

**2022 FALL TERM COURSE DESCRIPTIONS NOT FOUND IN THE 2021-22 ONLINE CATALOG  
AND DOCTRINA LUX MENTIS (DLM) COURSE DESCRIPTIONS**

**ANT 351 Climate Change and Ancient Society – Revision to Current Catalog Course Title and Prerequisites**

Prerequisite: ANT 110 or ANT 120 or ANT 252 or ENS 210 or ENS 215 or permission of the instructor.

**ANT 381 Power and Identity in the Past – Revision to Current Catalog Prerequisites**

Any ANT 100-level or any SOC 100-level or ANT 252 or SLJ 210 or permission of the instructor.

**ARH 272 Curating Centre – Revision to Current Catalog Course Number and Description – Formerly ARH 426**

This course is part history, part art, part treasure hunt. First, we will discuss curatorial theories and practices as we explore the archives and storage rooms of Centre College. We will study the habits of private collectors, the processes of defining objects as “collectible,” and contemporary methods for collection display and management. We will examine the origins of museums and the leaders who helped shape the field. History and memory, the changing role of museums, creating exhibitions, and the future of museums are among the issues that will be covered. We will grapple with questions about the relationship between the contexts of the viewer and the object, and the diverse ways in which objects can be understood and communicated expressions of experience. Oh, and we will propose, research, and execute several exhibitions along the way.

**BUS 260 Financial Accounting – Revision to Current Catalog Course Number Only – Formerly ECO 260**

**BUS 340 Managerial Finance – Revision to Current Catalog Course Number Only – Formerly ECO 340**

**CRW 252 Spoken Word: Underrecognized Genre of Poetry**

Spoken Word poetry is a creative writing genre originating from the hip-hop, open-mic poetry culture of Chicago; it is often disregarded as a *pseudo* form of poetry in higher education. This introductory course aims to work against the notion that Spoken Word is inferior by showcasing Queer / Poets of Color who started with Spoken Word poetry and now have remarkable success with their published poetry collections. Students will study and practice writing Spoken Word poetry, as well as engage in and lead the Spoken Word poetry creative process by presenting a poet, participating in writing workshops, and taking part in peer critiques. This is primarily a lecture class with elements of discussion and workshop.

**CSC 170 Programming and Problem Solving – Revision to Current Catalog Course Number Only – Formerly CSC 220**

**CSC 262 Introduction to 3D Interactive Media**

This course is an introduction to the development of interactive media through the use of a 3D game engine. Interactive media encompasses, not only video games, but also computer applications, product design, and even scientific visualization. Students will learn how to utilize meshes, materials, skeletons, and particle effects to create portfolio styles pieces for different modes of interactive media. Prerequisite: CSC 170 or CSC 220.

**ECO 406 Micro Theory: The Case of Sports**

Through a study of the extensive literature on the economics of college and professional sports, various topics in macroeconomic theory, such as monopoly and cartels, racial discrimination, and the relationship between earnings and productivity are examined. The class emphasizes the mastery of the tools of economic analysis as well as the historical and institutional factors peculiar to sports. Prerequisite: ECO 220.

**EDU 226 Educational Technologies: Past, Present, and Future – Revision to Current Catalog Course Title and Description**

An introduction to the use of technology in and outside of the classroom. This course provides individuals, regardless of their career path, with the understanding and skills they need to successfully utilize and employ technological solutions. This course will explore a variety of educational technologies, computer-based resources, and emerging trends in today's society.

**ENG 231 Literary Criticism: Theory and Practice - Revision to Current Catalog Course Number and Description – Formerly ENG 305**

In this course, we learn how to use literary theory to see more in the works we study and love. We begin with classic statements by authors from Plato to Susan Sontag, because so much of the conversation begins with them. Then we turn to twentieth and twenty-first century critical methods, from the New Criticism, beginning in the 1930s, to such contemporary theory-based approaches as gender studies, queer theory, postcolonialism, race and ethnic studies, the new historicism, and ecocriticism. Each student adopts a literary work they already know well as a test case for the theories we encounter. (The choice of work is entirely open.) The course

has two aims: first, to help us become more aware of what we do, and why we do it, when we study literature; and, second, to help us write better criticism ourselves, as we apply a range of methods to the works we study.

