GRINNELL COLLEGE

TUTORIAL SUMMARY SHEET 2014-2015

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TUTORIALS
2014-2015

A. **SUSTAINABLE GRINNELL**
Jonathan Andelson

Welcome to 41.45 N, 92.43 W – Grinnell, Iowa – founded on the prairie in 1854, population in the 2010 census: 9,218. Our town is part of a world facing prodigious threats and challenges: global climate change, projected population growth to 9 billion, great stress on natural resources, a sixth wave of extinctions, economic downturn, the prospect of peak oil, gridlock in government, and a growing gap between rich and poor. In the face of these threats, all human communities face enormous challenges to find ways to exist on planet Earth that are sustainable – economically, socially, and environmentally. Will this only require changes in how we behave, or will it also require a change in consciousness? In this tutorial we will follow the admonition to "think globally, act locally." We will critically examine the concept of sustainability, survey the history of Grinnell (town and college) and Poweshiek County, identify metrics for community sustainability, and apply what we have learned to where we are, aiming to develop a set of recommendations that will move the college, town, and county toward achieving sustainability.

B. **"IN THE PARLANCE OF OUR TIMES": THE HISTORY AND FUNCTION OF ENGLISH SLANG**
Timothy Arner

When it comes to studying the formal principles and rules of the English language, slang can be a real pain in the ass. Slang has often been regarded by linguists as a deliberate challenge to the established conventions of polite speech, yet it plays a significant role in both formal and informal discourse. In this tutorial, we will examine why certain words are classified as slang, how certain slang terms developed over time, and what role slang plays in various types of communication. Using basic linguistic theories, we will discuss how slang challenges or reinforces the rules of Standard English and how it fosters either social cohesion or exclusion in communities of English speakers. We will begin with one of the great purveyors of English slang, William Shakespeare, who will be considered alongside the Coen Brothers' American slang hero, The Dude. The course may also include units on the language of war, hip-hop, and Anthony Burgess' slang novel, *A Clockwork Orange*.

C. **AFRICAN AMERICAN AUTOBIOGRAPHY**
George Barlow

From our nation's beginning to the present, historians, poets, politicians, and storytellers of all kinds have attempted to define Americanness. Taken together, the speeches, documents, and various narratives suggest that to be an "American" is something beyond simply being a citizen of the United States. Individual citizens and groups have often felt compelled to *claim* their Americanness, to argue for and justify their symbolic identity against factors, such as class, race, ethnicity, gender, religion, and region—categories which in themselves change in meaning over time. This course will use nineteenth-, twentieth-, and twenty-first century autobiographies and personal essays to explore African American literary attempts at self-definition. We will begin with an examination of chattel slavery in America and two classic slave narratives, Frederick Douglass's *Narrative of the Life of Frederick Douglass* (1845) and Linda Brent's *Incidents in the Life of a Slave Girl* (1861). We will then read representative chapters from works by Booker T. Washington, W.E.B. DuBois, Richard Wright, Malcolm X, Maya Angelou, John Lewis, and Henry Louis Gates, Jr. in the context of their respective literary periods.

D. **WAR: PRIMARY SOURCES FROM AFGHANISTAN AND IRAQ**
Jeff Blanchard

The nonlinear battlefield of the twenty-first century poses a confusing landscape for the soldiers on the ground, an untenable environment for journalists, and muddled information for the citizens at home. Can we really understand the intricacies of modern warfare? This tutorial explores two distinct categories of primary sources: embedded journalists and memoirs of combatants. The course will investigate the positive and negative effects of allowing embedded journalism. Students will then dissect a significant piece of embedded journalism through Sebastian Junger's book, *War*, and study firsthand accounts of combat experiences of soldiers and paramilitary combatants.

