Please note: Additional descriptions will be updated as we receive them. Please consult official schedule of classes to confirm course details.
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HON-H 211: Ideas & Experience I: The Hero(ine)

Section #2474  Richard Cecil  MW 1:00 p.m.-2:15 p.m.  HU 108
Section #10912 Richard Cecil  MW 2:30 p.m.-3:45 p.m.  HU 111

Class Attributes: COLL (CASE) A&H BREADTH OF INQUIRY CREDIT; IUB GENED A&H CREDIT; IW

This fall we will focus on the qualities that make a person a hero(ine), in the eyes of ancient authors, and compare those qualities with ones we admire today. Beginning with Gilgamesh's heroic struggle to overcome death, and ending with Satan's struggle to undermine God's (according to Milton) plan for mankind, we will read, discuss, and write about ten of the ancient and early modern world's greatest accounts of heroism. In the final week and a half, we will discuss first-person accounts of heroes written by each of the members of the class.

Written work for the course will consist of daily written discussion questions, three critical discussions of 3-5 pages, and a final 6-10 page creative paper.

Course Texts:

- *Gilgamesh*, Homer's *Iliad & Odyssey*, Virgil's *Aenead*,
- *Njal's Saga*, Sophocles's *Antigone & Oedipus Rex*,
- Seneca's *Trojan Women*, Shakespeare's *Coriolanus &
- *Hamlet*, and Milton's *Paradise Lost*. 
**HON-H 212: Ideas & Experience II: Introduction to Educational Thought**

Section #6445  
Robert Kunzman  
TuTh 9:30 a.m.-10:45 a.m.  
HU 111

Class Attributes: COLL (CASE) S&H BREADTH OF INQUIRY CREDIT; IUB GENED S&H CREDIT; IW

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*Meets with EDUC-H 205*

**What Is a Good Education?** Embedded in this question are many others we will explore: What is the purpose of education? How do we come to know things? What is the difference between education and indoctrination? What does it mean to learn to think for oneself? What are the relative interest of parents, the state, and children themselves? Should all children be educated equally? In this course we will draw upon insights and arguments throughout the ages, then turn our gaze to contemporary visions and controversies.

A few anonymous comments from former students:

- "It gave me an opportunity to consider my own education with a depth that wasn't previously possible."

- "If you are looking for a class that challenges your ideas and misconceptions, this class is for you."

- "I honestly came into this class trying to get my intensive writing and honors credits, but was surprised at how it became one of my favorite, most engaging classes. Our discussions opened my eyes to the world of education, and they are the reason I am going to be an undergraduate assistant instructor in the spring."

*For education majors, this course also counts as a substitute for H205: Introduction to Educational Thought - a requirement for both Elementary Education and Secondary Education majors.*
HON-H 226: The Films of Joel & Ethan Cohen

Section #9491  Chris Anderson  TuTh 2:30 p.m.-3:45 p.m.  HU 108
Film Screenings  Th 7:15 p.m.-9:15 p.m.  WH 111

Class Attributes: COLL (CASE) A&H BREADTH OF INQUIRY CREDIT

This course will explore the films of Joel and Ethan Coen, the filmmakers responsible for such classic American films as No Country For Old Men, Fargo, and The Big Lebowski, along with a dozen more critically acclaimed films made since they broke onto the scene with Blood Simple, their stylish, shocking 1984 debut. Working as collaborators, the Coen brothers have written, produced, and directed a series of strikingly original films that have earned them a reputation as among the most compelling filmmakers in the American cinema of the past thirty years. Combining a deeply ironic wit with a dark sensibility, the Coen brothers’ films pay tribute to classic movie genres, while casting a wary eye on American ideals and the history of American popular culture.

The goal of this course is to introduce students to the films of the Coen brothers, and through these films, to trace their idiosyncratic path through the history of American cinema from the late 20th century to the present. The readings, screenings, assignments, and classroom activities for this course are intended to help students develop competence in critical thinking and analysis, as demonstrated through exams and short essays, and advanced skill in the writing of reasoned arguments, as demonstrated in formal papers.

Students are not required to have any previous experience in film criticism or history – just an interest in learning to think critically about movies and American culture. In order to view the movies, there will be a separate screening session each Tuesday evening at 7:15 p.m.

Film Screenings:
Raising Arizona (1987)
Miller’s Crossing (1990)
Barton Fink (1991)
The Hudsucker Proxy (1994)
Fargo (1996)
The Big Lebowski (1998)
The Man Who Wasn’t There (2001)
No Country For Old Men (2007)
Burn After Reading (2008)
A Serious Man (2009)
True Grit (2010)
Inside Llewyn Davis (2013)
Hail, Caesar! (2016)
If you made the decision to purchase the latest generation of the Apple iPhone, then you're aware of how deeply consumer culture permeates our lives. The smartphone is foremost among many material possessions of the twenty-first century that have transformed our lives and our relationship to the world in which we live. Our use of brand-name goods has increasingly become the cultural context for everyday living, individual identity, and even our emotional attachments to the people in our lives and the places in which we live. By tracing the history of consumer culture from the fifteenth to the twenty-first century, we will begin to understand how this happened, as we explore the terrain where politics, economics, and culture have intersected in different times and places.

