pseudoscience? How do we know? One of Wabash’s core missions is to learn how to think critically. Is global warming real? Is AIDS real? Do vaccines cause autism? Can astrology determine our personalities and futures? How can we test these claims? What should we consider to be good evidence? We will examine these issues and more.

**FRT-16F-01: Virgil's Aeneid, Augustan Rome**

*Jeremy Hartnett, who guides students through the history, archaeology, and languages of the Greco-Roman world — is a self-proclaimed whiz at the grill and with the pasta pot.*

In the wake of Julius Caesar’s famous assassination on the Ides of March, an eighteen-year-old was catapulted into the bright glare of Rome’s attention. For when the late dictator’s will was read publicly, it named Caesar’s grand-nephew Octavian as his adopted son and heir. By the time Octavian died fifty-eight years later, he was known as the emperor Augustus, and he had transformed Roman civilization on many fronts. He coaxed and prodded Rome from an enfeebled aristocracy to a thinly-veiled monarchy; he overhauled the city’s physical appearance, boasting that he “found a city of brick and left a city of marble”; and he cultivated a period of nearly unparalleled literary achievement.

In this tutorial, we will learn about the Roman world by studying the “Age of Augustus” in all these dimensions: the manipulation of history for political gain, the power of art and architecture to advance propaganda, and the production of literary masterpieces. On that last count, a good portion of the semester will be dedicated to reading the crown jewel of Augustan literature, Virgil’s retelling of Rome’s foundation in the *Aeneid*. Virgil’s epic poem engages key themes of this period and of the human experience more generally. For these reasons, it has been studied by many later literary geniuses; it infuses the work of Dante, Shakespeare, Milton, and others.

As we explore this diverse set of topics and approaches to antiquity, we will develop skills in close reading, persuasive writing, and effective speaking. And, though students may not get a month named after them, they will learn many lessons about success from Augustus and his age.

**FRT-16G-01: Founding Brothers**

*Scott Himsel teaches Political Science and loves a good debate.*

Our politics today are increasingly nasty. We are completing the most raucous presidential nominating battle in memory. After years of conflict between Congress and the President, the Senate won’t even consider the President’s Supreme Court nominee. Does it have to be this way? Or could we improve our politics? And could our Founders provide us with wisdom about how to do so? We often worship our Founders, but they weren’t angels either. Indeed, Vice President Aaron Burr shot and killed his political rival Alexander Hamilton in a duel. And like today’s leaders, our Founders differed sharply in their views, personalities and methods. While Burr and Hamilton loved conflict, Jefferson shied away from it, settling a dispute regarding the national debt privately rather than in a public fight. James Madison was so shy that he was able to perform political miracles without offending anyone, while John Adams was so blunt that he offended everyone, sometimes defeating his own purposes. By treating the Founders as the real people they were and drawing on their dramatic experiences, we will seek help in addressing issues that challenged the Founders and still challenge us today, including: the proper role of government in our economy, immigration, the role of religion in government and our public life, the Supreme Court, and armed conflicts abroad. The Founders’ insights may surprise you.

US.105994541.03

**FRT-16H-01**: **Science Fiction and Philosophy**

*Cheryl Hughes teaches philosophy and also enjoys gardening, cycling, and cooking.*

Science fiction is always a kind of thought experiment, inventing new worlds that are often inhabited by something alien, or extending our current science and technology into an imagined future full of tough moral dilemmas, or simply playing with some of our most challenging ideas about space and time, the possibility of artificial intelligence, or the problems of personal identity and free will. Philosophy also uses thought experiments to question what we might otherwise take for granted, to explore familiar problems in new ways, or to construct ideas and test their possibilities. In this course we will use science fiction novels, short stories, and films as well as philosophical essays to explore such topics as the limits of knowledge, relationships between appearance and reality, the nature of mind and intelligence, the paradoxes in the idea of time travel, problems of memory and personal identity, and questions about gender and race and other social and moral issues.

**FRT-16I-01: Evolution of Electronic Music**

*Peter Hulen teaches Music, speaks Chinese, and is married to a priest.*

How have people hacked electrical, radio, broadcast and recording equipment, turntables, electronic circuitry and computer chips to evolve sophisticated software for electronic music? Beginning with the early history of electronic music, this course outlines key inventions, concepts, composers and techniques, from Edgard Varèse to Brian Eno, musique concrète to electronica, the theremin to dubstep, and compositional techniques used in both analog and digital synthesis.