**ENG 272 Postcolonial Literature – Revision to Current Catalog Course Number, Title, and Description – Formerly ENG 385**

In this course, we will examine texts from a variety of national, cultural, and linguistic backgrounds that are historically linked through their experiences of colonization. Reading both critical and creative texts, we will ask questions like: How did empire work on a global scale? Did colonialism actually end with formal independence? How are the historical facts of colonialism expressed through creative mediums like the novel and the short story? Some of the authors we will read are Jean Rhys, Edward Said, Jhumpa Lahiri, and Derek Walcott.

**ENG 309 Gothic Hauntings – Revision to Current Catalog Course Number – Formerly ENG 340**

**ENG 337 Grit Lit**

The descriptors run the gamut—Country Noir, Trailer Gothic, Rough South Renaissance—but the common ground is clear enough: hard living punctuated by violence. Grit Lit is the prevailing name for it, this contemporary outpouring of dark tales from the swamps of the Gulf Coast, the flats of the Delta, and the mountains of Appalachia and the Ozarks. Course readings will include Cormac McCarthy's *Suttree*, Lewis Nordan's *Wolf Whistle*, Tom Franklin's *Poachers*, Daniel Woodrell's *Winter's Bone*, Jesmyn Ward's *Sing, Unburied, Sing*, Wiley Cash's *A Land More Kind Than Home*, and life writing and short stories by Harry Crews, Dorothy Allison, Larry Brown, Rick Bragg, William Gay, Ron Rash, and James Lee Burke. Also of interest will be film and TV examples of the genre such as *Sling Blade*, *Justified*, and *True Detective*.

**ENG 338 Modern British Literature – Formerly ENG 393**

A study of selected British novelists, playwrights, and poets such as Conrad, Joyce, Forster, Woolf, Shaw, Eliot, and Auden in the context of modern cultural history.

**ENG 397 Gender, Nation, Modernity: South Asian Women's Literature**

South Asia has a long history of women's writing that explicitly interweaves concerns of race and gender. This tradition has become even more diverse since the 20<sup>th</sup> century with the rapid transformation of these countries, both politically and socially. The first half of the century inaugurated a push toward national independence that mobilized thousands of women, sparking discussion about gender roles and women's rights. These debates are ongoing in contemporary, globalizing South Asia. We will examine our selected works with an eye toward the specific historical contexts that shaped each text, keeping in mind the wide variety of cultures and experiences that they portray. We will read works in English and translations that will include texts by Kiran Desai, Arundhati Roy, and Ismat Chughtai, among others.

**ENG 403 Shakespeare's Comedy of Love – Formerly ENG 330**

This course explores the relationships between various kinds of love in Shakespeare's comedy. For background on contemporary views of love, students read excerpts from poetical, psychological, and philosophical works from the period. Through reading and viewing Shakespeare's comedies, the course attempts to sort out the ways Shakespeare adopts, critiques, blends, and transforms the love traditions of his day. Nine plays are studied, including lesser-known early comedies and later problem comedies.

**FLM 396/HIS 396 The Global Cold War and Film**

This course will require students to engage deeply with the history of the Cold War on a global scale and will utilize the lens of film analysis to draw out perspectives on the conflict from different countries, decades, and focused on different themes. The course will cover historic themes such as Soviet aims and security concerns, American fears of infiltration and McCarthyism, nuclear anxieties and propaganda, decolonization and non-alignment, and ideological realignments at the conflict's end. Each week, students will engage with films that reflect perspectives on those issues, not only from the perspectives of the United States and the Soviet Union, but also from those of other aligned and non-aligned countries such as Great Britain, China, Egypt, and Cuba, among others.

**FRE 221 Intermediate French – Revision to Current Catalog Course Title Only**

**HIS 116 The Age of European Imperialism – Counting as old HIS 120**

This course explores the causes, nature, and global reactions to the "new" European imperialism that emerged during the 19<sup>th</sup> century.

**HIS 121 Cultivating the Wilderness: North America 1400-1865 – Counting as old HIS 230**

This course examines American history from 1400-1850 with a special focus on the interaction between Indigenous, European, and African people. Using the construction of the categories of “Wilderness” and “Civilization,” this class will consider how ideas about nature and the built environment drove the creation of the United States and western expansion, laid the groundwork for modern conceptions of race, and transformed the landscape of North America.

