| B. | Creative Couples (Anger) |
| C. | A New & Golden Age: 21st Century Television (Bakopoulos) |
| D. | Drawbridge up or down? Global citizenship in 2018 (Brottem) |
| E. | Nature & Resilience: Environment in Literature and the Arts (Caradec) |
| F. | Music, Interdisciplinary: Toward an Integrative Approach to Music Studies (Cha) |
| G. | ‘The Empire Writes Back’: On Modernity, Humanity, and Belongingness (Chou) |
| H. | Archeoastronomy (Christensen) |
| I. | Humanities I: The Ancient Greek World (J. Cummins) |
| J. | Crisis, Liberation, Justice and Leadership (Drake) |
| K. | Human Interest Stories: The evolution of domesticated species and the nature of our relationships with them (Eckhart) |
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| M. | Missing Out (Garrison) |
| N. | Music, Myth, and Legend (Gaub) |
| O. | Psychology of Humor (Gibson) |
| P. | The Contested Waters of the American Southwest (A. Graham) |
| Q. | Words and non-words (C. Hansen) |
| R. | Exploring the Magical World of *Calvin and Hobbes* (Hutchison) |
| S. | Far from Flyover: The Literature of Iowa (P. Jones) |
| T. | Tell Your Story (Lacson) |
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| X. | Coping with Climate Change: How Science, Politics and Ethics Interact (Moyer) |
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| II. | Icelandic Sagas (Wolf) |
A. CASTLES, FOUNDATIONS, FREEDOM: WALDEN AND THE LIBERAL ARTS
STEVE ANDREWS

In his “Conclusion” to Walden, Henry David Thoreau shares a primary lesson learned from his “experiment” in living at Walden: “if one advances confidently in the direction of his dreams, and endeavors to live the life he has imagined, he will meet with a success unexpected in common hours.” Sound hopeful? Listen to this: “If you have built castles in the air, your work need not be lost; that is where they should be. Now put the foundations under them.” How well he knows us. How well he knows, too, that the world is a fluid and supple place, sometimes alarmingly so. In the face of such extravagance, what constitutes a firm foundation? As Thoreau would have it, any conclusion worth building a house on is best earned through a strict economy of borrowing, simplification, and deliberation. And because the results are presented to us in writing, the supreme achievement that is Walden reflects, in turn, a complementary commitment to the process of revision. Along with two of Thoreau’s most important essays, “Resistance to Civil Government” and “Walking,” Walden will provide the ground on which we explore—by way of reading, talking, writing and revising—whether, and how, a liberal arts education can be adequate foundation for our “castles in the air.”

B. CREATIVE COUPLES
JENNY ANGER

What does it take to become a great artist or writer? What could impede that path? In this tutorial we will explore how intimate relationships foster or hamper creativity—sometimes for one member of the couple, sometimes for the other. Examples include Frida Kahlo and Diego Rivera, Jackson Pollock and Lee Krasner, Robert Rauschenberg and Jasper Johns, and Anaïs Nin and Henry Miller. Together we will study a range of couples and then students will research creative couples of their own choosing.

C. A NEW & GOLDEN AGE: 21ST CENTURY TELEVISION
DEAN BAKOPOULOS

Most critics would agree that we’re living in a second golden age of television—with more complicated, insightful character-driven shows than ever, available across a plethora of platforms and in a wild and wide variety of formats. In this course, we’ll examine some of the most successful television series of the past decade or so, and explore what made them so successful and, in many cases, somewhat problematic. We’ll discuss a variety of shows including Mad Men, Breaking Bad, Girls, The Wire, Atlanta, Friday Night Lights, and Queen Sugar, and read essays by contemporary writers, including Lorrie Moore, Roxane Gay, Emily Nussbaum, and Lili Loofbourow. Students will write a critical essay about one of their favorite television shows, pen personal reflections about the ways television has shaped their own worldview, research the business of television production, and present their own original ideas for a television pilot.

D. DRAWBRIDGE UP OR DOWN? GLOBAL CITIZENSHIP IN 2018
LEIF BROTTEM

What does it mean to be a global citizen in 2018? Is it desirable to be a global citizen in 2018? Is such an ideal worth striving for and must it come at the expense of “local” citizenship? As global norms such as democracy, human rights, and free trade have eroded over the past decade, these are suddenly open questions that are being fought over in the media, in the street, and in corridors of power all over the world. In certain countries, the fight is already lost. In China, where decision makers recently approved the removal of term limits for the country’s President, it never really took place. In Russia, President Putin has deftly linked liberal democracy with the chaos and decline that country experienced after the fall of Communism in 1989. Most remarkably, the President of the United States, the world’s most important bastion of liberal ideals, makes gestures of
authoritarianism such as media intimidation and dismissal of the rule of law. This course will explore this epochal moment we are currently living through by investigating the much maligned and oft-misunderstood concept of globalization. Together we will engage with the historical and intellectual foundations of globalization and its relevance to our everyday lives. Ultimately, we will work together to answer the bigger question: How do I wish to engage with the world around me?