**FRT-16J-01: Liberal Arts in the 24th Century**

*Colin McKinney teaches Math, Computer Science, and ancient Greek and loves video games, dogs, and robots.*



In *Star Trek VI: The Undiscovered Country*, the Klingon Chancellor Gorkon states “You have not experienced Shakespeare until you have read him in the original Klingon”. What on Qo’noS does he mean?

The mission of the USS *Enterprise* is “to explore strange new worlds; to seek out new life and new civilizations, to boldly go where no man has gone before”. The mission of the tutorial will be to explore strange new worlds of thought, ponder new life and different civilizations, to boldly take our minds where they have not gone before. We will use the *Star Trek* canon to do so, by carefully “reading” selected episodes and feature-films. We will study the critical reception of *Star Trek* in 20th and 21st Terran culture. We will ponder what it would mean to be a responsible citizen of the galaxy. We will study what it means to be in command and how the great Starfleet officers lead effectively. We will grapple with what it means to live humanely when the very word “human” is meaningless. And yes: we will learn some Klingon. Qapla’!

**FRT-16K-01: Comedy A to Y:Theory & Practice**

*Jessie Mills teaches Theater and…..*

On one level, a well-told joke is a puzzling object to examine. It requires a sense of one’s audience, a touch of intuition, a bit of timing and a dash of moxie—all difficult to quantify. But the performance of comedy is also a highly technical act that relies on rigid structure and rules to appear improvisational and off-the-cuff. For millennia, theorists and practitioners from Plato to Steve Martin have sought to identify what makes comedy work.  But comedy is also subversive: it resists definitions and redefines systems. Stand-up comedians reveal their perceived experience of the world in novel and surprising observations. Jokes make us think about our culture and surroundings in new ways.  “A blind man walked into a bar,” encourages us to reconsider how language operates. Charlie Chaplin’s iconic Little Tramp used humor to highlight economic injustice. And comedy does not behave. Laughter can exist where we think it oughtn’t, for as Monty Python’s Michael Palin puts it, “comedy thrives in times of despair.”

In this course, students will learn the performance of comedy technique and examine the works of iconic comedians, filmmakers and philosophers. We will investigate how humor is linked to both the liberal arts and the human condition.

**FRT-16L-01: Film: Psychological Landscapes**

*Damon Mohl, teaches Art and* ***makes short films.***

The German filmmaker Werner Herzog said, “There are deeper strata of truth in cinema, and there is such a thing as poetic, ecstatic truth. It is mysterious and elusive, and can be reached only through fabrication and imagination and stylization.” Add to that Albert Einstein’s thoughts on mystery, “The most beautiful thing we can experience is the mysterious. It is the source of all true art and science. He to whom the emotion is a stranger, who can no longer pause to wonder and stand wrapped in awe, is as good as dead - his eyes are closed.”

From the strange last voyage of British electrician and amateur sailor, Donald Crowhurst, to Roy Andersson’s grotesque, Fellini influenced examination of Swedish modern culture, to Herzog’s brutally poetic narrative about three German immigrants in search of the American dream; this course will explore how filmmakers utilize the art of cinema to capture powerful psychological emotions and experiences. We will examine how visual narrative form is given to that which is mercurial and elusively formless. The nature of mystery, wonder, ambition, success, obsession, delusion, absurdity, failure and madness will be explored through numerous readings and films.

In addition to learning how to write articulately and read actively we will collaborate on a surreal black and white short film in the gritty alleys of downtown Crawfordsville. Loosely based on the Lumière and Company collaboration in which forty-one international filmmakers were given the original Cinématographe camera, we will specifically focus on visual ambiguity and mystery within a visual montage as well as successfully creating an overall unifying mood.

If you love films that present a challenging, thought-provoking, auteur view of the world, cinema that comes from a place of inner vision, imagination and waking dreams, then this is the freshman tutorial for you.