E. **VENICE, PAST AND PRESENT**
Jennifer Williams Brown

One of the most beautiful cities in the world, Venice is famous for its canals, gondolas, and architectural splendors. Entering this world of Renaissance palaces—far from the bustle of automobile traffic—is like traveling back in time. Yet Venice is also a modern city, with modern problems such as economic collapse and the flooding that threatens to swallow it whole. In this course we will explore both Venice's past glories and its present state. "Past" topics will include interactions between Eastern and Western cultures (Marco Polo), democracy and intellectual independence (Galileo), the Jewish ghetto (*The Merchant of Venice*), Venetian Carnival and the libertine ethos (Casanova), and the role of women in Venetian society (comparing the lives of nuns, courtesans, wives, and opera singers). We will pay particular attention to Venice's role in the history of art (Carpaccio, Titian, Veronese, Canaletto) and music (Gabrieli, Monteverdi, Vivaldi). "Present" topics will include immigration, crime (Donna Leon), the environment ("aqua alta"), the pros and cons of tourism, and Venice's role in popular culture.

F. **TIME**
Marc Chamberland

While time is a practical concept which we use every day of our lives, few of us give it any direct attention. We will explore time from multiple perspectives, from the down-to-earth to the other-worldly. How do we use our time and how has this changed from previous generations? How do we perceive time? What does spirituality teach about time? How has time been measured over history? How does Einstein's Theory of Special Relativity connect time to space? What paradoxes are created in time travel stories? Isn't it about time you gave this subject some attention?

G. **HUMANITIES I: THE ANCIENT GREEK WORLD**
Joseph Cummins

This tutorial will be an introduction to the liberal arts through reading, discussing, and writing about several classic works which stand at the beginning of the liberal-arts tradition. More specifically, the course will be an introduction to poetry, history, and philosophy by way of some of the most famous works produced in ancient Greece. We will begin with epic poetry, reading both the *Iliad* and the *Odyssey*. Then we will turn to three examples of tragic drama: Aeschylus' *Agamemnon*, Sophocles' *Oedipus the King*, and Euripides' *Bacchants*. We will also study Aristotle's analysis of epic and tragedy in his *Poetics*. *The History of the Peloponnesian War*, by Thucydides, will be our example of historical writing in prose. Our last writer will be Plato, who illustrates philosophical questioning, reflection, and dialogue in his *Defense of Socrates*, *Crito*, and *Drinking-Party*. Although our texts are chosen to illustrate different types of literature, they are linked by their cultural context, by some common techniques of composition, and by

many common themes, such as the fragility of human life, the basic impulses of human nature, and the question of what makes human life meaningful and worthwhile. In sum, the course is about literature and the course is about life.

H. **GENETICALLY ENGINEERED, ORGANICALLY GROWN**
Benjamin DeRidder

It is impossible to live in Grinnell and fail to notice the sheer scale of agriculture surrounding us. We find ourselves in the middle of this breadbasket and in a growing debate over the future of our food. How can agriculture meet the growing demands for safe, affordable food and abundant fiber while promoting environmental stewardship? What are the potential roles for genetic engineering and organic farming, and are these two strands of agriculture even compatible? What perceptions and assumptions underlie our acceptance or rejection of organic practices or genetic engineering? Is it possible to think for ourselves on issues that we have perhaps already taken sides on? Where can we find trustworthy information without a political agenda or special-interest spin? In this course, we will explore and discuss the central issues concerning the power of genetic engineering and the promises of organic agriculture in light of conventional farming and sustainability concerns. We will critically examine information published by scientists, government agencies, non-profit organizations and outspoken proponents and critics regarding these controversial viewpoints. Throughout this tutorial, you will be challenged to develop the tools of scholarship and engage your new community.

I. **WOMEN WRITING CULTURE**
Brigittine French

This course examines feminist ethnographies and non-fiction testimonial narratives written by a diverse group of women. It will pay particular attention to the varied ways in which writers attempt to articulate gendered perspectives of racial, class, ethnic, religious, and national subjectivities and experiences in order to both "write culture" and authoritatively critique systems of social oppression. The ethnographies and testimonies draw upon a variety of cross-cultural contexts including Latin America, West Africa, Europe, the Middle East, and the United States. Major themes in course materials include: sexual violence, marriage and the family, political asylum, spirituality, women's communities, and gendered solidarity.