**HIS 127 Reconstructing U.S. Democracy**

This course chronicles the major transformations to American society and politics from the end of the Civil War to the eve of the conservative revolution of the 1980s. Students will explore how the aftermath of the Civil War brought the promise of a broader conception of what it meant to be an American and how this conception was contested over the century that followed. Students will track how conceptions of the role of government, of where American’s lived and worked, of who belonged in the country changed over time as a part of the contested process that began with Reconstruction.

**HIS 374 Creating Corporate America**

In this upper-level history course, students will investigate the rise of corporations and big business in the United States. Focusing on the post-Civil War period to the 1940s, the course examines the earliest ideas and structures that created the corporation. Students will pay particular attention to the ways politics shaped business practices and policies. They will also consider the complex and changing relationships between corporations, distributors, unions, advertisers, consumers, and politicians. Above all, students will learn the how business shaped life in the United States.

**IST 344 Middle East: Politics, Society, and Culture – Revision to Current Catalog Course Number and Title Only – Formerly POL 344****IST 374 Gendered/ing Global Issues**

Have you ever considered how and why our world is influenced by gender? Gender impacts our local and global lives in ways that we will uncover in this course. Looking at the political, international, economic, social, and cultural human dimensions of gender, this course will help you develop an understanding of the multifaceted experiences and influences of gender around the world through the interdisciplinary field of International Studies. We will explore how gender matters within global topics such as conflict, environment, health, and justice.

**MUS 224 World Music: Bali**

This course is a hands-on study of the magical percussion music from the island of Bali called gamelan. Students learn to play a variety of exotic xylophone-like instruments and gongs in the gamelan orchestra and explore the complex and interlocking rhythms of a fascinating region. This is great training for musicians of any level and style. Ability to read music is not required.

**MUS 323 Principles of Conducting**

A study of techniques of reading, playing, and conducting from choral and orchestral scores. Advanced aural skills (sight-singing and dictation) are practiced. Prerequisite: MUS 220 or permission of the instructor.

**PHI 171 Introduction to Ethical Thinking – Revision to Current Catalog Course Number Only – Formerly PHI 140****PHI 250 Self, World, and Freedom – Revision to Current Catalog Course Number and Title Only – Formerly PHI 320****PHI 252 Philosophy of Space and Time – Revision to Current Catalog Course Number Only – Formerly PHI 365****POL 320 Topics in American Constitutional Law – Revision to Current Catalog Course Title, Description, and Prerequisite**

An in-depth exploration of a topical theme within American constitutional law that includes a moot court simulation. Centered on constitutional issues arising under the Bill of Rights and the 14th Amendment, the specific course theme is subject to change based on current Supreme Court cases. Prerequisite: POL 220.

**PSY 317 Applied Psychology – Formerly PSY 230**

A comprehensive survey of the major areas of applied psychology such as clinical, industrial, sports, legal, health, and organizational psychology. The principles of basic psychology which have been adapted for problem solving in these areas are emphasized. The diversity of career settings in which applied psychologists work is explored.

### **REL 252 Black Religion and Popular Culture**

This course engages religious themes and concepts within Black popular culture such as music, film, art, and literature that draw from, intersect, and interrupt the Black social imagination to highlight the multifaceted nature of public Blackness and Black public life. Evident in public events like the homegoing celebration of Ermias Joseph Asghedom aka Nipsey Hussle, and American rapper-producer Kanye West's sixth studio album Yeezus, Black Religion and Popular Culture interrogates the spectacular dimensions of Blackness and their connection to the Black religious experience on the continent of Africa and in the African diaspora. This course argues that Black poetics of being and becoming deconstruct the 'proper' positioning of religion in the public sphere by blurring the lines between the sacred and the profane and recategorizing ideas of creativity, beauty, flourishing, and personhood. Exploring the politics of representation and other negotiations of Blackness in the realm of new and old media, entertainment, and celebrity while tracing their roots back to the slave experience and Black performance and expression, this course attends to their role in the continued construction of the Black identity and culture.