**FRT-16M-01: The Meaning of Life: Part 1**

*Derek Nelson, teaches Religion, formerly co-hosted a cooking show on San Francisco cable TV.*

Some might think that “What is the meaning of life?” is a laughably impossible question. But it might be that *not* asking such questions is far worse than asking them and failing to perfectly answer. What kind of life is the best one to live? What does it mean to live well, and to live a life rich with meaning? We will explore these questions by reading classical and contemporary texts about significant elements of human life, including wealth, love, vocation, justice and death. We will not be able to satisfactorily answer these questions, but our motto will be from Irish playwright Samuel Becket, “Ever tried, ever failed. No matter. Try again, fail again. Fail better.”

**FRT-16N-01: Images of Jesus in Gospel/Film**

*Gary Phillips teaches Religion, loves* The Matrix*, and cycles long distances.*

Have you ever wondered why so many different images of Jesus? A Google image search yields Jesuses who are tall and short, young and old, blue eyed and brown, blond and dark haired, bearded and clean shaven, black and white, brown and yellow, European and Asian, muscular and emaciated, masculine and feminine, miracle worker and revolutionary. Writers, painters, film makers, theologians, and ordinary believers are fascinated by Jesus, and they conjure up images that reflect deeply who they are, where and when they live, and what their concerns and religious beliefs are. Inspired, believers fashion their Jesus who speaks to them and their communities' deepest values and most pressing questions.

This freshman tutorial explores images of Jesus in ancient Gospel texts and contemporary film. We look at gospel stories that made it into the New Testament (Mark, Matthew, and John) and gospel stories that didn’t (Thomas, Philip, and Mary). We will study these different Jesuses in their literary, historical, and theological settings. And we will complement these ancient texts with modern film representations of Jesus (for example, *Jesus Christ Superstar*, *Jesus of Montreal, The Life of Brian, The Last Temptation of Christ, The Passion of the Christ, The Big Lebowski,* and *The Matrix*). We will view these films together over a common meal as we think about Jesus in the eye of the beholder.

**FRT-16O-01: Lead Effectively**

*Mike Raters, Dean of Students and loves, in order, his family, the College, and the Chicago Cubs and Blackhawks.*

What is leadership? Is it innate? Can it be learned? What separates “good” leadership from both “bad” and “exceptional” skills? And how and/or why is it that Wabash College produces alumni who are recognized leaders in all walks of life? This tutorial will study ingredients, qualities, practices, and examples of good, strong, effective leadership. The texts and exercises in the course will help us to develop a personal understanding of these elements and to both examine and further our individual approach, skills set, and mission for life-long learning and leadership. We will also explore the context of leadership in the history and people of Wabash, past and present, utilizing interviews to develop an inventory of leadership resources for current and future Wabash Men.

**FRT-16P-01: History and Cinema**

*Michelle Rhoades teaches History and enjoys teaching European history and travel.*

Students in this tutorial will explore the relationship between film and history. Naturally, we can view history in motion pictures as a backdrop to the story or actions of the main characters. This is useful for general educational purposes (WWII happened) but what if that history is wrong? When the past is altered and a film becomes very popular, we can still learn a good deal about the society that viewed that film. Choices made by documentary filmmakers can offer interpretations of the past that are incomplete but valuable for understanding viewers’ perspectives. Students in this tutorial will read about 20th century European history, view films, and discuss how well the films represent the past. Motion pictures and documentaries screened in the course will address the Holocaust, Weimar Germany, WWI, and WWII.

Films screened for class may include “Inglorious Bastards,” “The Sorrow and the Pity,” “Night and Fog,” “Sophie Scholl,” “Casablanca,” “All Quiet on the Western Front,” “Life and Nothing But,” “Joyeux Noël,” “The Officer’s Ward,” “Paths of Glory,” “Behind the Lines,” or “Dawn Patrol.” All films will be shown during class time with discussion to follow.

**FRT-16Q-01: Classic Science Fiction**

*Dan Rogers teaches Spanish but is an astronomer at heart.*

Be forewarned; do **not** take this class if you don’t love to read, because in this tutorial we take Science fiction and Fantasy quite seriously. In fact, we’ll be reading and discussing some of the most important pieces of literature written in the last 100 years.

Ray Bradbury, one of the great science fiction and fantasy (yes, he did both!) writers of the 20th century captured the spirit of our tutorial in a lecture at Brown University in 1995 when said:

Science fiction is the most important literature in the history of the world, because it's the history of ideas, the history of our civilization birthing itself.

