ANTH 390-080
Title Coming Soon!
Karen Rosenberg
Description Coming Soon!

ARSC 390-080
Civil War Stuff: Writing History Through Objects
Sarah Beetham
In this course, we will explore the significant objects used to wage, picture, and remember the American Civil War. Using methods from material culture studies, we will examine prints, photographs, fine art, weapons, textiles, medical objects, landscapes, memorials, and souvenirs to understand how objects can increase our understanding of how the Civil War happened and what it has meant to us as a nation. We will read testimonial from soldiers, witnesses, family members, enslaved people, artists, and statesmen of the Civil War along with works by scholars of material culture. Students will write brief response papers and two formal essays analyzing the representation of Civil War objects in popular culture. For their final project, students will be asked to write a research paper proposing an exhibition based on a theme related to the Civil War using the types of objects studied during the semester.

ARSC 390-081
To See the World: Photojournalism and After
Jason Hill
Photojournalism has long been the principal visual medium through which we have come to understand important events unfolding beyond our immediate perceptual horizon. Always a very good but imperfect tool, today photojournalism is increasingly in doubt as criticisms of the profession mount and alternative models of journalistic visual communication proliferate. This colloquium will consider the following key question: Are we entering a post-photographic moment in journalistic visual communication, and, if so, how and why? Working toward an answer, we will explore the question through three sequential clusters. First we will consider photojournalism’s rationale, history, and achievements. We will then assess the range of challenges the medium now faces, including both the many criticisms of photojournalism’s ethics and social value, and the ways that new digital and social media technologies have altered visual journalism’s operational landscape by, for example, putting cameras and distribution networks (i.e., smartphones) in the hands of amateur witnesses everywhere. Finally, we look to recent and current strategies undertaken by photographers, cartoonists, filmmakers, artists, and journalists to shape the future of visual journalism, either as a new photojournalism, or, perhaps, as something different altogether. Along the way students will study closely in a thematically focused history of art, photography, graphic novels, journalism, new media, and visual culture, and sharpen skills in visual analysis and critical writing around urgent questions of history, culture, and media. Readings and case studies will include primary reporting by such photojournalists as Robert Capa, Gordon Parks, Ron Haviv, and James Nachtwey; graphic novels by Joe Sacco; artworks by Allan Sekula, Alfredo Jaar, Susan Meiselas, Trevor Paglen, and Omer Fast; amateur social media-based reporting by a legion of often anonymous “citizen journalists”; new media projects by Basetrack, Dronestagram, and Immersive Journalism; and critical and historical studies by John Berger, Susan Sontag, Susie Linfield, and Fred Ritchin.

ARSC 390-082
Landmark Supreme Court Cases
Phillip Mink
The U.S. Supreme Court revolutionized life in the 20th Century, and that will likely continue in the 21st. The Court opened the last century by sanctioning state-sponsored segregation. Five decades later the Court changed course in Brown v. Board of Education, and the Civil Rights Movement soon gained new strength. The Court ruled in 1973 that women have

Honors Colloquia

Colloquia are open to first-year Honors Program students only. Registration for colloquia courses will take place on Tuesday, December 1st at 7:00 a.m.

A 3.00 GPA after the fall semester is required to keep enrollment in an Honors colloquium.
a constitutional right to an abortion, igniting a firestorm that continues to this day. The Court created another firestorm in 2015 by ruling that same-sex marriage is also protected by the constitution. This course will analyze how the Court decides these divisive issues. How, for instance, do the nation’s political currents influence the court? Has the Court changed society, or has it created unresolvable controversies by deciding issues that would have been best addressed by state legislatures and Congress? Does the Constitution have an inherent meaning, or does its meaning evolve with society’s changing attitudes? In exploring these topics, we will read court cases, media commentary, and essays by the Justices themselves. We will also watch films and documentaries that capture the best and worst of our legal system. Finally, this course will focus intently on writing with clarity and concision, the essential elements of legal writing.