### **REL 315 New Testament and Heretical Literature**

This course will ultimately aim at allowing students to understand New Testament and non-canonical ("heretical") literature. In order to accomplish this goal, the focus will be on primary text readings with a keen attention to their historical landscape, as well as understanding various literary theories and construction. This course will build upon foundational courses in biblical studies, widening the lens in examining ancient texts while exploring cognate non-Christian philosophies and belief systems. The readings in this course will focus on the canonical and non-canonical literature such as the Gospel of Thomas, literature that influenced the growth and spread of Christianity as well as create controversies. As this literature influenced the growth and spread of the Quran in the rise of Islam, there will be some cross-over classes with Prof. Pierce's Quran course.

### **REL 333 The Qur'an: Themes and Interpretations in Islam**

This course examines the Qur'an, the most sacred religious text in the Islamic tradition. The class analyzes the themes found within the Qur'an and the ways in which Muslims have interpreted and applied them. Attention is paid to the historical context of the life of Muhammad, the relationship between the Qur'an and Biblical literatures, and role the Qur'an plays in daily life for Muslims in many different cultural contexts.

### **THR 312 Acting II: Movement – Revision to Current Catalog Course Title and Description**

Course offers students an introduction to physical approaches for building theatre, creating character, and preparing performance. Techniques explored in the class may include rasaboxes, Viewpoints, Suzuki Method of Actor Training, Dance Exchange Toolbox, Lecoq, and others. Students should emerge from this class with a stronger understanding of connections between physicality and performance.

### **THR 337 Dramaturgy**

This course centers upon theatrical production and the role of the dramaturg, an assistant to the director and to the production team. Students of dramaturgy learn to analyze texts and to ask thought-provoking questions; to provide essential research (historical, biographical, critical, visual); and to question basic assumptions about the play and the production process. Prerequisite: THR 133 & 134 or permission of the instructor.

### **DLM 110 Section Descriptions**

#### **DLM 110a Unlocking Versailles (A Connolly)**

From hunting lodge to royal residence to museum, France's Château of Versailles has long served as a center for the arts and a place for cross-cultural encounters. In this course students will explore the transformation of Versailles since the 17<sup>th</sup> century through the visual arts, architecture, and music.

#### **DLM 110b A Happy Life (B Weston)**

How to live a happy life? Aristotle and modern social science agree that we can develop habits that make us happier – and reduce those habits that make us unhappy. We will study the scholarship on happiness, and learn to do practices that enhance our own self-care, improve our relations with other people, and develop the skills to work with others in a cause larger than ourselves. These are not only the keys to a happy life, but doing them also contributes to a happier society for everyone.

#### **DLM 110c & d Identity (A Roche)**

This course brings together various themes that fall under the heading "identity." These may include: what makes us the same persons over time, what persons are, racial identity, gender identity, the politics of identity, and our ancestral identity. With respect to the last, students will conduct genealogical research--on their own families, if they so choose.

**DLM 110e & h Myth, Religion, and Superheroes (L Jefferson)**

Latent in mythology, biblical literature, philosophy and contemporary popular culture is the notion of the “hero.” Within these genres are some common threads: the hero is ascribed savior-like qualities, a god-human duality, and embodies the restoration of a positive world order. The messianic conception of a hero repeatedly falls into the realm of religion and quite frequently appears in a visual medium. This course will illustrate the genesis of the hero in religious traditions, discuss the divine hero’s appearance in material culture, examine the historical context of the hero in the comic book and graphic novel genre, and discuss the prominence of the hero in film. This course will ultimately examine what type of return to paradise the hero fulfills in religious and secular arenas and why this desire continually persists.

**DLM 110f & g Good People: Ancient Cultural Contexts (P White)**

What does it mean to be human? What does it mean to be a good human? How does learning and thinking relate to virtue or goodness? How do various cultures figure or understand the most basic or defining relations between human beings? Do the answers to these questions differ by gender or social, political, or economic position? What are the ultimate human values or images of human goodness or virtue? This class will look at some ways these questions are raised and addressed in literary, philosophical, religious, and visual works from a selection of three ancient cultures. The three cultures chosen in a particular term will vary, but each term it may include cultures from ancient China, Greece, Rome, Mesopotamia, and India. Besides visual art from the three cultures, the class will study works or figures such as *Gilgamesh*, Homer, Sappho, Sophocles, Euripides, the Bible, the Chinese *Book of Songs*, Tang Dynasty and earlier Chinese poetry, Virgil, Ovid, the *Mahabharata*, the *Ramayana*, the *Bhagavad Gita*, *Lotus Sutra*, Plato, Aristotle, Confucius, Laozi, Zhuangzi, Mengzi, Xunzi, Seneca, Cicero, the *Upanishads*, Kalidasa, Jayadeva, Patanjali, and the *Dhammapada*.