Bradbury sees science fiction (and fantasy) as a versatile literary form that invites conversation from an exceptionally wide range of disciplines and subjects. Science fiction and fantasy are closely aligned with the natural sciences, but they also embrace history, psychology, political science, philosophy, religion, and much more. During the fall semester, we’ll explore as many of those connections as possible and see that these novels are really an extended conversation on the liberal arts. We’ll read and discuss such authors as Bradbury, Robert Heinlein, Isaac Asimov, H.G. Wells, Philip K. Dick, and Frank Herbert, Philip Pulman, Stephen R. Donaldson, and E. R. Eddison. But we’ll also explore authors you may not have heard of like Jorge Luis Borges, Mary Doria Russell, China Miéville, and others. Students in the tutorial will also have the opportunity to try their own hand at writing science fiction. We’ll study science fiction as a critical methodology to understand the present rather than just escapist fiction. Students who enroll in the tutorial will be asked to read Dan Simmon’s epic novel, *Hyperion* this summer before the fall semester starts.

**GEN 211 = CLA 111: Masculine Heroism in Ancient Epic**

See CLA 111

**GEN 225 = REL 297: Anthropology of Religion**

See REL 297

**GEN 230 = HIS 230: Topics in Modern European History “Gender and Sexuality in Modern Europe”**

See HIS 230

**GEN 400 = ENG 497: Senior Seminar: Gendered Nationalism in South Africa and the African Diaspora**

See ENG 497

**HIS 230-01 = GEN 230: Topics in Modern European History “Gender and Sexuality in Modern Europe”**

In this course students will study historians’ use of gender as a category of analysis to better understand the European past. Rather than moving in a strictly chronological fashion from 1750 to the present, course readings will be topical *and* chronological. The class includes readings on political movements, gender and warfare (WWI and the Nazi period), medical treatments for syphilis, scientific developments, medical change and masturbation, work practices, systems of prostitution, and legal interpretations of men’s and women’s social roles. Most of the course content focuses on the history of gender and sexuality in Britain, France, and Germany.

Instructor: Rhoades

**HIS 240-01: Topics in US History: The History and Politics of Hip-Hop**

*"You know what's gonna happen with Hip-Hop?*

*Whatever's happening with us"*

*If we smoked out, Hip-Hop is gonna be smoked out*

*If we doin alright, Hip-Hop is gonna be doin’ alright*

*…So the next time you ask yourself where Hip-Hop is goin’*

*ask yourself.. where am I goin? How am I doin?*

-*Mos Def, “Fear Not Of Man”*

This course will examine hip hop as cultural, social, and political history. It will explore the political and aesthetic foundations of hip-hop cultural practices including music, dance, visual art, performance and protest. Particular attention is given to the sociopolitical and economic conditions and context from which hip-hop culture originates incorporating notions of race, class, gender, and identity. The course will pay particular attention to how hip-hop engages gender and notions of the masculine/feminine. This course is team-taught, and students will benefit from a dual approach to hip-hop that includes academic study and experiential learning. Course sources will combine primary and secondary source documents, including artistic, personal, audio and video sources that encourage critical inquiry and engagement with defining issues of historical significance in the development of hip-hop culture.

Instructors: Marshall/Thomas

**HIS 260-01 Topics in Asian History: Modern South Asia**

 This course surveys the long history of South Asia from the Indus Valley Civilization to the birth of Bangladesh in 1971. The course starts by briefly examining the artistic, cultural, economic, political, social, and technological developments during the ancient and Mughal periods. We will then trace the impact of the British rule on South Asia, the rise of Indian nationalism, and the struggle for independence. Finally, we will examine how concepts such as caste, gender, and religion are formulated in the context of South Asia. This course will be a combination of lecture and discussion and will introduce students to the most important themes and debates in South Asian historical scholarship from a wide range of viewpoints.

Instructor: Paul

**HIS 300-01: Topics in World History: Maritime history, 1000-1800**

This course will examine the history of maritime and naval activity globally in the near millennium between 1000 and 1800. Trade, travel, shipbuilding, exploration, and naval warfare in the geographic contexts of various seas and the lands around them will all come under scrutiny through readings that will also draw on different historiographical modes of analysis to examine the tides and currents of this fluid topic.