Our attention will be global in scope, while concentrating ultimately on the history of consumption in the United States, where we will focus largely on the tension between Americans' identities as citizens and consumers. The goal of this course is to understand how and why societies became committed to mass consumption and, for better or worse, its far-reaching consequences. By focusing on issues related to the development of consumer culture, the readings, assignments, and classroom activities for this course are intended to help you develop competence in critical thinking about the history of culture and society, as demonstrated through exams and short essays, and advanced skill in the writing of reasoned arguments, as demonstrated in formal papers.
Modern Madness examines how various forms of madness have been defined and treated between 1800 and the present. We will see madness described as the result of heredity, moral degeneracy, upbringing, trauma, fatigue, and body chemistry. The asylum has been an almost constant presence over the past 200 years, and we will pay particular attention to the different ways in which patients have been treated in, or more recently denied access to, such asylums. The writers we read are from America, England, France, Germany, Martinique, and the former Soviet Union. Because the work we read is international in scope, we will look at how country, political regime, and period shape the practice of psychology and psychiatry. The class, then, though part of its title is modern, has less to say about contemporary views of madness than it does about the cultural, social, and political implications of madness in periods and places different from our own. To those who live in them, every period is modern. What is more, as we shall see throughout the class, definitions of madness not only change, but they are also a topic of disagreement and debate within every decade. A simple title, then, for a complex topic. Success in the class depends in part on the ability to see the world in the same way as the writers you read.

Writing Requirements & Grades

Three 6 to 8 page essays. The essays should be double-spaced and typed in font size 12. 70% of final grade. You may revise the first essay you write if it receives a grade below B+.

30% of your grade will depend on fact based answers to questions about the work we read, and on your participation in class discussion.

Course Texts:
• Greg Eghigian; *From Madness to Mental Health: Psychiatric Disorder and Its Treatment in Western Civilization*

• Roy Porter; *A Brief History of Madness*

NOTE: No e-books. Please buy hard copies of the two books on the reading list.
This course will study the development and practice of photographic and film documentary. The class will research archival and public domain music, photographs, film, and other archival media used to create historic films and photographic exhibits.

Individually, each student will write one research paper and complete two practical projects. They include archival photography and oral history documentary. The film documentary will be completed using personal devices (smart phone, tablet, digital camera). No previous experience is necessary.
The aim of this course is to cultivate writers of six hundred words or less. You will write in many styles: expository, creative, prose, verse, fiction, nonfiction; and many genres: poem, essay, story, column, blog, criticism. The common thread is brevity. Anchoring the course are three assumptions: short teaches long; one genre teaches another; and brevity is the spirit of our times. We live by the 30-second commercial, one-screen blog, 16-inch column, one-page poem, 3-minute song, tweet, text, post, meme, and the single-sit story. Samuel Beckett said: “To find a form that accommodates the mess, that is the task of the artist now.” It is our task, too.

You will write every day and keep a writing journal. To get hit by lightning, you need to get out in the weather. We will study models of the short-form, read about writing, discuss each other’s work, and re-write. You will write at least 30 pages. Outside of class, you will meet individually with your instructor and with classmates in groups of three.

We will read Virginia Woolf, Politico, Lydia Davis, William H. Gass, Ada Louise Huxtable, James Wright, William Faulkner, Ellen Goodman, Ernie Pyle, and Emily Dickinson, among others. Enrollment is limited to 15.

Fritz Lieber won the American Academy of Poets Prize, the Proffitt Prize for nonfiction, and is a former newspaper columnist and editor.
The purpose of this course is to explore the relationship between painting and literature from an interdisciplinary perspective (literary, art historical and philosophical), while developing a critical approach that questions the connections and discrepancies between text and image throughout history. Literature and painting have often been considered “sister arts,” even though their relationship has been characterized by rivalry as much as solidarity. Since Plato and the exclusion of “artists” from his Republic, painters and writers have struggled to assert their respective arts among the liberal ones. But while poetry was integrated earlier into humanist education, thanks to its discursive and “intellectual” nature, painting had to wait until the Italian Renaissance to get rid of its connotation as a mere mechanical art, and thus acquire its liberal status. Furthermore, only by comparing itself to the “intellectual” dignity of poetry, did painting succeed in surpassing its former status. Since the Renaissance, painters and poets have, on the one hand, fraternized with each other to promote the complementarity of both arts while, on the other hand, struggling to assert the superiority of their own art.