E. NATURE & RESILIENCE: ENVIRONMENT IN LITERATURE AND THE ARTS
GWENOLA CARADEC

Hardly a day goes by in which we are not reminded about the ways humans affect the environment, sometimes irreversibly. Can a novel, a poem, a documentary, a graphic novel or a painting call us into action to live more sustainably in a world of dwindling resources? Can they raise awareness about the state of the earth and inspire us to build resilience? In this tutorial, we will investigate the ways in which nature is represented in literature and the arts in various parts of the world (including the United States, France, Austria and India), such as in the works of Aldo Leopold, Gilles Clément, Marlen Haushofer, Julian Pölsler, and Amitav Gosh. Adopting an interdisciplinary approach and through close readings and in-depth analyses we will explore topics that include the depiction of animals and landscape (moving beyond the traditional nature/culture divide), the intersection of the local and the global, as well as the question of how to respond ethically to environmental concerns.

F. MUSIC, INTERDISCIPLINED: TOWARD AN INTEGRATIVE APPROACH TO MUSIC STUDIES
JEE-WEON CHA

Combining multiple perspectives to a new level of integration across disciplines is vital to a liberal arts education. In an effort to do the ultimate exercise in interdisciplinarity, this tutorial investigates music through a variety of disciplinary lenses such as physics (wrestling with questions like “What are the physical properties of musical sound?”), mathematics (“Can we find a mathematical equation to describe a piece of music?”), psychology (“How does the musical mind work?”), neuroscience (“How does the brain react to music?”), evolutionary biology (“What is the origin of music?”), linguistics (“How is music like or unlike language, and to what extent do phonology, syntax, and semantics help us to understand music?”), semiotics (“What are the processes by which musical meaning is created and communicated?”), philosophy (“What is the relationship between objectivity and subjectivity in the study of music?”), sociology (“How does music reflect and construct sociocultural experiences, and vice versa?”), economics (“How is music produced and consumed?”), gender and sexuality studies (“In what ways has music been associated with ideologies of gender and sexuality?”), and disability studies (“How have diverse music-theoretical traditions been shaped by the notion of disability?”). Greater emphasis will be placed on open-ended discussions than on rigid verifications, as fostering a process of interdisciplinary inquiry into music would be more about “probing,” and less about “proving,” meaningful interactions, intersections, and interconnections between music and various disciplines. Through such activities as directed reading, writing, presenting, listening, and discussion leading, each participant in the tutorial shall aspire to discoursing on music in an interdisciplinary context via integrating ideas from the complex of at least two of the aforementioned disciplinary perspectives with a musical topic of her or his choice.

G. ‘THE EMPIRE WRITES BACK’: ON MODERNITY, HUMANITY, AND BELONGINGNESS
CATHERINE CHOU

What happens when ‘the empire writes back’ to the ‘mother country’? When colonial languages and literatures become ways of undermining the imperial enterprise? Our texts for this semester are organized in pairs. Each sequence begins with a text commonly accepted as a cornerstone of the western canon, a story of European invention, exploration, and breaking with the past; and ends with a response from the formerly colonized world that rewrites, reconfigures, and reimagines its predecessor, blurring the lines between ‘western’ and ‘non-western’, the imperial and the subaltern, core and peripheral literature. William Shakespeare, Daniel Defoe, Charlotte Brontë, Mary Shelley, and Joseph Conrad are staples of curricula around the world. Why not Aimé Césaire, J.M. Coetzee, Jean Rhys, Ahmed Saadawi, and
Tayeb Salih, their modern-day sparring partners, whose works fulfill the subversive potentialities of the originals? In what ways are our understandings of classic texts confounded when they are retold in different settings, from the perspectives of the most marginalized characters within them?

H. ARCHAEOSTRONOMY
CHARLOTTE CHRISTENSEN

As clock, compass, and calendar, the sky anchors us in time and space and provides us with perspective on the Universe. As we will see, charting the apparent motion of the sun, planets, and stars is a near-universal method for tracking the passage of time and determining one's location. However, different cultures throughout history have applied vastly different methodologies and interpretations to these basic principals. In this tutorial, we will explore the different uses cultures have made of astronomy. This exploration will include a study of human society and the dynamics of our solar system. Finally, we will discuss how our observations of the sky have shaped and continue to shape our understanding of the cosmos.