Instructor: Morillo

**HUM 195 = REL 195 = ART 210: Religion and Representations of the Holocaust**

See REL 295

# HUM 196 = REL 196 = ASI 196: Religion and Literature: “Old Pond—Frog Jumps In”: Religion in Japanese Literature

See REL 196

**MAS 280 = REL 280: Topics in American Religion: African American Religious Experience**

See REL 280

**MAT 377 – SPECIAL TOPICS: Differential Geometry**

The differential geometry of curves and surfaces in two and three dimensions. Curvature and torsion of curves. Area and perimeter formulas for convex regions. Isoperimetric inequality and some elementary inequalities of physics. Principal, mean, and Gaussian curvatures of surfaces. Gauss and Weingarten (shape) maps. Gauss’ *Theorema Egregium*. Normal and geodesic curvature of curves on surfaces. Parallel transport and covariant derivatives. First and second variation formulas for arc length. The Gauss-Bonnet Theorem.

Prerequisite: MAT 224 or MAT 225 or permission of the instructor

Instructor: Foote

**MUS 204: Music Theory & Notation for Singers**

The core material of this course is similar to MUS 107 Basic Theory and Notation, introducing basic components of heard and notated music, and developing music-reading skills. However, this course proceeds with a focus on musical materials applicable to the performance of choral music. Accordingly, it emphasizes reading choral music parts in the bass and transposing treble clefs, sight-singing, aural skills, part music, and different styles of choral composition and performance. Class sessions include singing on a regular basis, so the ability to sing is a necessity. Some prior singing/choral experience is recommended. This course is open to all students and is suitable for fulfilling distribution requirements. It does not count toward the major or minor.

Instructor: Staff

**PHI 109-01: Perspectives on Philosophy: Video Games and Philosophy**

This course will serve as an introduction to philosophy by means of thinking about video games. On the one hand, this means that thinking about video games can help us to shed light on perennial philosophical questions. For example: Who are we? Do we have a choice in this matter? What is freedom, and what does it mean to say that we are free to act as we choose? What is real, and how do we know about it? On the other hand, work in philosophy can help us to consider important questions concerning video games. For instance: What distinguishes video games from other kinds of artworks? For that matter, does it make sense to think of video games as works of art? Is it immoral to play video games with violent or misogynist content? Can playing video games be an important part of a good life? To tackle these questions, we will consider some important works of classical and contemporary philosophers, and we will play a number of recent games from a philosophically engaged perspective. *No prerequisite (but not open to junior or senior philosophy majors without permission of the instructor)*.

Instructor: M. Carlson

**PHI 124-01: Philosophy and Film**

This course uses film to investigate a variety of philosophical issues—issues in such areas as ethics, the theory of knowledge, or existentialism, specific issues such as free will, human responsibility, or human subjectivity, or issues concerning such topics as dystopian futures.  The course will also explore philosophical questions about film.  Students will typically be expected to watch one film that will be the focus of the class discussion each week and additional films on their own that are related to the theme of the week.  The final project may be a paper or perhaps a student-produced film that uses film to investigate a philosophical issue. Note that the course meets for an extended, 2-hour period on Tuesdays (9:45-11:45) to enable film screenings in class.  Students are expected to attend all film screenings and should reserve the 11 o’clock hour on Tuesdays for the class. On Thursdays the class will meet at the normally scheduled time (9:45-11:00).

Instructor: Gower

**PHI 219-01= PSC 230 02: Topics in Ethics and Social Philosophy: Theories of Justice**

The claim that justice is the highest ideal of our social and political institutions goes back at least to Plato. But what makes a society just? What roles do liberty and equality play in a just society? We will explore these questions through rival theories of justice: John Rawls’s liberal ideal of “justice as fairness” and Michael Walzer’s defense of pluralism and equality. We will also consider some of the critical responses to their work including libertarian and feminist critiques and more recent efforts to expand our understanding of justice. *No prerequisite*.