ARSC 390-083
From Gilgamesh to Godzilla – We are the Storytelling Animal
Steve Tague
We stream four seasons of Greys Anatomy in one weekend, binge on Dexter, watch repeats of The Wire repeatedly, jones like an addict for the next season of House of Cards. “What is wrong with you?” your parents ask (while they secretly do the same thing)? Next time they ask, tell them, “I am rehearsing for life.” This is what Johnathan Gottschall thinks. If that doesn’t satisfy, say, “I am seeking a kind of Jungian balance in my life.” This is what Christopher Booker believes is at the bottom of our insatiable appetite for stories. There is no question that our appetite for stories seems without limit, the evidence is overwhelming, but the rather hot topic of why, as it burns up the evolutionary biology, psychology and neuroscience journals, will be the subject of this class. In this class we will use all of the forms of narrative that we consume: movies, TV, song lyrics and poetry, novels and plays. The student will be asked to write four papers. One of the papers will explore which of the seven basic plots is most attractive and why. In a second paper, students will be asked to choose from among the many reasons why we are addicted to story. Along with The Seven Basic Plots-Why We Tell Stories, by Christopher Booker and The Storytelling Animal: How Stories Make Us Human, by Johnathan Gottschall which both have a strong opinion on the subject, we will look at other theories and ideas. Some examples include the following: that we use stories to practice our mind-reading abilities-Lisa Zunshine; that we enjoy stories as a survival mechanism-Denis Dutton; that in our consumption of stories, we practice sympathy-Paul Woodruff, and that stories enable us to embrace contradictions-Peter Brook. David Mamet says that, “we are naturally the stars of our own stories” and we all know that we are continually “writing” the story of our lives. In the third paper the students will examine what kind of story they have been writing and continue to write about themselves. Are they writing an “Overcoming the Monster” story or perhaps a “Rags to Riches” story? As eighteen or nineteen year olds, these students are at a particular hinge in their life-stories, a unique place from which to write. The fourth paper is an examination of where we are now as a culture. What is the story that we favor now, that we are telling ourselves, the one that best says who we are as Americans?

ARSC 390-084
Social Mood, Decision Making & The Markets
Peter Atwater
Why are Bernie Sanders and Donald Trump suddenly in and Hillary Clinton and Jeb Bush out? Why is Europe struggling to handle the Syrian refugee crisis? Why are farm to table dining, the locavore movement and microbreweries booming today? Why do Scotland and Catalonia want to secede? Why can’t Congress get along? Why is the engineering program at UD booming? What do the legalization of marijuana, the success of GoPro and the scandals of the NFL, the banking industry and VW really say about how us and how we feel? These are just a few of the questions we’ll answer as we explore socionomics and how changes in social mood and our level of confidence shape the decisions we make every day individually and the events in politics, economics, science and culture that we see around us. Using current news stories and examples from real life, along with Daniel Kahneman’s “Thinking, Fast and Slow,” the class will look at the choices we make and the situational logic that we routinely apply. Students should expect to have their preconceptions of cause and effect seriously challenged and come prepared to explore history in a new light. Three papers with an emphasis on clear and compelling writing will be required.

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ARSC 390-086
The Impact of Sports on Race and Culture
Ron Whittington
This course will focus on moments in history from the 1800s to the present where sports played a major role in forming attitudes and shaping cultures. We will discuss points in time where the very mention of a sports figure could insight a riot, cause youth to spend enormous sums of money to purchase the latest styles or brand names, or lead a government to bid and host Olympic events that will ultimately bankrupt the economy. We will also discuss the impact of sports in the quest for human rights, asking questions related to equality of gender as well as race. An atmosphere of respect will be present at all times, even when there are different points of view presented. Reading include: The Unlevel Playing Field: A Documentary History of the African American Experience in Sport by David K. Wiggins and Patrick B. Wiggins, University of Illinois Press Urbana and Chicago (2003). Additional articles, books and films related to class discussion topic will be assigned as needed.