In this course, we will read and analyze several key texts that retrace the ambivalent relationship between painting and literature from antiquity to modern times. Beginning with the section of Plato’s Republic condemning the arts of imitation, as well as the section of Aristotle’s Poetics that conversely praises them, we will then examine Pliny’s and Ovid’s legendary tales about painters, which define many characteristics of the figure of the artist as s/he is still conceived nowadays. We will next devote our class meetings to the emergence of art theory in the Italian Renaissance, by reading excerpts from writings by artists (Alberti, Leonardo da Vinci, Vasari) who claimed the intellectual status of painting (what Leonardo calls “cosamentale”: “a thing of the mind”). It will be interesting to see how this “liberalization” of painting was achieved by way of comparing it to poetry and other liberal arts, including geometry and astronomy. In order to become familiar with critical concepts of modern aesthetics (such as the “sublime” and the “relativity of beauty”), we will then read selected texts by 18th-century philosophers, artists and art critics (Kant, Burke, Hume, Diderot, Richardson, Hogarth, Reynolds, etc.).
Lastly, we will explore the figure of the painter as a fictional character, as he appears in several short stories and novels: Balzac’s The Unknown Masterpiece, Gautier’s The Golden Fleece, Huysmans’ Against the Grain and Wilde’s The Picture of Dorian Gray; as well as in film adaptations of these narratives. When possible, as a base for the critical reflection on the comparison between text and image, readings will be supported by visual examples taken from painters mentioned or implied in the literature. Students will be required to write a response paper on the readings every two weeks, to make an oral presentation in class, to write a mid-term composition, and to develop a personal research project, leading to a final paper.
In this course, we will read seven 21st-century American novels. The novels we read vary in style, content, and concern, just as the authors vary in their race, ethnicity, gender, regional, and national background. Two of the books I have selected are part of the transnational turn that is a key trend in 21st-century American fiction. Thus, *The Brief Wondrous Life of Oscar Wao* and *Americanah* are, for all their differences, as much concerned with the countries in which their authors were born—the Dominican Republic and Nigeria—as they are with the United States. We will move from Diaz to two novels by C.E. Morgan, *All the Living* and *The Sport of Kings*. *All the Living* takes place for the most part on a rundown Kentucky tobacco farm, and is concerned with the difficulties and intricacies of white working class life and love in rural America. *The Sport of Kings*, while in some sense about horse racing, is also a wide ranging meditation on the role of gender, race, and class in the United States. We will end the class with another novel about the white working class, Daniel Woodrell’s *Winter’s Bone*, a novel the New York Times book reviewer referred to as “hillbilly noir.” Before we get to Woodrell, we will read Paul Beatty’s Man Booker Prize winning *The Sellout*. In a satirical and frequently X-rated attack on the idea that contemporary America is post-racial, the protagonist of Beatty's novel controversially resegregates a community in northern California. N.K. Jemisin, like Paul Beatty, is African-American novel, and we will read her *The Fifth Season*, a Hugo Award winning account of the catastrophic results of climate change.

Range of method and concerns is one key to the class, then. I want us to think, too, however, about the connections between the books we read, our ability to connect, or otherwise, to the characters they portray, the different ways in which the novels explore their characters’ attempts to connect, and the connection between characters and the worlds in which they, and you, live. If you read the books in the way I want you to read them, you will put yourself in the heads of the writers you read, and the people you read about, however different they may be from you.

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our ability to connect, or otherwise, to the characters they portray, the different ways in which the novels explore their characters' attempts to connect, and the connection between characters and the worlds in which they live. If you read the books in the way I want to read them, you will put yourself in the heads of the writers you read, and the people you read about, however different they may be from you.

**WRITING REQUIREMENTS**

Two 6-8 page essays. 65% of the final grade. Seven blog posts. Either three or four of your responses will comment on a book we are reading, while the other three or four will respond to two comments made by other students in the class. I will grade two of your comments and one of your responses to the comments. You will receive a checkmark for each of your other contributions to the Blog. The lowest grade you receive for a graded Blog assignment will not count towards your final grade. 35% of your final grade will be based on your Blog responses, and on your participation in class.

**READINGS**

- Chimamanda Ngozi Adichie, *Americanah*.
- C.E. Morgan, *All the Living*.
- C.E. Morgan, *The Sport of Kings*.
- Paul Beatty, *The Sellout*.
- Daniel Woodrell, *Winter’s Bone*. 

Hutton Honors College Course Descriptions Fall 2018
Among the most compelling literatures of our day is that which records and seeks to interpret the Nazi war of genocide against the Jews. This course will introduce students to this literature and encourage them to reflect upon many of the profound questions it raises. Some of these questions will focus on literature’s role in the shaping of historical memory. How the past is represented and comes to acquire a future in collective memory will be a preoccupying concern. Other questions will focus on issues of the most serious cultural, intellectual, moral, ethical, and religious kind. For instance, if it is true, as Elie Wiesel claims, that at Auschwitz not only man died but also the idea of man, how do we now conceive of the human? What does a person become when nothing is any longer forbidden him? Why did law, art, intellect, and religion not defend against political barbarism? Is idealism of any kind still possible after Auschwitz? Is forgiveness possible? These and related questions will preoccupy us over the course of the semester.

The list of required readings includes the following: Tadeusz Borowski, This Way for the Gas, Ladies and Gentlemen Jan Gross, Neighbors, Rolf Hochhuth, The Deputy, Primo Levi, Survival in Auschwitz, Primo Levi, The Drowned and the Saved, Bernard Schlink, The Reader, Elie Wiesel, Night, Simon Wiesenthal, The Sunflower.

