Honors ENGL 110 Course Descriptions – 2015Fall

ENGL110-080
The American West: The Romance and the Reality
Bruce Heggen
From the time of the Spanish conquest and exploration of the American southwest to Jefferson's commission of the Lewis and Clark expedition investigating the massive territory recently purchased from France to the dust bowl and great depression of the 1930s to the present, the American land west of the Mississippi river has continually been a source of grand vistas, leading the imagination to visions of wide-eyed romance, of hard reality, and often both at once. This course will look at only a few "postcards" from the rich, fertile (and occasionally arid) historical and literary western panorama. We will frame our exploration by reading and writing in response to selections from Frederick Jackson Turner, *The Frontier in American History* and Wallace Stegner, *Beyond the Hundredth Meridian: John Wesley Powell and the Second Opening of the West*. We will further inform our conversation by reading narratives by such authors as Kent Haruf, Annie Proulx, Cormack McCarthy, Willa Cather and John Steinbeck; environmental studies may include authors John Muir, Edward Abby and Terry Tempest Williams. To complement the assigned readings, class participants will be encouraged to see how "the romance and the reality of the American west" continue to be kept alive in popular portrayals of the west from "The Unforgiven" to the more recently rescreened "The Lone Ranger" or in artistic explorations by such artists as Georgia O'Keefe, Thomas Hart Benton, and Frederic Remington. Writing projects will include unstructured, in-class responses to readings and visuals, and shorter and longer essays; there will be a major research project. The course will encourage collaboration among classmates and the production of "alternative texts," such as dramatic and video presentations.

ENGL110-081
Written in Blood – Law, Crime, and Trials in American Culture
John Jebb
"We are a nation of laws," according to an American legal cliché, yet many hard cases have shown the limits and challenges of those laws. This course will consider matters such as appropriate evidence, vengeance and justice, the social aspects of trials, even cosmic retribution. Our first unit will look for these concerns in fiction and journalism. Among the fiction writers, we may look at violent stories by William Faulkner, Truman Capote, James M. Cain, perhaps Reginald Rose. For journalism, we will sample from several decades with authors such as Joan Didion, Thomas Grann of *The New Yorker*, and Skip Hollandsworth of *Texas Monthly*. In this unit, students will examine the issues raised via short essays, followed by a full-sized essay on negotiated topics. In the second unit, students will follow real trials' day-to-day coverage via the news accounts and produce their own overviews of the significance of the cases. We will use *New York Times* articles, material from the *Philadelphia Inquirer*, even Delaware cases. The third unit will be the research project: each student will negotiate an in-depth study of a topic raised in our work. The final unit will add more texts (perhaps from the earlier authors) to let students consider and write about big questions about American law and violence.

ENGL110-082
Losing Sight of the Shore: Ageless Exploration
Lisa Dill
Exploration is one of the key definers – and unifiers – of the human race. We have been testing our limits and the limits of our planet since before written history. New research in neurology and psychology seem to indicate that there is an evolutionary purpose to discovery. What, then, can we learn from the personal writings of our great explorers? What aspects of their adventures has history forgotten? And, now that it seems that all the maps have been drawn and followed, where will we go next? This course will consider exploration from primary and secondary sources, determining how and why these great adventures began, and what these men and women can teach us about themselves and us. To begin thinking about these questions, we will read travel narratives and memoirs, likely including *The Discovery of the Large, Rich, and Beautiful Empire of Guiana* by Sir Walter Raleigh, sections from *The Journals of Lewis and Clark* (DeVoto) and *First on the Moon*, from

Neil Armstrong, Michael Collins, and Edwin Aldrin, as well as Ian Leslie's *Curious*, a text about the science and psychology of the quest for discovery. We will incorporate news reports, letters, and historical artifacts, as well as documentary film clips. Students will make two brief presentations on their work and write a variety of papers, including short response papers, critical reviews, longer analytical essays, a small original map project in conjunction with the UD Special Collections library, and finally a research paper that will contrast a first-person narrative of exploration to portrayals of the same experience by historians, politicians and/or the news media and extrapolate what this comparison brings to our understanding of the trip and its long-term effects to society or global politics. Possible field trips include The American Philosophical Society in Philadelphia (holders of the original journals of Lewis and Clark), a tour of NASA's Goddard Flight Center in Maryland, and a day trip on the *Kalmar Nyckel* in Wilmington, a working replica of the tall ship that brought Swedish Settlers to New Castle County in the 17th century.