Instructor: Hughes

**PHI 449-01: Senior Seminar: Mind and Its Place in Nature**

In 1641, René Descartes concluded that people are essentially thinking things. But this conclusion, as good conclusions often are, was really a beginning; in particular, it marked the beginning of the modern philosophical and psychological study of the mind. Descartes’ conclusion quickly led thinkers to foundational questions concerning the mind and its place in nature. For example: What is thinking? How do we know that we are thinking? How do we know that others are thinking? Must we think in language? How much control over our thoughts do we have? Could there be such a thing as artificial intelligence, or must all intelligence be “natural”? In order to address these questions, we will read classical and contemporary works of philosophy, as well as works from some related disciplines, including linguistics and cognitive science.

Instructor: M. Carlson

**PHY 109-01: Motion and Waves**

An introduction to the study of motion and waves; topics include Newton’s laws, energy and work, periodic motion and feedback, sound and light waves, and optics. These topics are especially relevant for students interested in pre‐health. The lab activities will introduce measurement techniques and will emphasize understanding the limits to any measurement. Three class periods and one lab period each week. Partially fulfills the college laboratory science requirement, and may count toward a physics major or minor with department permission. This course is offered in the fall semester.

Prerequisite: None, though students should be proficient in basic mathematics, algebra, and trigonometry. MAT 111 placement is recommended, but not required.

Instructor: Madsen

**PSC 210-01: Election Polling and Public Opinion**

Election polls are ubiquitous in American politics. For months – if not years – before elections, commercial pollsters, campaign strategists, and academic survey researchers constantly query population samples in order to get a handle on what the American public as a whole thinks about issues, candidates, and campaign developments. This course takes a peek behind the curtain to examine how public opinion polls are conducted, the problems pollsters face in their efforts to accurately measure the attitudes and beliefs of large populations, best practices for media reporting on poll results, and the relationship between polling and democracy. The 2016 presidential election will serve as an important backdrop for the course, which will feature analysis of professional tracking polls and participation in the design and execution of a local election poll.

Instructor: Gelbman

**PSC 230-01: Citizenship in Dystopia: Political Theory in Fiction and Film​**

Using short stories, science fiction, film, and political theory, the class will explore imagined dystopian futures, examining what they have to say ​about contemporary debates. Questions to consider include: How are governments organized to repress human action? Does ever increasing technological development, enforced equality, and eugenic selection ​limit individual freedom? How can the human spirit aspire to greatness in the midst of forces, whether political or social, dragging it down?

Instructor: McCrary

**PSC 230 02 = PHI 219 01: Topics in Ethics and Social Philosophy: Theories of Justice**

See PHI 219 01

**PSC 240-01: War and the Media**

How does the average American make a judgment about whether the US should get involved in the Syrian civil war? How would he or she know if we are winning, or what winning would even mean? Existing political science research suggests that the public knows very little about foreign affairs compared to domestic issues, but these voices still matter. This course will explore the relationship between mass opinion and the actions our political leaders take in matters of war, with a particular focus on the role of the media. Topics for discussion will include how the public learns about and formulates opinions on foreign policy and war, when political leaders actually take those attitudes into account, and the effect of real-time reporting of events from a conflict on opinion and policy. Instructor: Wells

# REL 196-01=HUM 196-01=ASI 196-01 Religion and Literature: “Old Pond—Frog Jumps In”: Religion in Japanese Literature

“Old pond—frog jumps in—sound of water.” So runs the famous *haiku* by Basho. Is it religious? For the Japanese, yes. In Japan religion and art are arguably the same thing. In this course we’ll ask how and why. We’ll study Japanese ideas about art and religion (e.g. emptiness, solitude, “sublime beauty”), and how they appear in Japanese literature. We’ll read selections from Japanese poetry (including *haiku*), *Nō* drama, novels both classic and modern (e.g. *The Tale of Genji*, Endo, Kawabata), and short stories by Murakami. One-half credit course, second half. Prerequisites: None. (For the first half-semester course at 9:45 TuTh, see REL 275.)

Instructor: Blix

# REL 230 = ASI 230: Topics in East Asian Religion: Zen Buddhism

In this course we will try to understand Zen Buddhism by looking at its principal beliefs and practices, with an eye to both their historical context and their “inner logic.” We will pay special attention to the way in which Zen transformed the very questions Buddhists thought it was important to ask, and the way that transformation subsequently influenced the culture, art, literature, and religion of East Asia and the United States. Discussions will be based on readings from the classical texts of the Theravada, Mahayana, and Zen traditions, as well as from more recent literature. Some time will be spent practicing Zen meditation techniques in class. One course credit. Prerequisite: REL 104, or the consent of the instructor.