In addition to the above, there will be some handouts of essays and poetry, and two or three films will be shown. Written work for the course will include two medium-length papers (approximately 10-12 pages each) and one or two in-class examinations. These writing assignments are mandatory for all students. Strong writing skills will be a decided asset for students taking this course, so strive to do your very best to make sure your written work measures up to university standards. Please see me or my teaching assistant, Rose Guingrich, if you have any questions about your writing. We will do our best to help you.
Given the nature of the subject matter, this will be a demanding course. Students will be expected to do the assigned readings on time, attend all class meetings, and participate actively in class discussion. If you must miss a class session, please be sure to let me know in advance. Any more than 3 unexcused absences will lower your grade for the course. Students are encouraged to see me during office hours, TR 4:00 - 5:00 p.m. to discuss any aspect of their work in the course. If these times are not convenient, please call me (855- 2325) or contact me through e-mail (rosenfel@indiana.edu) for a special appointment.
Topics like the environment, prejudice, sex and gender, immigration, AI and robotics, social and news media, healthcare, our government and the U.S. constitution, food, and water often dominate our discourse. What’s happening now? How will these issues evolve? What will the future be like? It may be up to you.

We will study five or six of these subjects (albeit in an introductory manner) in order to become more informed about our current realities and our possible futures.

We will read nonfiction and fiction, essays and books, print media, and watch both fictional and documentary films. Books may include Kolbert, Field Notes From a Catastrophe; Solnit, Hope in the Dark; Turkle, Reclaiming Conversation; Greenfield & Gilchrist, The Great Migration: Journey to the North; Coates, We Were Eight Years in Power; Reid, The Healing of America; Hedges, Empire of Illusion; Snyder, On Tyranny; Eggers, The Circle; Shanahan, The Technological Singularity; Sedlak, Water 4.0: The Past, Present, and Future of the World’s Most Vital Resource; and Postman, Amusing Ourselves to Death. Films may include Her, Get Out, Food Inc, Chasing Ice, Cowspiracy, XMachina, Thelma & Louise, Moonlight, Casablanca, and others.

**Required Work:** Five or six short essays and one long essay due at the course’s conclusion, as well as a possible final. Grade will depend on attendance and the short essays (33%), the final essay. (33%), and class participation (33%).
In this course, we will do three things:

1) learn some basic history concerning the policy of directly targeting civilian populations through bombing (called area or saturation bombing);

2) read, discuss, and analyze memoirs, reportage, and literary (prose, poetry) representations of the experience of bombing and being bombed; and

3) analyze the moral arguments used to justify or condemn the direct targeting of civilian populations.

The first goal (history) will be tested through simple quizzes, the second (literary representation) by short papers on individual texts. The final section (moral evaluation) will involve the examination of the bombing of Hamburg, Germany, in July 1943. Our guide will be the book by the English philosopher A. C. Grayling, along with supporting material. A series of ca. 3 short papers short papers (ca. a page each) will culminate in a ca. 5-page paper analyzing the argument of the entire book. The ultimate aim of the course is to equip the individual with tools for assessing violent events in the world that will no doubt accompany each student in the class throughout her or his life.
To claim that countries develop their cultural and national identities through their rejection of those they deem foreign is to state the obvious. All nations emerge out of, and in conjunction with, a set of beliefs pertaining to their subjects that defines them in part as different from those beyond their borders. To the American imagination, this seems to be particularly the case with German-speaking Europe, largely owing to the continued association in popular culture of Germany with its National Socialist past, and that means with Hitler and the Jews. On the one hand, this is unfair because Germany was, unfortunately, not unique in this regard, as the histories of France, Italy, Austria, and Great Britain demonstrate. On the other hand, throughout the centuries prior to the rise of Nazism, Germany already had a history of rejecting those it deemed foreign--not only Jews, but also a host of "Others," such as, in addition to those of foreign national provenance, Gypsies, homosexuals, and those considered sexually deviant, and the standard concept of who constituted a German also evinced a degree of misogyny not unusual for Europe prior to the feminist movement.

The subject of this course will be the subtleties and complexities of this process of rejection as an important part of the development of Germany's national cultural identity. To better understand this phenomenon, we will also examine the complex nexus of differences that typified the Austro-Hungarian Empire from the late 18th century to the development of the counter-culture of the 1970s. By the close of the course, students should have a better understanding of the beliefs, values, perspectives, practices, and products of German-speaking Europe, and the transformations they underwent during this time period. We will investigate diverse kinds of works--essay, short story, novella, poetry, drama, music drama, and film--by major figures in the cultural history of German-speaking Europe: Heinrich Heine, Georg Büchner, Annette von Droste-Hülshoff, Karl Marx, Richard Wagner, Otto Weininger, Richard Strauss, Stefan George, Thomas Mann, Herman Hesse, Paul Celan, Adolf Hitler, Leni Riefensthal, and Rainer Werner Fassbinder.