ENGL110-083
Motion & Thinking: Running, Walking and Writing
Christine Cucciarre

There is a special synergy between writing and movement. Many writers acknowledge that they compose when they walk. Likewise, there are many writers who run and many runners who write and those who do both know that secret. As walking and running become further rooted as American pastimes, research shows that movement enhances thinking and learning. In this class we will read two books: Christopher McDougall's *Born to Run: A Hidden Tribe, Superathletes, and the Greatest Race the World Has Never Seen*; Haruki Marukami's *What I Talk About When I Talk About Running* and excerpts from George Sheehan's essay collection on running, and essays from writers, poets and thinkers who claim that movement clarified their thinking. Students will be asked to run or walk weekly and there will be times when we will move together to explore the relationship of these two healthy and addictive habits. But besides running, walking and reading about each, we will explore the science behind movement, brain activity and learning to understand that this synergy might not be entirely anecdotal. Both in popular media and in academic scholarship, the connection between motion and thinking is getting a lot of attention. Students will write weekly in multiple modes about the class, their reading, their writing and their running and will write more formal responses to essays from writers such as Joyce Carol Oates, Susan Orlean, Malcolm Gladwell, and Don DeLillo. The work we do will culminate into two parallel term papers: one will be a conventional researched paper about an issue from the readings, and the other will be a parallel narrative on the process of writing and running or walking during the drafting of that researched paper.

ENGL110-084
Who owns that? Authorship, Ownership, and Intellectual Property
Jane Wessel

"Composition is the art of stealing wisely." – Arthur Murphy

No, I'm not advocating plagiarism. Neither was Murphy, who celebrated appropriation and rewriting in a 1754 essay "On Imitation." Instead, he was using sensational language to make the point that all writing is based on prior writing. When we write, we build on others' ideas, combining and reworking them for our own purposes. Nowhere do we see this more clearly than in our musical remix and mashup culture. But while mashup artists create exciting new pieces of music, they also provoke outrage for their "theft" of someone else's "original" work. US culture is protective of individuals' intellectual labor and property. This course will examine the history of intellectual property, from the development of copyright in the 18th century to contemporary debates about adaptation, parody, and fair use. We will think about what it means to be an "author" and why authorship is so closely tied to ownership. We will work to break down the myth of the solitary genius, instead studying the ways in which writing and authorship are always collaborative. Moreover, we will explore how proprietary authorship has changed with new technologies. Can you copyright a tweet? As we study these issues, we will practice building on others' ideas (productively and ethically) in our own work, engaging in various forms of public and multimodal writing such as blogging and Wikipedia-editing. Readings will include Joseph Harris's *Rewriting,* US copyright cases, various musical and literary mashups, and a series of essays on authorship, originality, and intellectual property, including Edward Young's *Conjectures on Original Composition*, Arthur Murphy's "On Imitation," Roland Barthes' "The Death of the Author," Kenneth Bruffee's

"Collaborative Learning and the 'Conversation of Mankind,'" and Peter Stallybrass's "Against Thinking." Assessment will be based on reflective blog posts, a 4-5 page analysis of an adaptation or remix, a 10-12 page researched argument, and a final digital project, in which students will rewrite the research paper for a new audience in a new medium.

ENGL110-085
Protest Poetry: Patriotism, Propaganda, and Poetic Rhetoric
Paula Persoleo

"At its root, poetry is the language of protest. Whether centered on love, beauty, or the ills that plague a nation, it's all inherently political, and it all holds up as a force in any conversation." –Juan Vidal, "Where Have All the Poets Gone?"