**DLM 110i Modern Life of Classical Texts (D Manheim)**

An exploration of foundational works in three ancient civilizations – Greek, Chinese, and Roman – and the ways their concerns continue to unfold in the modern world.

**DLM 110k Acting, Creating, Thinking (Je. Shenton)**

This course explores the process of learning a skill through the anthropology of learning and education. The course will partner informally with a creator in the Danville community, such as an artist, author, or chef, among other possibilities, so that students can engage in the process of learning a new skill using an apprenticeship model. The course will also focus on examples of reflexive ethnography, autoethnography, and participant-observation. Students will produce an ethnographic account of their process of learning how to create.

**DLM 110l & m Shape Shifters: The Literature of Transformation (H Emmitt)**

This course starts with fairy tale and myth and ends with realism. In it, we will study both literature that emphasizes transformation and the way that such literature can be transformed by being rewritten in another age, culture, or genre.

**DLM 110n What is a Human Being? (D Hall)**

This course raises the fundamental question of what it means to be a human. We address questions about human origins, the nature of minds, issues of embodiment (including problems associated with occupying racialized and gendered bodies), what it means to live a good life, and whether being human is all that great in the end (post-human and cyborg existence).

**DLM 110o Picasso’s *Guernica*: Art, Politics, and War (P Haffner)**

Considered his masterpiece, Pablo Picasso’s monumental painting, *Guernica*, has been hailed for its capability of capturing and decrying the horrors of war. Painted as a response to the Spanish Civil War in 1937, *Guernica* was an immediate sensation that helped cement Picasso’s status as one of the most influential artists of the 20<sup>th</sup> century and bring international attention to the war in Spain. Since then, *Guernica* has served as a lasting symbol of the costs of war, as well as the expressive potential of art. What has made the painting so compelling and how do we understand its significance today? In this course, students will enter the world of *Guernica* by exploring the art of Pablo Picasso and his contemporaries, the history of the Spanish Civil War and the world’s response to it, the rise of fascism and authoritarianism in Europe, and the enduring life of *Guernica* as both a work of art and a reminder of humanity’s most destructive tendencies.

**DLM 110p The Machiavellian Moment (A Tubb)**

This class explores European history from 1400-1700, focusing on the Renaissance, the Reformation, the Wars of Religion, the Scientific Revolution, and the creation of the constitutional government.

**DLM 110q & w American Music in Song and Story (M Lucas)**

The course is an exploration via literature and vinyl of the American vernacular music that took the world by storm in the twentieth century. The double focus means this DLM experience will be what happens when literary study and music appreciation fuse. Readings will be drawn from such works as August Wilson's *Ma Rainey's Black Bottom*, Roddy Doyle's *The Commitments*, Nick Hornby's *High Fidelity*, Lewis Nordan's *Music of the Swamp*, and Michael Chabon's "Let It Rock" along with life writing by Louis Armstrong, Loretta Lynn, and Bob Dylan. The course playlist will run from mountain balladry to Beyoncé Knowles and especially focus on the blues, jazz, folk, rock, and soul songs that soundtrack the reading.

**DLM 110r The Recreational Lives of Mass Murderers (J Earle)**

This course explores the history of mass murder through the lens of recreation, sports, and the private lives of serial killers and the perpetrators of genocide.

**DLM 120s The Glory that was Greece: Literature, Art, and Philosophy in the Golden Age (Froehlich)**

In this class we will examine the art, literature, and philosophy that was created in the 150 year period between the Persian War (480 BCE) and the death of Alexander the Great (323 BCE), a time commonly referred to as the "Golden Age" of Greece. In this brief era, the foundations of Western Civilization were laid that would influence the world for the next 2500 years.