There are three (3) writing assignments, the first two circa 5-6 pages in length each, and the final paper circa 8 pp. Paper I should concern a summary of, and a
response to, a given aesthetic work (on the syllabus); paper 2 should assess any one (or at most, two) methods of interpretation (also discussed in class). If they wish, after their papers have been returned, students may revise and resubmit either Paper I or Paper II within one week of its return, after which the grade for the revised version will replace that of its original. In the final weeks of the course, preceding exam week, students will submit a bibliography and outline for, and give a short presentation in which they describe, an independent research project, the subject of which will have been agreed upon by the student and the instructor no later than three weeks beforehand. These projects will form the basis of the final paper, which will be due at the time scheduled for the final exam (in place of the exam).

For free help with any phase of the writing process--from brainstorming to polishing the final draft--call Writing Tutorial Services (WTS, pronounced "wits") at 855-6738 for an appointment. When you visit WTS, you'll find a tutor who is a sympathetic and helpful reader of your prose. To be assured of an appointment with the tutor who will know most about your class, please call in advance.

WTS, in the Learning Commons on the first floor of the West Tower of Wells Library, is open Monday--Thursday 10:10 a.m. to 8:00 p.m. and Friday 10:00 a.m. to 5:00 p.m. WTS tutors are also available for walk-in appointments in the Academic Support Centers in Briscoe, Forest, and Teter resident halls and in several culture centers around campus. Call WTS or check our Web site for hours at these locations.

Your presence and participation in discussions are an important part of the dynamic of the class, and accordingly, both will contribute to the calculation of a final course grade. All texts will be read in English translation. This course fulfills the CASE A&H Breadth of Inquiry credit, and CASE Global Civ & Culture credit (GCC2).

Grades will be computed as follows:

Attendance = 15%
Participation = 25%
Writing Assignment I = 20%
Writing Assignment II = 20%
Presentation and Final Paper = 20%

**Required Texts:**


This class explores the concept of conflict and the tools that have been devised over the centuries to prevent it, manage it, or channel it toward productive uses. The course includes essays about the history and theory of conflict (especially in regard to war), coupled with in-class activities that will present the students with different types of conflict simulations.

These activities span from role-playing games and storytelling games, to various examples of tabletop wargames, cooperative games, semi-cooperative games, and diplomatic games. We will be talking about theory of warfare throughout history, taking into account the role of diplomacy and war theory. We will then explore cases in which conflict theory that originated in the military has been applied in recent decades to management and business - from the now common use of Sun Tzu's Art of War as a business training manual, to works about civilian management grounded in military thinking.

These works in particular contradict the stereotype that military command is simply barking orders, and will demonstrate how it is rather about building cooperation, trust, and common goals. We will then discuss practical ways to apply these ideas to modern management and business.
HON-H 237: Law and Society: The Global Anti-Apartheid Movement

Section #12219 Alex Lichtenstein TuTh 11:15 a.m.-12:30 p.m. HU 108

Class Attributes: COLL (CASE) S&H BREADTH OF INQUIRY CREDIT; IUB GENED S&H CREDIT

This class considers how and why a global social movement against a particular evil successfully mobilized in the second half of the twentieth century. While drawing on the history of human rights and social movements more generally, the course will focus on the worldwide effort to combat South Africa's system of racial discrimination, known as "apartheid." We will examine the social, cultural, economic, and geopolitical forces that generated transnational anti-apartheid activism and helped bring down the apartheid state and usher in democracy and the election of Nelson Mandela in South Africa by the 1990s.

By focusing on this particular question, students will grapple with some of the key aspects of global social movements between 1945 and 1990. They will look at the end of World War II and the foundation of the United Nations Organization and the Universal Declaration of Human Rights; the rise of anti-colonial nationalism and its new role on the world stage; ongoing debates about the relative roles of armed struggle, non-violence, and international boycotts in advancing global movements for social and racial justice; the significance of global geopolitics during the Cold War; and the complex links between those conducting local struggles inside South Africa and their global allies.
This course focuses on the unique way that lawyers and judges think about the world. Through the in-depth study of selected judicial opinions in cases covering a wide range of interesting and important legal decisions - such as the Trump Administration’s immigration travel ban and other timely issues - the course will illustrate how lawyers and judges utilize the law to try to achieve results that defend individual and public legal rights while furthering both the best interests of society and the ends of justice. The course is intended for any student interested in learning more about law, about how legal decisions are made, and about the anthropological, political, practical and personal impacts of law on society. The course will be taught primarily through interactive Socratic discussion of judicial opinions and related primary legal texts.

The course will cover a variety of selected judicial opinions - generally one court case per day – on a wide range of topics. The topics and the cases will vary from year to year, but generally will include cases on the following topics: federalism, statutory and constitutional interpretation, due process and equal protection, private law (including torts, contracts, and property), criminal law and criminal procedure, freedom of speech, freedom of religion, and international law.
Global Intelligence partners your team with Burmese resettled refugees in central Indiana. In the course, you will develop a more global mindset and deeper understanding of the refugee resettlement experience. You will hone your ability to recognize and adapt to cultural signals necessary to effectively work with people from around the world.