For centuries, it has been the duty of the poet to respond to the political agenda of his or her concurrent historical era with an alternative viewpoint. This course will urge students to become part of the conversation between that political agenda (i.e., encouraging patriotism through propaganda) and the poet's desire to speak against it. Students will determine how poetic rhetoric can reshape a culture's ideology, specifically during World War I, the Counterculture Movement, the Civil Rights Movement, and the current worldwide fight for gender equality. Probable texts will include *Poetry of the First World War*; *Words of Protest*, *Words of Freedom*; *The Portable Beat Reader*, and *The Sky is a Nest of Swallows*. Some poets whose work will be discussed include Rudyard Kipling, Wilfred Owen, Amiri Baraka, Gwendolyn Brooks, Allen Ginsberg, and Lawrence Ferlinghetti. Students will also read and discuss relevant essays (including "Reframing First World War Poetry" and "Why Afghan Women Risk Death to Write Poetry"), political posters, and music (from Bob Dylan to Jefferson Airplane) that speak to the dialog of protest. Assignments will include short essays that respond to, critique, and analyze the roles of these poets. A research project, including a 10-page essay and an oral presentation, will demonstrate students' understanding of the rhetoric of protest poetry in a historical context.

ENGL110-086
Awesome Ignorance Epic Fail: Varieties of Science Writing
Raymond Peters

This course will explore the writing of scientists, technologists, and science writers. In particular, we will examine different forms of science writing in various media (book, scholarly article, popular science article, online writing, TED talks) in order to observe how scientists and science writers engage their audiences. We will also explore the development of open access publishing and its impact on science writing. Throughout the course, the emphasis will be on the rhetorical analysis of texts. Readings may include work by authors such as Atul Gawande (Better: A Surgeon's Notes on Performance), Neil deGrasse Tyson, Death by Black Hole: And Other Cosmic Quandaries, Henry Petroski (To Engineer Is Human: The Role of Failure in Successful Design), Richard Feynman, Steven Pinker, Stuart Firestein, Michio Kaku, Oliver Sacks, Richard Dawkins, Ben Goldacre, and Paul Offit. In order to develop skills in academic writing, we will analyze research papers in the Arak Anthology and other samples of academic writing. Students will write brief response papers, critical reviews, analytical essays, editorials, and a research paper analyzing a technological failure.

ENGL110-087
A Menu for Writing: how food reflects, predicts, and defines who we are as individuals and as a culture
Claire McCabe

Food inserts itself into the most intimate parts of our lives. It declares our culture and ethnicity, our sophistication, or lack thereof. Food is political. Entire social movements are based on food preferences such as vegetarianism and the slow foods movement. Our popular culture is permeated with reality TV shows, such as *Hell's Kitchen* and *Top Chef*, as well as food blogs. We celebrate life's milestones with delicacies, and comfort ourselves with daily food habits such as that morning cup of coffee. Just as food has inspired scientists, artists, and writers, it will inspire this honors class with endless material for research and writing. We'll explore such questions as: Is industrial food production ecologically sound? Can the world be fed organically? Why do some countries deal with illnesses of overabundance, while others deal with starvation? Are food scientists corrupting

the food supply with GMOs, or are they saving the planet? Is the creation of gourmet food an artistic endeavor? Our menu of writing will include appetizers of journal entries and reading responses on topics such as a favorite home recipes and a restaurant (or dining hall) review. Side dishes will be short research papers that may incorporate analysis of the use and images of food in art and literature, or may require collecting data on topics such as food insecurity in the United States. Main courses will be in-depth research papers that allow each student to explore a compelling food-related topic. We will read a fun book about food, such as Laurie Colwin's *Home Cooking: A Writer in the Kitchen*, a thoughtful book about food, such as Michael Pollen's *The Omnivore's Dilemma*; view in whole or part both documentaries and dramatic films about food such as *Food Inc., Big Night,* and *Babette's Feast*; and we will also read a number of shorter pieces including food critiques, essays, editorials, and articles. Our final dessert banquet will include the presentation of student research to the class, so we can all feast on what you have discovered during this semester with food. In addition we will plan one or two excursions during the semester to eateries, a food bank, or soup kitchen.

