

# ***New Course Descriptions for Spring Term 2018***

## **Not Listed in 2016-2017 Catalog**

(updated 7/31/17)

### **ART/ES 250: Special Topic: Green By Design: Sustainable Architecture and the Environment Hendricks**

This course will explore Sustainable Architecture in the broadest sense: from the micro level of materials and technology, through the scale of buildings, to the macro scale of urban form and suburbanization. We will examine how environmentalism has informed architectural discourses, and how discourses on the built environment and urbanism have impacted environmentalism globally. We will be interested in looking at not only how the notion of Sustainable Architecture is conceptualized, interpreted and implemented at varying scales, but also how we might push the frontiers of knowledge toward new directions and dimensions. These new dimensions should challenge us to be conscious of resource use, ecological balance and minimizing environmental impacts, as well as the competing logistics of Green Buildings.

### **ART 350: Special Topics: Paper, Books, Prints**

**Printz**

In this class students will be exposed to the exciting scope of contemporary book art, both as practitioners and as appreciators of the art form. We will begin by making our own paper and then will make a variety of books moving into more complex bindings. Conceptual content for our books will be produced through printmaking techniques. Prerequisite: ART 100.

### **ART 350: Special Topics: Portrait in Photography**

**Sulkin**

This course will explore the portrait as subject matter. Projects will build on historical and contemporary uses of the portrait- the portrait as description, the portrait as emotion, the portrait as metaphor, and the portrait as representation. Students will view a wide range of photographic artists for whom the portrait is a primary subject and have options to work with either digital or analog processes as well as alternative processes. Lab fee. Prerequisite: Any Hollins photography course or permission.

### **CLAS 130: Literature and Thought in Ancient Greece**

**Franko**

We shall read and discuss outstanding and influential works from archaic, classical, and Hellenistic Greece, including selections from such authors as Homer, Sappho, Sophocles, Aristophanes, Herodotus, and Plato. We shall examine the defining qualities of different genres (epic, lyric, tragedy, comedy, history, philosophy, biography) and the social context to which the authors responded. (*f, w, x, PRE*)

### **CLAS/ES 250: Special Topic: Environmental History of Ancient Greece (4)**

**Salowey**

The course examines the question, "how did the landscape of the Mediterranean influence the development of ancient Greek society?" New techniques and methodologies in environmental archaeology have created more opportunities to study human interaction with the landscape in antiquity and made possible more sophisticated investigations into the use of land, water, plants, and animals. These data, coupled with ancient historical, literary, and philosophical texts, allow the study of the environmental history of ancient Greece: how the environment affected human behavior, the consequences of human habitation, and human attitudes towards the environment

### **CMPS 245: DATA Science and Visualization (4)**

**Schrementi**

Data Science principles and processes will be studied including gathering and transforming datasets, visualization methods and how models of data are developed and evaluated. Database concepts are introduced and the application of data analysis software to real-world examples is investigated. Prerequisite: CMPS 160

### **COMM 350: Special Topic: Visual Cult(ure) (4)**

**Richter**

Some images and videos go viral. Others do not. Why? Can irony, fear, or power inequalities between groups be expressed without spoken or written language? If so, how? We address these and related questions in this course, which focuses on the symbolic use of images and things, especially in current day, western cultural contexts. Specifically, you will be introduced to explanatory theories of visual communication, learn to analyze/critique images and objects from a communication perspective, and even sharpen your own skills in producing persuasive visuals.

### **ENG 150: Illness and Literature (4)**

**Miller**

This course examines how we understand illness through our metaphorical descriptions of it, our characterizations of those who contract it, and our visions of who/what cures it. This course will serve as an introduction to literary studies and college-level writing as students learn to produce close readings of literature on medical themes. No prerequisite.

**ENG 150: Special Topic: Whose House Is It Anyway?: Homeland & Crossing Borders in Literature (4)**

**Oladokun**

In a time when political anxieties have dramatically escalated in our country, there is an even greater need for us to be thoughtful about how we perceive ourselves and others in our relationship to shared space. In this class, we will consider the following questions, among others: Who has the right to occupy certain spaces? Who has the right to determine *who* belongs *where*, and on what authority? What constitutes a "homeland" in the first place? Together, we will read works that trouble and respond to these larger questions of belonging and crossing borders—both figurative and geographic—through the lenses of memoir, fiction, spirituals, and poetry.

**ENG 250: Shakespeare's Kings and Clowns (4)**

**Moriarty**

High and low, Shakespeare portrayed hierarchy through the eyes of those at the top of food chain and through those who subverted or mocked it. Readings for this course will include some history plays and some early comedies. Some film adaptations will flesh out our textual approach. Prerequisite: one semester of college work or permission.

**ENG 351: WRITER-IN-RESIDENCE: Stories to Transform (4)**

**Ray**

This course in literary nonfiction is an inquiry into writing as a transformative act, able to change lives, laws, and the course of history. We'll parse out the source of this power, from the level of a story's shape down to the detail of the single word, always with a mind toward craft. Writers include Adrienne Rich, Arundhati Roy, Wendell Berry, and Barry Lopez. Prerequisite: 207 or 208, and sophomore standing or permission.

**FILM 250: Special Topic: Film Noir (4)**

**Berke**

We will explore Film Noir as a primarily postwar invention and situate the genre historically, culturally, and formally. We will also consider the more *neo-noir* or noir hybrid films from the 1970s to the present. Films will include *Sunset Boulevard*, *Sweet Smell of Success*, *Out of the Past*, *Chinatown*, *Brick*, and the television series *Jessica Jones*.