Through teaming efforts, self-reflection, and consulting in a multi-cultural situation, the course takes you into a deep awareness of your own cultural proclivities, teaches you to adapt your communication style and bridge cultural gaps, and provides a hands-on experience of consulting in a multi-cultural context.
This course examines the development of forms of slavery and ‘unfreedom’ in the human experience across a range of time periods and places. Utilizing these different temporal and spatial scales, we will gain new perspectives on slavery as a process with a global and connected past. Understandings of slavery have focused overwhelmingly on the history of the Atlantic slave world and as a result have been dominated by the ‘plantation complex’ model of slavery. Besides looking in detail at the development of plantation slavery, importantly this course will explore the very different forms of slavery and ‘unfreedoms’ that existed in a variety of social, cultural, political and economic arenas of the global Indian Ocean and Pacific worlds, and that predated the Common Era. The course thus aims, ultimately, to challenge the view of slavery as constituted exclusively by the binary categories of chattel/free. Our examination of these themes will revolve around a series of thematic questions, which we will consider while exploring the material and discursive histories of slavery:

- What is slavery?
- How is slavery defined in different historical contexts?
- How does one become a slave?
- Is slavery always the worst fate for a human being?
- Is slavery an absolute or relative term?
- What terms might we substitute for ‘slave’/‘slavery’/‘freedom’?
- What is the role of race, religion and culture in the justification of slavery by slave owning societies?

These questions will guide us in developing an understanding of the global histories of slavery as critical to the making of the global past.
In this class we will analyze how diverse political and cultural traditions may affect the way cinema views, interprets and portrays war, its causes and its effects. We will analyze 2-3 films which focus on the same war/event, and discuss affinities and discrepancies in regards to their artistic approach, as well as their political, historical, and anthropological meaning. Amongst others, we will watch films by Oscar winners directors Steven Spielberg, Kathryn Bigelow, Clint Eastwood, and Francis Ford Coppola.
Our survival (and the good life) depends on effective gathering of huge amounts of information, adequate processing, fast learning, and controlling the environment to secure predictability and adjustment. Our brain selects what to attend to, categorize and integrate external and internal input, makes inferences, establishes emotional and physical reactions to environmental cues, and activating all other systems (affective, behavioral, and physiological) with staggering speed and efficiency. These cognitive feats are executed extremely quickly and accurately with the help of mental short-cuts called heuristics. The concept of cognitive heuristics has caught on fire recently, infiltrating areas such as economics, music, ethics, social behavior, perception, problem solving, legal reasoning, categorization, rationality, mental health, attention and learning, and even some self-help literature. This course presents students with an opportunity to investigate this highly useful theoretical construct, from its conceptual analysis to theoretical and pragmatic applications of its models to self-awareness as a cognitive agent.

The reading materials for the honors version of this course consist of four sources:
• The course packet, written by the instructor
• Several original papers by philosophers, cognitive scientists, and social scientists, will be made available on "Canvas"
• Guided research material assembled by students for their team projects
• Selected focused material for each student's final thesis and for the mic-thematic team presentation: in-depth analysis of some aspect of the material covered in the course.
Comparative studies have a long history in hearing science and allow us a glimpse into the auditory world of other species. There are generally two goals to this comparative approach. One of the important goals of comparative research is the development of animal models for human hearing. That is, understanding the anatomy and physiology of the auditory system and hearing in animals provides necessary and important knowledge for understanding the physiology of the auditory system and hearing in humans.

The second goal is to specifically study hearing in nonhuman animals in an effort to understand hearing as a general biological phenomenon. This second goal helps place our understanding of human hearing within the realms of evolutionary biology and neuroscience. This course will address anatomical, physiological and behavioral aspects of hearing across vertebrates, including mammals. Many vertebrates also produce calls and vocalizations that play an important role in species-specific communication. The course will also address how these vocalizations, including human speech, are processed by the conspecific auditory systems.
P155-Introduction to Psychological and Brain Sciences (PBS) for Majors is the primary introductory course for those interested in pursuing degrees in Psychology and Neuroscience and canvases the topics covered in P101 and P101, yet, in a one semester format. The scope of the course is to familiarize you with the history, key terminology and concepts in the diverse fields of the psychological and brain sciences. P155 is aimed at providing a background and framework that will allow or for better in-depth understanding of the three additional core-courses (Neuroscience, Cognitive, and Social Psychology) required for undergraduate degrees in Psychology. Uniquely, this section of P155 does not rely on a textbook. In addition to in-class lectures on specific topics in PBS, students read selected sections and evaluate 3 popular press, non-fiction books: “The signal and the noise” by Nate Silver, “Bonk: The Curious Coupling of Science and Sex” by Mary Roach, and “Outliers: The Story of Success” by Malcolm Gladwell. Finally, each topic in the course has an active learning component of some specific in-class demonstration in which data are typically collected, analyzed, and discussed.