ENGL110-088
The Cultural Impact of the Super-Hero
Jim Burns
Super-heroes are everywhere it seems. A common staple of comics, graphic novels, film, television and even serious fiction; any parent will understand the ubiquitous appeal that super-heroes have for the young. Any trope this common allows for fertile cultural interpretation. The course will explore the idea of the super-hero in several ways. We will look at the proto super-heroes of history (Odysseus, Arthur, etc.) and how they articulated cultural ideas. We will examine super-heroes through the lenses of race, gender and class. The main reader for the class will be Secret Identity Reader: Essays on Sex, Death and the Superhero by Lee Easton and Richard Harrison. In addition we will examine the graphic novel Watchmen and films that portray the super-hero. Students will hone their writing skill in short response papers dealing with readings from the Easton and Harris text; longer papers will focus on the cultural lessons in race and gender taught by super-heroes. Students will write a longer research paper expanding on these ideas.

ENGL110-089
Writing the Last Frontier: Neuroscience and the Mind-Bending Brain
Emily Carson
Historically, the brain has been perceived as a machine-like organ that was fixed and unchanging. If a person lost function due to illness, trauma, birth, or old age, those limitations were permanent. With developments in neuroscience, however, we now see the brain as malleable and its rehabilitative potential as almost miraculous. This course explores the ways some innovative scientists and determined individuals navigated this uncharted territory over the past few decades through invention, courage and experimentation. In an age of heightened awareness of learning differences, disability, chronic disease, mental illness and extended life-expectancy, the brain represents a last frontier. Our main text for this class will be *The Brain That Changes Itself: Stories of Personal Triumph from the Frontiers of Brain Science*, in which Norman Doidge, M.D. details riveting case histories of people whose lives were transformed by neuroplasticity. We will supplement these case studies with historical perspectives, first-person narratives and articles that address topics such as intelligence, rehabilitation, memory, attraction and love, stroke, anxiety and addiction. While neuroplasticity suggests immeasurable rehabilitation, there is also a darker side that exposes human vulnerability. This encourages us, as a class, to develop our critical thinking as we explore the implications of this re-vision of the brain. What are the limits and potential of neuroplasticity? How does culture modify our brains? What deliberate choices can we make about what we think and the way we spend our time that can develop our potential or minimize risk? How does the media reorganize our brain? What can we learn from other individuals and cultures to help us improve our own thinking and functioning? What do we learn by seeing the brain as a text to be studied, analyzed and revised? Writing for the course will follow the development of Doidge's book as it moves from personal stories to science to philosophy. It will include reflection and response papers and culminate in a research project that explores the implications of recent neuroscientific discovery for a disease, a disability, a mental illness, a sport or a discipline.

ENGL110-090
Weapons of Massive Consumption: Writing the Path to Moderation or Addiction
Christopher Tirri
Before the unnamed narrator of Fight Club meets Tyler Durden for the first time, he forlornly acknowledges his rampant materialism—how his life has become an endless pursuit for new "stuff" and how his "lovely nest" has become a prison where his belongings take ownership of him. Shortly after meeting Durden, however, the narrator returns home to discover that a mysterious explosion has destroyed his home, leaving his precious possessions strewn about the sidewalk in a smoldering mess for all to see. This scene offers a perfect starting point for some of the issues that students will explore in their writing for this course: how our culture encourages such seemingly illimitable consumerism; why we are so attracted to the act of consumption; the depths of our consumptive impulses; and finally how consumption can quickly become addiction (its logical extreme). Beginning with Fight Club, our other readings will focus on various forms of consumption. We will examine food and methods of proper consumption in Lewis Carroll's Alice's Adventures in Wonderland and Roald Dahl's Charlie and the Chocolate Factory. We will then turn to drugs, popular culture, glamour, addiction, and murder in Bret Easton Ellis' Glamorama and James St. James' Disco Bloodbath/Party Monster. We will also read critical essays in history, material culture, and cultural studies to understand consumerism as a multidisciplinary phenomenon. Ultimately, this course will ask students to write essays that trace the inner and outer workings of consumerism, to examine its inherent values and ideologies, and to reflect on how it shapes our own behaviors. Assessment will be based on daily participation; short response papers; two mid-length rhetorical analysis papers; and a longer argumentative research paper on one or more of our primary texts, or an approved outside text.