J. **THE RING OF THE NIBELUNG**
Eugene Gaub

Richard Wagner's cycle of four music dramas has many facets: it is an adventure tale with roots in mythology, a history of the world itself, a demonstration of the corrupting effects of power and of redemption through love, an exploration of the subconscious mind; in short, the Ring tetralogy is the most ambitious piece of musical theater ever conceived. Through a variety of approaches and interpretations we will explore the layers of meaning in the work, and examine aspects of Wagner himself that have made him the most controversial composer in history. Music reading ability is not required.

K. **THE CONTESTED WATERS OF THE AMERICAN SOUTHWEST**
Andrew Graham

Freshwater is a limited resource everywhere, but particularly in the Southwest United States. In this tutorial, we will look at the long and tangled history of water resource development in the Southwest. We'll ask questions such as: How have humans adapted to and modified the environment to live in an arid region? What conflicts have arisen over attempts to allocate water for competing uses? How have water management policies been impacted by the rise of Environmentalism? What are the contemporary threats

to water quality and quantity? Analysis of responses to these questions from multiple perspectives from different eras will permit us to evaluate and even propose solutions to the Southwest's ongoing water crisis.

L. **FAILURE**
Brad Graham

We often feel ashamed and defeated by our failures. The fear of failure can keep us from trying something new, taking risks, and growing into something greater. However, failure is a necessary precondition for growth and success. Indeed, Winston Churchill defined success as "stumbling from failure to failure with no loss of enthusiasm." In this tutorial, we will consider how failure can shape creativity, personal growth, and social progress. We will consider examples from the arts, sciences, politics, and the economy.

M. **AMERICAN COURTROOM DRAMAS**
Rebecca Hamlin

This course treats America's obsession with courtroom drama (real and fictional) as a window onto American culture. We will examine courtroom drama as a recurring trope in American literature, film, and television, and as a reflection of our expectations about what justice should look like. We will explore how real-life trials such as The People vs. OJ Simpson, the Central Park five, and the recent trial of George Zimmerman became focal points of public fascination and outrage. We will discuss the ways in which media coverage of courtroom drama filters and distorts national conversations about race and class. We will also use social science research and our own courtroom observations to understand the more mundane and routine way in which the American legal system typically operates. As we work through these substantive questions, we will devote substantial class time to developing students' ability to write clearly, read productively, think critically, and discuss thoughtfully.

N. **DEAD OR ALIVE? LANGUAGE IN THE 21ST CENTURY**
Cynthia Hansen

It is predicted that close to half of the world's 7000+ languages will disappear by the year 2100. What factors are contributing to this decline? What exactly is lost when a language dies? Which languages will survive and why? And why should we care? Students in this tutorial will examine the complex dynamics that contribute to language endangerment, shift, and death and study the ways in which dominant world languages, such as English, Spanish, French, Chinese, and Russian, are also affected by these dynamics. We will then explore the types of information encoded in language, such as information about landscape, time, and the natural world, as well as the strategies languages employ to convey this information. We will conclude by discussing efforts to turn the tide on language loss, including examples of dead languages brought to life again.

O. **STUFF: THE MEANING OF POSSESSIONS, OR HOW WHAT WE BUY, WEAR, COLLECT, TREASURE, DONATE, AND HOARD DEFINES US**
Astrid Henry

We are surrounded by stuff: the material possessions we consume to live our lives and express our identities. In this Tutorial, we will explore the meaning of stuff through a broad range of disciplinary and cultural perspectives. Some of the questions we will address include: How do possessions and collections give meaning to people's lives and help to shape individual identities? What are our psychological relationships to objects, and what are we to make of the modern disorder of hoarding? How have socio-political movements raised awareness of the cost of "cheap fashion" and other consumerist trends in the

twenty-first century? Who are the new minimalists that reject the overabundance and consumption of our modern era? What do possessions mean in a digital age, where one's entire book collection can exist on a Kindle and the CD rack has been replaced by the iTunes library?