HON-H 299 discussion section is the companion course to the P155 section taught by Professor Bradshaw. Even though the title is “discussion section” and there will be ample opportunities for discussing the topics in the course, the primary aim of this course is active learning of the concepts covered in P155. This will happen through three themes. 1) Many of the P155 in-class demonstrations collect data. In this course, we will be analyzing these data as well as discussing and implementing meaningful ways in which to present the data that allow for a deeper understanding of the concepts, which will then be presented during the P155 lecture. 2) In addition to the selected readings from the required books listed for P155, H299 students will read the majority of each book, be guided in directed discussion about these sections, and then generate a unique in-class demo illustrating a specific topic from
each book, which will be implemented in the P155 lecture course. 3) Each student will choose their own PBS topic to research. They will develop a unique hypothesis about this topic and then using the information they have learned from each of the perspectives of the course (neuroscience, cognitive, and social psychology) as well as primary research articles, they will generate a paper about this topic as well as an accompanying 5-minute presentation. This third aim will replace the final cumulative multiple choice exam of P155.
HON-BU 299: Music for the Listener/Honors Discussion

Section #9075       Constance Glen       TuTh 11:15 a.m.-12:30 p.m.       M 015
                               Th 10:10 am-11:00 a.m.       M 356

Class Attributes: N/A

Find out what performance caused a riot in 1913, the identity of a 19th century "rock star," and the composer of the most popular piece for two hundred years! In this course, the listener is exposed to diverse types of music through exploration of European and American classics. After initial units on the elements of music and world music, the course flows from the Middle Ages to contemporary times. You do not need a musical background to be in this class, but it is important that you have a love for music.

Through focused listening, discussion, and reading, the objective is to deepen your experience of music. By the end of the semester, many iconic works and composers will be familiar to you, and you will have discovered some indescribably beautiful music.
This class takes up where Z202 - The History of Rock 'n' Roll II leaves off, the splintering of rock music into categories including Art Rock, Glam Rock, Singer-Songwriters, Hard Rock & Heavy Metal, Southern Rock, Country Rock, Heartland Rock, AOR Top 40 Rock, Jazz Fusion, Funk, The Philadelphia Sound, Disco, Electro Funk, Rap, Reggae, Dub, Alternative, Punk, New Wave, Hardcore, Grunge, Techno, Industrial, and variations within each. Extensive listening and video show how changing sounds, technologies, and attitudes affected the landscape of rock music over the course of the 70s and 80s. In addition to learning more about your favorite artists, you will undoubtedly find some new likes among the unfamiliar or misunderstood.
This course will blend a rigorous scholarly treatment of the topics of negotiation, conflict resolution and leading change with an exploration of how that body of knowledge can be brought to ground and applied in the dynamic, diverse, and globalized environments students will encounter when they leave Indiana University. They will become wiser and more thoughtful decision makers; more competent problem solvers; bolder, less risk averse leaders of people; and more effective, persuasive communicators. They will also be more mindful, more aware of the effect that their personality and style of negotiating and resolving conflict has on their ability to relate to and work successfully with a diverse array of people and organizations.
Accidents and catastrophes are dramatic and always possible events that challenge individual and collective life. They break the protective shields that ward off the threats surrounding us. Their traumatic impact calls upon psychological and cultural coping mechanisms and forces us to reconfigure our lives that will never be the same. How have cultures dealt with the unexpected breakdown of order and normality? This course imparts a critical knowledge about the models according to which narrations about these events are formed and asks how literature and film can help to cope with disasters. Art has an immunological function: The stories we tell ourselves help integrate and make sense of what has previously mutilated us. They also anticipate possible future accidents and enable us to cope with them. In Modernity, accident and catastrophe – both previously interpreted as destiny – change their meaning. They stand for contingency and represent a risk inherent in our way of life. Urban spaces, modern working environments, and new means of transportation such as trains and the automobile make accidents more probable and ubiquitous.

The course will examine how filmic and narrative representations integrate the disintegration and violence inherent in our world. Accidents are sources for artistic productivity. We will read short texts from the Bible to and Heinrich von Kleist, Franz Kafka, and Thomas Mann, and discuss films from Buster Keaton to Fassbinder. The course is therefore also an introduction to major works of the German and the European literary and cinematic tradition.
*Meets with SLAV-P 366

Why do we commit transgressive acts? Are the lines between good and evil always clear? How do we deal with moral conflict and moral ambiguity? Are we responsible for actions that are beyond our control? What is loyalty? Is it always moral to obey the law?

These are some of the questions that we will ask in this class. This course is designed to focus on film as a means of exploring and illustrating the complexity of the human condition. We will concentrate on cinematic representations of human struggles to give meaning to life and to cope with life's moral challenges. The range of issues discussed in this course will include relations between the individual and history; representations of existential crisis; issues of dignity and victimization; relations between the law and morality; and the very problem of the ambiguity of evil.