ENGL110-091
Hamlet
Kristen Poole
This seminar might be better named "Hamlet-fest." For a full semester, we will be exploring all things Hamlet – we will be looking at the play and through the play as one might look through a prism. We will be delving into the language, examining its historical context, and experiencing a variety of film translations of the play. We will be spending lots of time in the library's Special Collections working with original sixteenth- and seventeenth century archival books (think the Restricted Section of the library at Hogwarts…). We will also be spending a lot of time in the library's Media Viewing Room working with film. And we will be coordinating the seminar with a special occasion – the visit of a rare copy of Shakespeare's First Folio to UD. The course will be using the online collaborative platform Basecamp, the social media of the professional world. Students will therefore be learning important professional skills of collaboration and communication. No previous experience of Shakespeare's language is required – we will begin by working with Shakespeare's rich wordplay, and we will be gradually acquiring a deeply layered understanding of the characters and the play's engagement with different forms of history, both past and present. Students will be learning analytical skills that are transferrable across all disciplines and forms of writing, and we will be working not only on structure but on refining writing style. We will also be learning the skills of collaborative editing. Writing assignments begin with short close reading exercises, and build through short papers to a longer research paper.

ENGL110-093
Writing the Future of Science
Bill Rivers
This course will explore the impact of cutting-edge scientific advancements in areas such as nanotechnology, biotechnology, and computer science on keys parts of life such as medicine, education, communication, transportation, and entertainment. Students will find, read, analyze, and discuss recent articles like "Filming the Invisible in 4D: New Microscopy Makes Movies of Nanoscale Objects in Action" from magazines such as *Scientific American* or blogs from MIT or articles from scientific journals. The focus of the class will be on developing academic reading and writing skills. After a careful consideration of audience and purpose, students will draft, peer edit, and revise critical reviews, brief abstracts of technical articles, blog responses to

the readings, an extended definition of an area of science, and analytical essays. They will produce an academic research project speculating on the impact of cutting-edge scientific advancements on our lives in the near or distant future. Students are encouraged to choose research topics in their majors. The best projects will open lines of inquiry that fit with the student's career aspirations. For example, a recent computer science major studied the promise of augmented reality on areas as dissimilar as the operating room and the battlefield. A biology major with hopes of becoming a doctor investigated real-life "iron man" suits that "join artificial muscles and control systems into a wearable suit" to help severely injured patients walk and take part in daily activities. A theater major researched how recent advancements in robotic technology have resulted in robots so life like that they are replacing live actors performing on stage in some Japanese theaters. From terraforming, to genetically modified foods, to 3D printers, to cars that drive themselves come with us as we investigate the future—your future.

ENGL110-094
What Does YouTube Say?: Writing On and About YouTube
Caitlin Larracey
From laughing babies, autotuned rainbows, and sneezing pandas to today's Harlem Shakes, Gangnam Styles, and the explanation of what the fox says, YouTube has been immensely influential over the last decade. The site just recently, in fact, celebrated its ten-year anniversary. YouTube has been a source of fame and a draw for the famous many times over. It also serves a democratic purpose; users can post (almost) anything to the site. And users can comment on anything – for good or for bad (we've all read troll comments). Yet, YouTube is important as more than a source of entertainment, DIY videos, remixes, and, most recently, live broadcasting. It is also a mode of composition. In looking at YouTube, we will analyze not only its history, major players, categories of video, interactions with race, class, gender, copyright, and privacy, but also its function as a writing form. In doing so, we will read about YouTube and "read" YouTube videos themselves. While the class will certainly look at YouTube's greatest hits, there is space over the semester for students to draw the class's attention to personal favorites – or the videos that never resonated. Also, we will keep an eye out for the next viral hit. Secondary materials may include a range of articles about YouTube, such as Henry Jenkins's piece "What Happened Before YouTube," and clips from TED Talks and documentaries that investigate YouTube. Assignments related to these readings include short informal writing pieces, a short paper analyzing a YouTube video (of students' choosing), a longer, critical essay on any of the near infinite YouTube related topics, and (of course) a short YouTube video, in which students approach their critical essay question with a different composing form. YouTube began with the slogan "Broadcast Yourself," a verb and a subject that has shifted over ten years and billions of videos and that we will question and complicate over the semester.