P. **ATMOSPHERIC AEROSOLS: PLANETARY ENGINEERING OR RECIPE FOR DISASTER?**
Heriberto Hernandez

Can the intentional introduction of aerosols into the earth's atmosphere save us from catastrophic climate change? Atmospheric aerosols are fine solid particles or liquid droplets ranging in size from a hundred nanometers to one micron, such as dust, haze, fumes or smoke. One of the most studied effects of aerosols is the capability to facilitate cloud formation; another effect of aerosols is to reflect sunlight and thereby have a cooling effect on earth. Therefore, some engineers are contemplating the idea of large scale production of aerosols to slow global warming while non-fossil fuel sources are fully developed. However, these same aerosols can be dangerous through negative effects on ecosystems and humans. In this tutorial we are going to examine aerosol sources, natural and anthropogenic, and the implications of aerosols for climate change and public health.

Q. **ART FOR LIFE'S SAKE: READING *WAR AND PEACE* IN THE 21ST CENTURY**
Kelly Herold

This tutorial takes an intertextual and historical approach to the study of literature, using Lev Tolstoy's *War and Peace* as its primary focus of study. What is real and what is fictional in Tolstoy's great novel about young people in Russia during the Napoleonic Wars? Where does "life" end and "art" begin? In this tutorial, we read *War and Peace* and consider some of the life—histories, maps, memoirs, diaries—that Tolstoy incorporates into the novel and we analyze the art behind its construction as well. The tutorial discusses issues of narration, audience, historical detail, and medium, all while discovering what makes *War and Peace* one of the world's most important artistic works. The Fall 2014 *War and Peace* course will be especially interesting for two reasons: 1) This tutorial group will be one of three War and Peace tutorial classes on campus at the same time (the classes of '15, '17, and '18); and 2) Grinnell College alumni from the class of 1983 will bring their art work (War and Peace Project: http://warpeaceproject.blogspot.com) connected to Tolstoy's great novel to campus while this tutorial is in session.

R. **THE TELLER AND THE TALE**
Susan Ireland

This tutorial will examine the forms and functions of storytelling through an analysis of diverse types of narrative including novels, films, short stories, and autobiography. It will focus in particular on the ways in which literary representations of storytelling are used to address issues such as the transmission of cultural values and the construction of individual and collective identities. We will study depictions of both oral and written forms of narration in order to explore the often complex relationships between the teller, the tale, and the audience. The tutorial will emphasize close reading and in-depth literary analysis. The works studied may include Mario Vargas Llosa's *The Storyteller*, Edwige Danticat's *Breath, Eyes, Memory*, Jhumpa Lahiri's *The Namesake*, and films such as *Amélie* (Jean-Pierre Jeunet), *Time Out* (Laurent Cantet), *A Self-Made Hero* (Jacques Audiard), and *Scheherazade, Tell Me a Story* (Yousry Nasrallah).

S. **THE CLIMATE WE DESIRE: EXPLORING THE PROMISE AND PERILS OF CLIMATE ENGINEERING**
Peter Jacobson

As evidence of climate change and attendant impacts increases, along with pessimism over prospects for an effective global policy response, geoengineering is gaining increasing attention. Climate geoengineering, the deliberate large-scale manipulation of the Earth's climate in an effort to reduce global warming, has been proposed as an additional tool that society may use alongside existing efforts to reduce emissions and adapt biological systems to changing climate regimes. This tool is largely untested, however, and its potential use poses multiple risks, from unpredictable side-effects to the moral hazard of reduced political pressure for emissions reduction. In this tutorial we will consider the scientific basis of climate change and the available technologies for geoengineering, the potential risks of such intervention, and the fundamental dilemmas such efforts raise among nations. The influence of public perception of science on policy will be central to our discussions.

T. **PERSPECTIVES ON LIFE IN THE UNIVERSE**
Eliza Kempton

How did life arise on Earth? How might we identify life on other planets? Are we alone? These are some of the questions that are addressed by the study of astrobiology – an interdisciplinary mix of biology, geology, astronomy, and chemistry that provides context for life on Earth. We will confront these questions through reading, writing, and discussion and by studying popular science books along with literature, and film. This course will begin with a study of the origins and evolution of life on Earth and we will use this as a framework for how to search for life in our Solar System and beyond. Along the way we will examine science as a "way of knowing" by looking at the scientific process, how scientific theories are developed and refuted, and discuss the burden of proof for extraordinary claims. Note that this course is suitable for those who intend to major in the sciences as well as those who do not.