Instructor: Blix

**REL 270 Theological Ethics: God and Ethics**

An upper-level seminar/discussion of important works in ethics. Questions considered will include: What types of approaches to ethics are there and how do they differ? Does faith in God make a difference to ethics, and if so, how? Is there such a thing as Christian ethics? What, if anything, impels or motivates ethical conduct? Is ethical conduct a duty? Are the circumstances of individual agents or the anticipated consequences of possible actions relevant to ethical decision-making, and if so, how? What are the grounds—philosophical, historical, natural, biblical—and methodological criteria of various approaches to ethics? Throughout, attention will be paid to philosophical and theological, including feminist, issues and to religious denominational differences. One course credit. Prerequisites: Either REL 171, 172, 173, 270, PHI 242, or permission of instructor.

Instructor: Bowen

# REL 275 Topics in Religion and Philosophy: Religion and Science

Are religion and science in conflict with each other? In agreement? How or why, one way or the other? These are our questions. We’ll do two main things in this course. First, we’ll take a careful look at the different “ways of knowing” that are characteristic of science and religion, respectively. Second, we’ll look at several models for thinking critically and responsibly about how they are related. Readings will include selections from Alan Lightman, Jacob Bronowski, Ian Barbour, John Polkinghorne, and Richard Dawkins, as well as classic texts in the history of science. One-half credit course, first half. Prerequisite: one course, previous or concurrent, in one of the following departments: religion, philosophy, classics, history, literature, political science, economics, psychology, biology, chemistry, physics, or mathematics. (For the 2nd half-semester course at 9:45 TuTh, see REL 196.)

Instructor: Blix

**REL 280 = MAS 280 01: Topics in American Religion: African American Religious Experience**

This course will introduce students to the critical study of African American religious practices and traditions. Students will be exposed to the historiography of African American institutional religion (i.e., the history of black churches, temples, etc.) as well as the sectarian rituals and worldviews of worshiping black communities. The aim here is to get a rich understanding of the ways in which the religious life is manifested among black people as they respond to their period, region and social conditions. In order to get a sense of the creative religious imagination of African Americans, some consideration will be given to the religious practices of African peoples both on and off the continent.

Instructor: Lake

**REL 290 Topics in Comparative Religion: Contested Faiths, Contested Sites (with immersion trip)**

This course in comparative religion will study the Abrahamic religions of Judaism, Christianity, and Islam. We will compare the texts of these religions and their common traditions, such as the stories of Abraham, Moses, Mary, and Jesus. Students will learn about points of agreement and disagreement in narrative, history, beliefs, and practices. We will study the ways in which these different religious traditions, by means of different conquering powers, have reimagined and rebuilt the city of Jerusalem. Finally, we will study issues of religious diversity and interfaith conflict and cooperation in the Middle East. During a Thanksgiving break immersion trip to Israel and Palestine, we will visit a variety of contested sites in the Galilee, Jerusalem, and the West Bank to study first-hand the struggles and interactions within and between the three religious traditions from ancient to contemporary times. One course credit. By permission of Instructor. Students who have taken one or more of REL 103, 141, and 162 will receive first consideration.

Instructor: Royalty

**REL 295 = ART 210 = HUM 295: Religion and Representations of the Holocaust**

This course examines different representations of the Holocaust in theology, literature, film, and art. What do representations of the atrocities of the Holocaust convey to later generations of Jews and Christians? Can Holocaust experiences be understood and interpreted? Is it legitimate to write poetry and fiction, paint and compose music, film documentaries and TV comedies, draw cartoons and graphic novels, publish photographs and erect monuments about such horrific events? How does visual media facilitate the raising of profound moral and religious questions about the Holocaust and the violence associated with it? This interdisciplinary course examines the creative and material work of historians, theologians, novelists, poets, graphic novelists, painters, film makers, composers, photographers, and museum architects as they grapple with these questions in response to the Holocaust.