Honors Colloquia Course Descriptions – 2015Fall

ANFS 390-080
Food, Glorious Food: Challenges for the 21st Century
Rolf Joerger
Will there be enough food to feed the world? What kind of food will be available? As Americans, most of us are more concerned with an overabundance of food and its health effects than with food shortages, but pictures of malnourished people frequently remind us that some parts of the world do not share the same plentiful food supply. Most of us have some thoughts on why famines occur. In one view, first formulated at the end of the 18th century by the political economist Thomas Malthus, food shortages are an inevitable consequence of population growth outpacing food production. In another view, espoused by Nobel Prize winner Amartya Sen, famines are caused by political or economical circumstances in a world that is fully capable of feeding everyone. For most of the world, Malthus' prediction has obviously not come to pass, but can we expect the same outcome for the current century? Can food supplies be maintained or even increased and what kind of foods should be produced are questions that will be addressed in this colloquium. Factors making an impact upon the quantity and quality of food will be examined from biological, technological, economical, social, and ethical perspectives. Through reading and discussions of books and journal articles, students will gain an understanding of current trends in food production, processing and consumption and the forces that influence such trends including: genetic engineering, sustainability, vegetarianism, animal rights, obesity and the view that food is more than just basic nourishment, but is a means to better health. Possible readings may include: Evans, Feeding the Ten Billion; Fox, Deep Vegetarianism; Gard, The Obesity Epidemic: Science, Morality and Ideology; Regan, Animal Rights: Human Wrongs; and Sen, Poverty and Famines.

ARSC 390-080
After Photojournalism?
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—as something "after photojournalism." 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 390-081
Making Shakespeare
Matt Kinservik and Jane Wessel
Today you can buy Shakespeare finger puppets and Shakespearean insult mugs. You can read a choose-your-own-adventure *Hamlet* and watch Shakespeare's plays reimagined in works like *10 Things I Hate about You* and *The Lion King*. You can even see the Bard's plays performed in a reconstructed Globe Theatre, complete with the only thatched roof in modern-day London. But how did Shakespeare become Shakespeare? How did this man transform from a working actor and playwright to the "be-all and the end-all" (to quote the man himself) of the English literary tradition? And what can Shakespeare-mania, or "Bardolatry," teach us about the ways that we construct a literary canon? To answer these questions, we will study Shakespeare's changing reputation over the centuries. Beginning with the late 17th century, when Samuel Pepys declared that *Romeo and Juliet* was the "worst [play] that ever I heard in my life," we will study the ways that writers "improved" Shakespeare by adding more music, dancing, and (occasionally) flying witches. As we study these textual adaptations, we will also work to reconstruct their performance histories, allowing us to imagine what these plays would have been like to witness. We will move through the 18th century, which saw the publication of new editions of Shakespeare's plays and first biographies, as well as memorable performances by celebrity actors like David Garrick. During this period, Arthur Murphy declared that Shakespeare had become a "kind of established religion in poetry." Over the course of the semester, students will write 2-3 papers, analyzing texts and other material objects that memorialize the playwright. The course will culminate in a collaborative project in which students design and curate an exhibit on Shakespeare's many afterlives.

ARSC 390-082
Reading Crucial Texts
Larry Duggan
Learning to read texts accurately and dispassionately is one of the most critical skills which any educated person should cultivate and constantly refine. We will therefore spend the semester reading closely, discussing, and writing about provocative selections from four central, meaty texts: the Bible, Aristotle's *Politics*, Thomas More's *Utopia*, and the Quran. We will look closely at what these texts (and different translations of those works) say and do not say about creation, women, slavery, politicians, and sacred war, and reflect upon our knee-jerk reactions to certain passages and what our reactions teach us about ourselves and our cultural conditioning.