**DLM 110t Justice and the Afterlife in Antiquity and Today (J Morrison)**

This course explores conceptions of justice during human existence and after. We begin in Ancient Greece with Homeric epic and Plato; then move to underworld journeys found in Vergil and Dante; finally we end up in the recent U.S. with Walter Mosely's African-American Socrates in *Always Outnumbered, Always Outgunned*.

**DLM 110u & v Sex and Power (R Chang)**

This course introduces the intricate relations between sex and power from a social science perspective. We will explore social systems that advantage some and disadvantage others because of their social positions, especially gender. Our primary focus will be on the question: What difference does gender make, and how do institutions preserve this difference? By institutions, I mean ideological and material regulations, such as social customs, education systems, economic structures, policies, and laws. This course is also interdisciplinary and transnational in scope. We will look especially at masculinity, body image, gendered violence, sexualities, reproductive rights, intimate relationship, gender in the workplace, and political and economic disparities as they bear on disenfranchised groups including, but not limited to women. In addition to gender, we will also consider other identity categories like race, class, sexuality, dis/ability, body type, and citizenship. This course will provide a space for you to develop your communication, writing, and research skills, and encourages the development of critical thinking.

**DLM 110x Women in Comedy (J Goff)**

The class explores literary, standup, and theatrical comedy written and performed by women. Countering the myopic adage that "women just aren't funny," we explore a variety of noteworthy women comics and humorists alongside pieces of established comic theory to explore the ways in which these women illustrate and often challenge expectations around the comic.

**DLM 310 Section Descriptions****DLM 310a Breaking the Law: Civil Disobedience, Rebellion, Anarchy (D Hall)**

When is it permissible to break a law? And on what foundations (if there are any) does legitimate law-breaking rest? This course addresses these questions drawing on three political-philosophical traditions – the civil disobedience tradition, radical revolutionary politics, and anarchism – each of which offers a particular understanding of law, its foundations, and principles for when legal authority should be defied.

**DLM 310b Making A Better Society (B Weston)**

Human beings are skilled at working together to make social life better. We don't completely solve problems, but we constantly make incremental improvements. We will study the ways in which people make our societies better. We will practice working in teams to define a problem, in order to consider practical possibilities to mitigate the problem. We will give some thought to how unintended consequences of some improvements can create new problems – leading to the next step in defining and mitigating our social problems.

**DLM 310c The World Economy (S Beaudoin)**

Combining insights principally from history, economics and business, this course explores the development of the world economy from its rise in the 16<sup>th</sup> century through its many transformations to the present. At the end of the term, students will combine their

backgrounds in different disciplines with what they have learned in this course to create a business proposal for a global start-up that can successfully navigate the vagaries of the world economy today.

**DLM 310d Storytelling in Film, Music, and Prose (A Osanloo & N Link)**

This team-taught course investigates strategies for constructing stories in prose fiction, film, song, and other narrative mediums. Elements of fiction — character, time, place, point-of-view, plot, etc. — are present in all stories, yet the application of these elements changes in accordance with the medium. In film, for example, the audience intuitively understands that “voiceover” is audible to the moviegoer but not perceptible as sound within the story-world; in prose fiction, we accept that time does not actually stand still as the narrator describes a scenic backdrop. By exploring the nuance of story-building via different media (songs, films, books, even visual works), we will discover approaches for understanding complex and ambiguous narratives. Large assignments will emphasize team-based approaches that will encourage students from various disciplines (literature, film, music, theater, art, etc.) to work together to put these theoretical frameworks into practice: analyzing and constructing coherent narratives, even from the most disorienting texts.

**DLM 310e Cultures of Memory (I Wilson)**

Telling stories about our past seems to be an essential human characteristic. What happens when a group of people work together to tell stories of their group? How can such a culture tell stories of its past, and why might it do so? How do such stories foreground certain interests while minimizing or ignoring others? Through investigations of theories of social or cultural memory alongside analysis of artistic, literary, historical, and other artifacts, we will explore how scholars from several disciplines have attempted to grapple with these questions over the last century and work together to develop our own ideas and applications. From early notions of “collective memory” to more recent explorations of “multidirectional memory,” students will investigate a variety of existing theories, work together to test theories out in projects of their own design, and enter a dialog of memory scholars through engagement with their classmates’ work. Engagement with literary studies, art history, history, religious studies, geography, sociology, anthropology, and philosophy.