The course examines these issues in the context of Polish cinema, with a focus on its finest classic and contemporary achievements. Known for their subversive content and bold style, these films will be approached as a series of experiments that question the principles of normative ethics and explore the limits of morality. Knowledge of Polish language and culture is not required. This is a student-centered course in which active participation is crucial for a productive classroom atmosphere. You will be expected to critically engage with the material and share ideas with the rest of the class through class discussions, presentations, & collaborative projects. The course is designed to encourage you to explore the material from your own perspective and to engage in your own learning. You will have an opportunity to be creative, ask provocative questions, and play with ideas.
What is the place, what is the function, of art in human life? This is the question that this interdisciplinary course - moving between literature, philosophy, psychoanalysis, film, painting, sculpture, theater, reality t.v. and online platforms such as YouTube and Instagram - will be dedicated to. Our guiding thesis will be the following: over the last few centuries a fundamental shift has been slowly transforming the way humanity understands itself and relates to itself: What we took human life to be has been slowly changing, and the question of art, and a new understanding and activation of art, occupies a fundamental place in humanity’s engagement with this change.

This class will look at various projects that pose to themselves the problem of the transformation of life in relation to a new thinking of the task of art from several different angles: From early experiments in autobiographical self-portraiture in Rembrandt’s paintings and the writings of Jean-Jacques Rousseau to the contemporary experiments in self-display of the Kardashian’s or on Instagram; from the experiments in urban life planning of the modernist architect Le Corbusier, to the contemporary urban project of Chicago artist Theaster Gates; from early experiments in transforming the relations between life and the environment in Thoreau to the land art of Robert Smithson; from modern attempts to think the relations between art and crowds in Charlie Chaplin, to the more troubling perversions of such attempts in the films of Leni Riefenstahl. From dramatist Bertolt Brecht factory plays, to Andy Warhol’s The Factory, and from the Surrealism of French poet Andre Breton to that of the American film maker and artist David Lynch.
Why did the United States get involved in Vietnam, and why did it stay in the war long after U.S. leaders knew we could not win? Why did the Soviets invade Afghanistan when they well knew that others’ attempts to conquer that country had repeatedly failed? Why did Hitler attack the Soviet Union despite the fact that no outside power since the 15th century had succeeded in subduing Russia?

History and contemporary international relations are replete with examples of the risks, costs and difficulties of attacking and invading other states and intervening militarily in the politics and conflicts of others. This course will explore the question of why nations go to war when survival is not at stake. There will be many case studies, including some very recent instances, but the focus will be on theories that help us understand this puzzling behavior on the part of states and those who determine or influence national policy. We will be examining the impact of individual leaders, their personal characteristics, beliefs, perceptions and misperceptions, as well as decision-making groups, government bureaucracies, national values and belief systems, and the nature and functioning of various kinds of political systems. A role-playing exercise at the end of the semester will give students an opportunity to simulate national decision-makers confronting the question of whether or not to use force.

The course requirements will be two exams (short answer and essay questions), two short papers and participation in class. No textbook will be used. All readings will be available on Canvas and possibly in the form of a course packet.
Is war with a nuclear-armed North Korea on the horizon? Does the Iran Deal serve the interests of the U.S. and its allies? Will Russia soon have an “invincible” nuclear weapon, as President Putin claims? Contrary to once widely held expectations, the end of the Cold War has not eliminated the threat to national and planetary survival posed by nuclear weapons. Both the US and Russia retain huge arsenals, which both sides are working hard to modernize. Russia has begun to deploy some of these in forward positions and has threatened to use them against American allies, as well as against the United States. A growing number of other states, some of them hostile to the US, are acquiring significant arsenals of their own. Meanwhile, the process of nuclear proliferation has accelerated and increased the danger of nuclear war from miscalculation, accident or detonation by terrorists. At the same time, the United States, like the other nuclear superpower, is faced with serious environmental damage and substantial risks resulting from the production and storage of nuclear warheads and fuel over many decades. This course will examine the key decisions over the last 70 years by policy makers in the US that contributed to the creation of this dangerous situation, the contemporary consequences of their decisions, how the U.S. has employed diplomacy to avoid nuclear war and reduce its likelihood, and the prospects for the future. We will consider the options open to American decision makers in the past, the wisdom of and rationale for the choices they made, and the challenges they confront in the present.
The language we use in our daily communication with others plays a vital role in our food culture: it not only expresses one’s experience of food but also reflects on cultural beliefs and social constructs. Japanese culinary tradition and Japanese language present a specific example of how food relates to people in a culture whose food preparation and presentation has had an enormous influence on its own people as well as on other food cultures throughout the world. This course approaches the language of food as a communication channel from interdisciplinary perspectives that include, but are not limited to, views from anthropology, culture studies, psychology, and sociolinguistics. The course is divided into three thematic topics.

The first theme looks at the language of food at a macro level by focusing on how recipes, menus, advertisements, and food memoirs, for example, are used as a communication channel and as an identity construct. The second topic introduces analytical terminology and tools to examine the structure and meaning of the language of food at a micro level. Primary sampling for linguistic analysis includes sound symbolism, metaphors, and loanwords. The third theme deals with different types of variation in the language of food, ranging from region, ethnicity, gender (including sexism), to age and generation. The goal of this course is that through the sampling of the language of food in Japanese and applying this crosslinguistically to English and other languages, students will familiarize themselves to cultural and linguistic concepts and vocabulary relevant to human communication more generally, and more specifically to basic linguistic analytical tools by which the language of food is examined.