U. **CONSTRUCTIONS OF CHILDHOOD THROUGH TIME AND PLACE**
Jean Ketter

In 1685, A Puritan father places his nine-year-old boy in a coffin overnight to remind the boy that the consequence of sin is death. In 1850, a five-year-old African American boy works as a human scarecrow on the plantation where he is enslaved. In 1902, a nine-year-old boy works 10-hour days in a coalmine sorting and cleaning the anthracite. In 2014, a middle-class mother in Chicago practices attachment parenting; so any time her eighth-month-old child cries, she picks him up. What do these contrasting experiences of childhood tell us about our changing culture? We will read historical documents, academic articles, parenting manuals, and popular children's fiction to explore how varying constructions of the child reveal a society's underlying ideologies—about the nature of goodness, progress, success, and the legitimate uses of power.

V. **A HISTORY OF FOOD IN THE UNITED STATES**
Albert Lacson

How has knowledge of food changed over time in the United States? Why do most twenty-first century American consumers of food know so little about the places, the farmers, the soil, and the combination of weather and water necessary to grow and sustain the food that we eat? Why did families in the late eighteenth century know the contours of the land, as well as the age and sex of the cow that produced a family's milk and meat? Without knowing anything about the web of human or technological relations involved in determining the path that chicken meat takes from a chicken's body to a styrofoam container covered in plastic wrap, why do we trust that we can safely eat the chicken thigh or wing? Given the inability to grow tomatoes in Iowa during the winter, why do Iowans expect to find juicy tomatoes in the supermarket year-round? From the revolutionary era to the present, this tutorial explores how we have come to know so little about the food we eat.

W. **HUMANITIES I: THE ANCIENT GREEK WORLD**
Gerald Lalonde

This tutorial will be an introduction to the liberal arts through reading, discussing, and writing about several classic works which stand at the beginning of the liberal-arts tradition. More specifically, the course will be an introduction to poetry, history, and philosophy by way of some of the most famous works produced in ancient Greece. We will begin with epic poetry, reading both the *Iliad* and the *Odyssey*, and we will read Greek lyric poetry. Then we will turn to three examples of tragic drama: Aeschylus' *Agamemnon*, Sophocles' *Oedipus the King*, and Euripides' *Hippolytos*. We will also study Aristotle's analysis of epic and tragedy in his *Poetics*. *The History of the Peloponnesian War*, by Thucydides, will be our example of historical writing in prose. Our last writer will be Plato, who illustrates philosophical questioning, reflection, and dialogue in his *Defense of Socrates*, *Crito*, and *Drinking-Party*. Although our texts are chosen to illustrate different types of literature, they are linked by their cultural context, by some common techniques of composition, and by many common themes, such as the fragility of human life, the basic impulses of human nature, and the question of what makes human life meaningful and worthwhile. The main goals of the course will be enhanced appreciation of the literature and improvement in the skills of imaginative but disciplined interpretation, speech, and writing.

X. **"MONSTERS INCORPORATED": A HISTORY OF MONSTERS, FROM THE RENAISSANCE TO THE MUPPETS**
James Lee

This course will study the evolving definition of monstrosity from the Renaissance to the twentieth century. We will specifically think about how the cultural imagination of monstrosity has historically shifted from ethics to aesthetics, or from "uncanny" or "scary" to "ugly" or "cute." To develop this story together, we will carefully analyze how the monstrous body was defined in literary, medical, and philosophical texts across a broad historical range. Reading Ambroise Paré's, *Of Monsters and Marvels,* John Milton's *Paradise Lost,* Mary Shelley's *Frankenstein,* and Charles Baudelaire's *The Flowers of Evil,* as well as watching excerpts from several films, *we* will specifically consider the manner in which these texts "incorporate" or materially assemble these monstrous bodies from various cultural sources. Our analysis will evaluate the aesthetic and ethical criteria used to differentiate monsters from ideally constructed "beautiful" bodies. Our conversations will outline a history identifying the bodies that must be rejected as monstrous so as to define the boundaries of the properly human. Finally, we will consider how the representation of monsters has changed by studying a more recent twentieth century imagination of monstrosity in Jim Henson's Muppets. Our work in this course will focus on building a solid foundation of clear writing and logical argumentation.