Instructor: Phillips

**REL 297 = GEN 225: Anthropology of Religion**

This is a discussion course examining the ways anthropology describes and interprets religion in widely diverse contexts. The course investigates anthropological theories of religion, and examines how they apply to specific case studies and religious practices. Particular attention is paid to the social and symbolic functions of beliefs and rituals; to the meanings and functions of myths, symbols, and cosmology; and to religion and gender.

Instructor: Royalty

**RHE 270-01: Political Campaign Rhetoric**

What sorts of rhetoric occurs during political campaigns? What rhetorical strategies do candidates use to build support, connect with diverse audiences, address concerns, recover from gaffes (or not), and attack their opponents? How do political campaigns adapt to new rhetorical opportunities in social media use while maintaining campaign traditions, like advertising and debates? In the era of political action committees (PACs) and Super-PACs, how do we understand rhetorical agency in elections? How do we evaluate success, effects, and ethics in the rhetoric of elections? In this course we’ll study these questions and more, drawing on the discourse of elections past and present across speeches, debates, advertisements, websites, and social media.

This course counts towards the Literature/Fine Arts distribution.

Instructor: S. Drury

**SPA 311-01: Survey of Spanish Linguistics**

This course will provide an overview of the basic concepts and methodology used in Spanish Linguistics. The main goal of the course is to provide students with the tools of linguistic analysis and apply them to the study of Spanish. Attention is given to different levels of analysis in linguistics, including morphology, syntax, phonetics, phonology, language variation (dialects), and language change over time. Class time will be divided between lecture, problem-solving exercises, discussion, and student presentations.

Note: This course satisfies the Language Studies distribution requirement.

Prerequisite: SPA 301 or permission of the professor.

Instructor: Hardy

**SPA 313-01:** ***“Puros cuentos: el cuento hispánico.”***

It has been observed that in the great struggle between reader and text “the novel always wins by points, while the short story must win by knockout.” In this course we will examine the *cuento* as a genre, leading to an understanding of the attraction short stories exert on readers. Additionally, we will discuss and write about a selection of some of the greatest short stories in Spanish. In Spanish, first half of the spring semester.

Prerequisite: Spanish 302 or permission of the instructor.

Instructor: Gómez

**SPA 313-02:** ***“Los cuentos de Jorge Luis Borges”***

Universally revered as a master of the short story, Borges’ influence is seen in the work of many writers (and film makers) across the globe. This course is an in-depth study of the motives and techniques in his work, with an emphasis on Ficciones (1944) and a selection of other of his stories such as El aleph (1949). Students will write frequent short essays and a longer study, along with class presentations. In Spanish, second half of the spring semester.

Prerequisite: Spanish 302 or permission of the instructor.

Instructor: Gómez

**THE 103-01: Games and Interactive Media**

Digital artists are building immersive interactive worlds that provoke us to reflect on enduring questions facing the human race. Games like *This War of Mine*, *Gone Home*, *Kentucky Route Zero*, *Everybody’s Gone to the Rapture*, and *Undertale* are challenging the very definition of "game" and pushing designers to explore the power of a new art form to illuminate our minds and spark our imaginations.

To produce these rich narrative environments, programming and systems architecture must work hand-in-hand with sturdy dramaturgy, aesthetics, and thoughtful design. This requires creative, problem-solving collaboration among people with wildly disparate talents: coders and poets; AI designers and psychologists; engineers and actors. In this complex creative environment, our liberal arts credo has never been more relevant: it takes a broadly educated mind—or, better, many such minds working together—to grapple with complexity. In this course, we will leverage the power of games and interactive media to convey meaning through channels of communication unavailable to traditional media.

Instructor: Abbott

**THE 303: New York City: Stage and Screen**

From Lincoln Center to the Astor Place Opera House, from the Disney mega-musicals of Broadway to edgy one-person shows in the East Village, New York City has shaped American performance culture since the founding of the Republic. The objective of this course is to examine and experience the vast array of performance offerings of the City, a rich and perpetually-changing tapestry of theater, film, dance, opera, and performance art. We will also reflect on the ways in which New York City itself exists as a site of performance, both literally and symbolically. In this course, the student will study the history of New York performance, the distinctive theater and film industries and cultures of New York, and “the current season.” We will also learn about the world of New York theatrical criticism, and become critics ourselves. Through research papers, short critical essays, presentations, and an immersion trip, students will engage with New York City as a center of national and global performance culture.

Instructor: Cherry