**FILM 250: Special Topic: Writing For Television (4)**

**Albaugh**

Students will learn the basic principles of television writing (concepts, processes, pitching, formats, roles, and industry expectations) by reviewing different approaches to structure, discussion of current and past TV series, reading TV scripts, analyzing TV pilots and an ongoing workshop of student writing.

**GREK 350: Special Topics: Greek Tragedy (4)**

**Salowey**

This course will study the tragic plays written for the 5<sup>th</sup> century Athenian theater, investigating the tragedians, the physical remains of theaters, as well as the textual form of ancient dramas. One play will be read in the original ancient Greek, but a selection of plays from Aeschylus, Sophocles, and Euripides will be studied in translation.

**GWS/REL 250: Special Topic: Religion and Disability (4)**

**Schumm**

This course explores the powerful intersections between religion and disability in sacred texts, religious doctrine, popular culture, and lived experience. We will probe questions such as: What does it mean to be human? Why are some bodies deemed more worthy than others? How are ideas of normal and abnormal constructed and reinforced? Does religion promote or hinder disability justice?

**HIST 172: Making of the Modern Middle East (4)**

**Coogan**

This class examines the major factors which have shaped the history of the Middle East in the twentieth and twenty-first centuries. Topics covered will include but not necessarily be limited to the role of western imperialism, the origins and evolution of Arab nationalism, and the birth and growth of the Israeli state. The Main focus will be on the politics and diplomacy of the region, but economic and social history will be integrated as necessary. (MOD)

**MUS 139: Sight-Singing and Ear-Training II (2)**

**Fouts**

Students will increase their expertise in solfège, dictation, and interval recognition to progress further in their independence as musicians. The main goal of the course is for students to acquire the skills to sing the music that they see, and write out the music that they hear. Course content will cover simple and compound rhythms, as well as major and minor (natural, harmonic, and melodic) tonalities. The course will utilize the MIDI Lab for individual and classroom work. Open to first-year students. Prerequisite: MUS 129.

**MUS 150: Special Topics: Introduction to Alexander Technique (4)**

**Cline**

The Alexander Technique is a simple and practical method for improving ease and freedom of movement, balance, support, flexibility, and coordination. It enhances performance and is therefore a valued tool for actors, dancers, and musicians.

**PHIL 237/337: Philosophy of Law (4)****Downey**

We assess philosophical and logical foundations allegedly underlying the very notion of laws and of certain types of law. Some hold that law rests on a moral foundation—on the consent of the people, or on God, or both. Is this true? “No crime without a guilty mind” is a principle which supposedly guides criminal law. But not all crimes require a guilty mind. What justifies this disparity? Some laws allegedly are un-Constitutional, yet some laws upholding “community standards” have been judged Constitutional despite being discriminatory. What should it mean to be Constitutional—found “literally” in the Constitution, implied by the Framers intentions, or what? What does the notion of a right mean, for instance in the right to free speech, the right to religious freedom, the right to work in other alleged rights? These topics and more. You will learn some logic, to think and to express yourself logically. In addition to fulfilling the 237 requirements, 337 students will also teach two classes on essays by philosophers of law, and will write a term paper. No prerequisite. Open to first year students at the 200-level. May not be taken twice by taking different levels. MOD

**PHIL 250: Special Topic: Poverty and Human Capability (4)****Lowney**

This course deals with one of the most important social problems of our era: poverty in the midst of plenty. We examine poverty as a problem for individuals, families, and societies. We focus on the United States, perhaps one of the most impoverished of any developed nation. How should we define and measure poverty? Who is poor and who is not? Are there different kinds of poverty? What is it like to live in poverty? What are the causes of poverty? What are its effects on individuals (particularly children), families, communities, and societies? What values does it undermine? What moral and legal rights should the poor have, and what obligations do societies, governments, organizations, and individuals have to the poor? Do the poor also have obligations to themselves, others and society? What are the plausible remedies for the negative aspects of poverty? Readings and lecture/discussions draw on economics, political science, psychology, philosophical and religious ethics, public policy analysis, sociology, journalism, and professional social work.

**PHYS 250: Special Topic: Wind, Water, and Weather (4) Gentry**

This course examines the physical principles of earth’s dynamic weather systems, utilizing important concepts from physics, geology, hydrology and meteorology. Students will gain a broad understanding of interactions between the atmosphere and fresh and ocean water, including global circulation systems, storms, weather forecasting, the carbon cycle and the greenhouse effect. Special emphasis will be placed on human-induced climate change. Prerequisites: ES 117, PHYS 151, PHYS 201 or permission of instructor.

## Courses with New Descriptions

**ART 351: Artist-In-Residence (2)****Department**

A two-credit course taught by the Frances Niederer Artist-in-Residence each year. This seminar in artistic expression changes according to the interests of the particular artist-in-residence. Lectures and/or studio work. Lab fee may be required. Prerequisite: one studio art course or art history course or permission of department.

**ENG 354: Film as a Narrative Art II: Welles (4)****Dillard**

This course focuses on a study of films by directors such as Federico Fellini, Akira Kurosawa, Stanley Kubrick, and Orson Welles, as moral, aesthetic, and psychological narratives, with particular attention to the development of cinematic style in relation to concerns throughout their careers. Subject: Films of Orson Welles such as *Citizen Kane*, *The Magnificent Ambersons*, *The Stranger*, *The Lady From Shanghai*, *Macbeth*, *Othello*, *Mr. Arkadin*, *Touch of Evil*, *The Trial*, *Chimes at Midnight*, *The Immortal Story*, *F for Fake*. Also listed as FILM 354. Prerequisite: Sophomore standing or permission of instructor.