Y. **GENDER AND WAR**
Carolyn Herbst Lewis

2014 marks the 100-year anniversary of the outbreak of the First World War and the 75th anniversary of the start of the Second World War. 2014 also is the 25th anniversary of the fall of the Berlin Wall, considered to be one of the definitive markers of the end of the Cold War. This tutorial will explore this "century of war" through the lens of gender. How do men and women experience war differently? What common experiences do they have in wartime? Are there gendered expectations of war? Are there gendered meanings attributed to war? How does war shape our notions of masculinity and femininity? How do our beliefs about who can and should fight in actual battles reflect the reality of the wartime experience since 1914? We will consider a variety of sources, such as novels, poetry, music, film, memoirs, and photography, as well as scholarly material related to the subject of gender and war.

Z. **THE FUNCTION AND PHENOMENON OF FAIRY TALES: INVERSION, SUBVERSION, LIBERATION**
Celeste Miller

A socio-historical, cultural and political examination of the formation, roles and revisions of fairy tales from the Bros. Grimm to Disney. This course will explore a select group of fairy tales through feminist, post-colonial, queer and other theoretical frameworks. We will look at fairy tales in forms including text, visual art, film, dance and theatre.

AA. **JOY**
Tammy Nyden

What is Joy? How do we come by it (or fail to)? This semester we will engage in a human and interdisciplinary study of joy. We will read what philosophers, psychologists, and neurologists have said on the issue. We will watch films and consider other forms of artistic expression of joy (e.g., dance, music, visual arts, and cooking). We will reach out to community members, particularly the elders and children to hear their experiences of joy and advice for experiencing it. Most importantly, we will consider our own personal sources of joy and how to cultivate joy throughout our lives, but especially during the busy (and sometimes stressful) college years.

BB. **ÉMIGRÉS, EXILES AND EXPATRIATES**
Hai-Dang Phan

This tutorial explores the literature and film of exile and migration emerging from and responding to the major political upheavals of the past century. We will consider poetry, fiction, essays, and films by Ernest Hemingway, James Baldwin, Edward Said, Mahmoud Darwish, Dunya Mikhail, Eva Hoffman, Hanif Kureishi, Zadie Smith, Roberto Bolaño, amongst others. Using a diverse range of literary and cinematic works that testify to the experience of dispersal and displacement, we will examine some of the following issues: the idea of home and elsewhere; the meanings of nostalgia, estrangement and belonging; questions of travel and translation; the adaptation and resistance to new cultures; the creation of hybrid, plural, and multicultural identities; the interconnections of language, culture, and sense of self; the role of the artist as witness and critic. The course is intended to help students develop critical skills and knowledge that will broaden their learning experience at the college, and also foster a worldly ethos.

CC. **NEW WORLDS AND ANCIENT TEXTS: THE ORIGINS OF LIBERAL EDUCATION IN THE AMERICAS**
Aysha Pollnitz

In the sixteenth and seventeenth centuries, Europeans arrived in the New World armed with copies of ancient Greek and Roman texts. They founded schools in New Spain, England, and France in order to teach indigenous boys to live in a way they deemed to be honorable and useful. Indeed their purported objectives were not dissimilar to Grinnell College's own mission statement. This tutorial will investigate the roles that liberal education has played in shaping individual students and the western world, from Sophocles to the present.

DD. **FUTURES**
Elizabeth Queathem

What lies ahead for our planet and its denizens? As humans continue our pursuit of complex technologies that augment our physical, intellectual, and perceptual abilities, will we redefine what it means to be human? Can we rely on our ability to engineer solutions to the environmental demands of over 9 billion people, or will we need to rethink how we live in order to reduce our ecological footprint? How can we

feed so many people, and what will be the biological consequences of the dietary choices they make? We will consider a variety of measures and indices of sustainability (economic, social, and environmental), contemplate the repercussions of open and closed global systems of energy and resources, and develop recommendations for what we as individuals, the College as an institution, the United States, and the world can do to choose the future we want. Our tutorial will have several joint meetings/field trips with Jon Andelson's tutorial, "Sustainable Grinnell."