ARSC 390-083
From Corporate Board Rooms to College Dorm Rooms: Delaware's Court of Chancery and How it Shapes America
Jonathan Russ
How is it that Delaware became America's corporate capital, the state in which thousands of firms both large and small are incorporated? In large part, the answer has to do with Delaware's Court of Chancery, an entity established in 1792 that evolved into the single most important court guiding U.S. business affairs. At first blush, it's something of a peculiar entity; it doesn't utilize a jury in reaching decisions, and it traces its roots to English courts predating the American Revolution by centuries. Its judges base their rulings on the concept of equity that might otherwise be unavailable in more rigid courts of common law. And yet, although the Court specializes in matters affecting corporate America, its rulings have had a profound impact upon the University of Delaware as well. To best study Chancery and its sweeping reach, students will read various case histories from the Court, including *Parker v U.D.* (the case that desegregated the University,) *Gebhart v Belton* (which became one of four cases that were combined into *Brown v Board of Education* in which the U.S. Supreme Court found segregated education to be unconstitutional,) *Keegan v U.D.* (another case ultimately wending its way to the Supreme Court that established the freedom of religious worship on public college campuses,) and *Time v Paramount* (the case that dramatically reshaped the relationship between shareholders

and corporate boards, leading to a wave of corporate mergers and acquisitions in the 1980s and '90s.) In addition to reading landmark cases, students will hear from guest lecturers connected to the Court. Although there will be no exams, students will be expected to participate in class discussions and write several papers.

ARSC 390-084
Engaging the Dramatic Imagination
Leslie Reidel
Why the theatre? What accounts for a form lasting thousands of years? What does it mean to engage the dramatic imagination? What is the unique nature of the dramatic form and how is that form made manifest in the theatre? What distinguishes the theatre from television, film, and other mediated performance forms? Working in collaboration, we will explore these and other questions in depth as we read about theatre, see theatre, make theatre, and speculate about the possibility of the theatre in our media age.

ARSC 390-085
Our Ocean Planet
Carolyn Thoroughgood
The ocean covers nearly three quarters of our planet, provides 70 percent of the oxygen in the atmosphere and houses about 20 percent of the known species on Earth. The ocean regulates climate and weather and provides food and energy resources for humans worldwide. Water in every stream or river on the planet eventually ends up in the ocean, and all life on Earth is dependent upon its health. More than half of all Americans live within 50 miles of the coast, but whether near or far our lives are inextricably linked to the ocean. Society's increasing demands on marine and coastal resources have placed ocean issues at the forefront of public concern. As a result, there are growing calls for improved governance to promote the wise use of ocean resources. This course will examine both the natural science and human dimensions of such issues as global climate change, ocean pollution and dead zones, dying corals, overfishing, sea level rise, and oceans and human health. Come learn more about "our ocean planet" through discussions of specific ocean processes and how they are intertwined with human survival and quality of life. Topical reports that present overviews of each of these topics will serve as the bases for discussion and students will be evaluated on their ability to think critically and analyze approaches designed to address complex, multiple use demands on ocean resources.

ARSC 390-086
First Amendment Law
Juliet Dee
This honors colloquium will cover major issues in First Amendment law, such as freedom of religion, student speech, national security, time-place-manner restrictions, defamation, invasion of privacy, the reporter's privilege, commercial speech, incitement and obscenity. It will also cover more recent First Amendment questions involving social networks, cyber-bullying, WikiLeaks, and the Arab Spring. We will spend some time on censorship issues in countries such as China, which does not permit Facebook. There will be one textbook, Thomas Tedford and Dale Herbeck's Freedom of Speech in the United States, and this will be supplemented with reading actual court cases, academic journal articles and law review articles. Students will write two medium-length papers, and will participate in one debate on a topic such as the reporter's privilege, national security, or banning pornography.

ARSC 390-087
Climate Conversations
Dana Veron
In the past few years, we have been inundated with information about the Earth's climate and how it is changing. However, the messages often appear contradictory and leave us uncertain about the nature and importance of the issues. In this course we will explore our understanding of climate change, the impacts of this change, and the approaches being developed to mitigate or adapt to this change through a variety of perspectives and media. In particular, we will focus on how the dialogue shifts depending on who is leading

the discussion. Emphasis will be placed on how the perception and importance of climate change alters as a function of scale and location, looking both internally at the United States and externally to other parts of the world.