EDUC 391-080
School Reform Past and Present
Robert Hampel
Schools are always changing—a little bit. Americans like to make bold proposals to revamp elementary and secondary schools, but the pace of change is usually slow. Traditional practices are hard to dislodge. Exploring the reasons for that gap between grand aspirations and modest results is the central task of this colloquium. We will examine school reform across the last century from the point of view of students, teachers, and policymakers. Readings include court cases, autobiographies, ethnographies, histories, and comparisons of European and American schools. In three short papers and a ten page term paper, we will examine the merits and drawbacks of specific strategies (such as choice and charters) to improve American schools.

FLLT 360-080
The Mafia
Laura Salsini
The Mafia began in Italy in the late 1800s. This course will examine the history of this organization, as well as its depiction in Italian literature, non-fiction accounts, and film. The second part of the course will focus on how the Mafia evolved as it moved into the United States. We will look in particular at how American film directors promulgate or challenge the stereotypes of the Mafia and Italian-American identity in such films as The Godfather and GoodFellas, among others.

FLLT 360-081
A Legacy of Horror: The Reception of Classical ‘Horror’ in Literature, Art, and Film
Andrew McClellan
This course will examine the reception of Greek and Roman literary expressions of horror in later media (literature, art, and film) from roughly Dante’s Inferno to modern horror films. We will begin by comparing ancient and modern theories on ‘horror’—from early musings in Plato’s Republic and Aristotle’s Poetics to Adriana Cavarero’s groundbreaking Horrorism (2011)—and then work week-by-week with major horror themes: witchcraft/necromancy; cannibalism; corpse abuse; monsters; zombies. The themes will be supplemented with specific test cases of direct or generic reception. For example, we will investigate witchcraft and zombies in Lucan’s epic poem Civil War, Shelley’s Frankenstein, and George A. Romero’s Day of The Dead horror film, ‘spectacular’ horror in Seneca and Elizabethan drama (e.g., Seneca’s Thyestes and Shakespeare’s Titus Andronicus), Roman civil war narrative and Francisco de Goya’s Los désastres de la guerre print series, the Medea myth in Euripides, Seneca, and Lars von Trier’s haunting Danish TV film Medea from 1988, and so on. As well as tracing the influence of classical literature on more modern horror media, the course is designed to introduce a rich
variety of ‘texts’, both ancient and modern, to expose students to a range of modern literary theory and criticism, and to explore the inherent attraction artistic expressions of horror have had (and continue to have) on audiences for thousands of years.

**FLLT 360-082**  
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**FLLT 360-083**  
**Virgil’s *Aeneid* and its Literary and Cultural Reception**  
**Andrew McClellan**

The Roman poet Virgil wrote an epic poem about Roman mytho-history in large part aimed at validating the recent ascension of Julius Caesar’s adopted son Octavian/Augustus to the role of ‘First Citizen’ (really more like dictator), and the massive shift from Rome’s long-held political Republic to a system of one-man-rule. The poem is deep, brooding, filled with joy and despair, love and loss, and it was instantly recognized and lauded as a masterpiece, the ‘national poem’ for Rome and her empire. While Virgil’s immediate audience understood the importance of the epic both as a literary monument and as a central emblem for what amounted to a socio-political revolution, the subsequent impact the *Aeneid* has had over roughly two millennia invests the poem with an enduring legacy unmatched in artistic history. Though this impact has waned somewhat in recent decades (the reasons for which we will discuss), T.S. Eliot could in 1944 still comfortably label the *Aeneid* ‘the classic of all Europe’, in reference to the poem’s hold over the literary and cultural landscape of Europe and her colonial territories. In addition to analyzing the *Aeneid* in detail as a work of literary art, we will also consider the reception of the poem in subsequent works of literature (e.g., Lucan’s *Bellum Civile*, Dante’s *Inferno*, Ursula K. Le Guin’s *Lavinia*) visual arts (Bernini’s sculpture *Aeneas and Anchises*, the much-debated *Death of Laocoon* statuary group), and performance (the operas *Les Troyens* by Berlioz, and *Dido and Aeneas* by Purcell). As a deeply political poem in its own context, we will also consider the pervasive (and often frightening) influence Virgil’s epic has had in support of post-classical political programs and of nationalistic/imperialistic ideologies that have profoundly shaped the world we live in today.