EE. **CULT OF GRINNELL**
Henry W. Morisada Rietz

This tutorial will initiate novitiates (called "tutees") to their new identity as Grinnellians. How does the practice of the liberal arts form our identity? How do our history, stories and rituals inform that identity? How does the campus function as a sacred space? What can we learn by studying the hagiography of a few of our saints (called alumni and alumnae)? How does this tradition compare to other religious traditions such as Judaism, Christianity, Baseball and Rock and Roll?

FF. **ARTISTS AT THE TABLE**
Lee Emma Running

In this course students will explore the ways artists have used food as a medium, an experience, and a vehicle for public engagement, education and exchange. Through texts, primary source material, films, social experiments and a meal or two we will analyze Gordon Matta Clark's utopian artist run experiment *Food,* Ferran Adrià's haute cuisine at El Bulli, Rirkrit Tirajvanija's *pad thai,* and John Rubin and Dawn Weleski's project *Conflict Kitchen.*

GG. **MAPPING THE CITY**
Gemma Sala

Why do we live in cities? What determines their size and their outlook? What explains their success or decline? This tutorial will explore the political, economic, social and cultural factors that account for the artistic and architectural design of cities. Tracing roads, naming streets, creating public spaces with public art are choices that reflect the needs and the aspirations of different societies at different times. Cities use space to express national pride, triumph and tragedy, to differentiate between rich and poor, to make themselves visible to the world, and to adjust to their changing role in a national or in a global economy. Cities face a variety of challenges throughout their history, some of which become memorialized in the art and architecture laid out and others are purposely forgotten. The underlying topic of this course is the ways in which cities express the collective memories and different understandings of collective life. In the course we will explore these processes in cities like Barcelona, Paris, New York, Chicago, Mexico, New Haven or Iowa City, as well as the different places of origin or interest of the students who enroll.

HH. **ARCHITECTONICS**
John Stone

The endless diversity of the world, as human beings collectively know it, challenges our capacity to organize and structure our knowledge and raises the question of whether it is even possible to systematize the entirety of what we know. In this tutorial, we'll examine and assess some scholarly attempts to provide frameworks for the organization of knowledge. We'll relate these attempts to other idealistic schemes (such as concept-based symbolic notations and artificial languages). Finally, we'll consider the effects of information technology and the democratization of knowledge on the plausibility

of such attempts: To what extent can hashtags and search terms take the place of preconceived hierarchies of concepts?

II. **FINANCE AND SOCIETY: SHAPING THE NARRATIVE**
Caleb Stroup

The 2007-08 financial crisis, which began in the United States and quickly spread worldwide, has precipitated a wave of books, movies, and documentaries outside the existing scholarly literature that present competing narratives about the relationship between the financial sector and society as a whole. These works are loosely based on a common *plot* (i.e., a set of well-established facts), but our judgments about financers and bankers – and their role in society – is shaped by the *narratives* surrounding these facts (i.e., the way in which facts are presented). In this tutorial, we will analyze writings about the recent financial crisis to assess how their authors employ narrative and rhetoric to shape public perceptions and judgments about the people who work in the financial sector, along with the relationship of this particular economic sector to the wellbeing of society as a whole.

JJ. **IT'S ALL NEWS TO ME**
Jacob Willig Onwuachi

In this course, we will explore and examine the many varied sources of news used by our society today. News shapes our perspective on the world and our place in it. News informs us, entertains us, influences politics, affects corporate profits, gets people fired, shapes public discourse, and even inspires revolutions. So, where do you get your news? CNN? Twitter? *The Colbert Report*? Today, we have more news at our fingertips–with the internet, social media, and 24-hour news networks–than ever before, but we also face unique problems as consumers of the news. Are you getting the news that you really should hear or just the news that you want to hear? Who determines what stories are reported and how they are covered on the websites you read? Should you care? (The answer is 'Yes!') In this class, we will try to put the modern news world into perspective. In particular, we will learn about various kinds of bias in the media, the role/fate of traditional news outlets such as print and radio in today's world, the evolution of cable news networks, the popularity of 'fake' news shows like *The Daily Show*, and the ways in which news consumption has changed in the age of the world wide web and social media.

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