ARSC 390-088
The Global Energy Revolution: Fossil Fuels to Fracking to Renewables
John Madsen
In this colloquium, we will explore the on-going global energy revolution involving the transition from fossil fuels (coal, oil and natural gas) to unconventional sources of oil and natural gas via fracking to clean, renewable energy sources. Through a series of problem-based learning investigations, we will examine the geologic setting, exploration and recovery, and human use of fossil-fuels and the various types of renewable energy sources including hydropower, solar, wind, and biomass. In addition, we will discuss how the energy revolution impacts global politics including the 2015 UN Climate Change Conference in Paris, France. Activities to be completed during this seminar will include three group written reports, PowerPoint and poster presentations, two individual essays focused on current global energy issues, and an individual research report on a topic of interest derived from participation in the course. Readings will include the trade book "*The Quest: Energy, Security, and the Remaking of the Modern World*" by Daniel Yergin and selected materials from energy- and geological-related reports and texts.

ARSC 390-089
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.

FLLT 360-080
Japanese Visual Culture
Rachel Hutchinson
This course undertakes a critical analysis of media products in contemporary Japan, focusing primarily on anime (animation), manga (Japanese comics) and computer games. We will explore the historical origins and specific narrative features of each medium, and compare them to more 'traditional' narrative media such as prose literature and live-action film to find out how storytelling works in different media. We will discuss the dynamics and interplay of text and pictures in manga, while anime study will consider what happens when movement is added to the equation. The relative merits of limited animation, cell animation and CGI will be discussed with particular reference to the works of Oshii Mamoru and Miyazaki Hayao. The importance or relevance of 'storytelling' in computer games will be analyzed by comparing different genres, particularly the role-playing game (RPG) as opposed to binary combat structures. Students do not need any previous knowledge of these media or the Japanese language.

FLLT 360-081
To Hell and Back: Dante's *Divine Comedy* in Medieval and Popular Culture
Meredith Ray

"Midway through the journey of our life, I found myself in a dark wood, for I had wandered from the straight path…."

With these famous lines, Dante famously set the stage for an epic human journey through the realms of hell, purgatory and paradise. A vast tapestry of medieval learning and culture, populated with figures and events drawn from ancient and medieval history, Dante's masterpiece, *The Divine Comedy,* remains a cornerstone of Western literature. Nearly seven hundred years later, we are fascinated by Dante's poem – perhaps because it addresses the kinds of ethical questions that still resonate today: What does it mean to be a moral person? How do our actions impact the lives of those around us? Is it possible to enact meaningful change in our lives and in the world? What happens to us after we die? Our readings and discussion of Dante's masterpiece will touch on many topics, from the historical and political context in which Dante worked and the poetic traditions that influenced him, to the influence of non-Christian civilizations on his thought and medieval views on gender and sexuality. In addition to our close readings of selections of Dante's poem, we will consider the enduring impact of the *Divine Comedy* on many facets of popular culture. In addition to maintaining our own class log of "Dante sightings" in everyday life, we will examine visual and textual representations of Dante's poem by modern and contemporary artists and writers: from the nineteenth-century engravings of Gustave Doré and Franz Liszt's *Dante Symphony*; to twenty-first- century reinterpretations by Sandow Birk, Neil Gaiman, Dan Brown, and others. Students will hone their critical thinking skills while developing the tools necessary for perceptive literary and cultural analysis.

POSC 390-080
Portrait of a Pariah
Matt Weinert
Community—political, theological, moral, or otherwise—is often defined positively in terms of commonality of dispositions, interests, and objectives. Yet there is a dark side to community formation; that is, the construction and attempted destruction of the other in light of prevailing social norms, institutions, and conventions. This course explores the nature of being a pariah, or a marginalized group within a larger community whose members are the objects of ridicule, persecution, exclusion, expulsion, and even extermination. Cases are subject to change. In the past, we considered, among other cases, the demonization of witches and pirates, which played sometimes perverse roles in the formation of the early modern state; illegitimate sexualities (homosexuality, inter-racial marriage/relationships) in Cuba and the United States; Jews in 18th and 19th century Europe; the Ugandan expulsion of Asians; Japanese-American concentration/ internment camps during WWII; and Australia's forced assimilation of aboriginal children. Through various prisms, including film; (auto)biography; and politics (i.e. state and ecclesiastical documents), we aim to understand both the subjective and objective conditions of pariahdom.