I. 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.

J. CRISIS, LIBERATION, JUSTICE AND LEADERSHIP
GEORGE DRAKE

Crisis often spawns great leaders. In the Twentieth Century, the liberation struggles following World War II particularly were marked by leaders who galvanized millions. Mahatma Gandhi (India and South Africa), Martin Luther King Jr. (U.S.A.) and Nelson Mandela (South Africa) are extraordinary examples; in many ways linked to each other. These major Twentieth Century leaders will be compared with George Washington in Eighteenth Century North America and Abraham Lincoln in Nineteenth Century United States. What motivated them? Did they set out to become leaders? How did they exercise leadership? What were the roles of family, character, intelligence, morality, education, courage, judgment and politics in shaping their thoughts and actions? How did their understanding of justice shape them? We will explore these and other questions by examining the lives, writings and speeches of these leaders.

K. HUMAN INTEREST STORIES: THE EVOLUTION OF DOMESTICATED SPECIES AND THE NATURE OF OUR RELATIONSHIPS WITH THEM
VINCE ECKHART

Domesticated species are those plants, animals, and other kinds of organisms that have evolved to live in close association with humans and to serve one or more human interests, such as food, work, and companionship. Why have humans domesticated some species but not others? What genetic changes have accompanied domestication, and how do we do we identify those changes? What is the potential for domesticating additional species and for changing how we direct the evolution of existing ones? What are the ethics of
domestication? How have domestic species changed human evolution? In this tutorial we will start from the perspective of evolutionary biology, while taking forays into other fields, as we consider the above questions and others.

I. KNOWLEDGE, SKEPTICISM AND SCIENCE
JOHN FENNELL

The concern with knowledge is deeply embedded in our Western intellectual tradition. This tradition is on the whole and in a broad sense a rationalist and critical one: science and philosophy begin when ideas about the origin and nature of the universe are decoupled from myth and religion and treated as theories to be argued about, i.e., subjected to on-going rational scrutiny and assessment in the light of later theories. Given this account of the tradition it is easy to see why a concern with knowledge is so central, but it is also easy to see why skepticism has been a constant preoccupation. Skepticism is the skeleton in Western rationalism’s closet: a rationally sophisticated attack on rational argumentation itself. This class explores the inter-relations between knowledge, skepticism and science. We begin by considering the question of what knowledge consists in and how it is (or should be) distinguished from mere opinion. Once armed with a working account of knowledge, we consider the question of what we can know (if anything), i.e., engage the question of philosophical skepticism. Many think that modern natural science constitutes knowledge such that if philosophers want an account of knowledge and protection against skepticism, they should attend to how science goes about justifying its claims. However it is unclear whether science is immune to skeptical attack: e.g., David Hume in the eighteenth century and Thomas Kuhn in the twentieth century argue that scientific reasoning and theory-change are far from rational. We end by considering the merits of their critiques of the rationality of science.

M. MISSING OUT
JOHN GARRISON

We all have moments when we feel like we chose the wrong option, or maybe we feel like we are meant to be doing something different. If we maintain this thinking, the narrative of our lives becomes punctuated by all the things we should have done differently or won’t ever get to do. In this tutorial, we will investigate the source of this sense -- this fear of missing out -- and we’ll explore ways of being that might allow us to live in the moment without regret. We will investigate this theme across film and television such as Black Mirror, Broad City, and Empire; songs by artists such as Marvin Gaye and bands such as The Smiths; and writers such as Sara Ahmed, Roland Barthes, Elizabeth Bishop, J.M. Coetzee, Junot Diaz, Joan Didion, Yaa Gyasi, Kazuo Ishiguro, Desiree Martin, William Shakespeare, and Ocean Vuong.

N. MUSIC, MYTH, AND LEGEND
EUGENE GAUB

According to Joseph Campbell, mythology is the penultimate truth – penultimate because the ultimate cannot be put into words. Music, though, can take us beyond words to reveal deeper meaning and resonance than myth alone. In this tutorial, we will examine two classical myths – that of Orpheus and that of Ariadne – as well as two legendary figures -- Don Juan and Faust --and their expression through music, both classical and vernacular. Through his music, Orpheus charms his way into the underworld to bring his beloved wife back to the world of life. Mozart’s opera Don Giovanni takes on special significance in the age of #metoo. Ariadne shows us that transformation – change – is the law of life. We’ll also see what happened when blues guitarist Robert Leroy Johnson sold his soul to the devil at a crossroads in Mississippi – a Faustian bargain.

O. PSYCHOLOGY OF HUMOR
JANET GIBSON

“Two muffins were sitting in an oven. One muffin says, ‘Wow, it sure is hot in here!’ The other muffin says, ‘Ahhh!!! A talking muffin!’” One person may think this is a very funny joke, and another may find it only mildly amusing. Why? The study of the psychology of humor is no laughing matter. Once thought to be too silly a topic for psychologists to study, experimental research on humor has increased in recent decades. In our
readings, writings, discussions, and oral presentations, we will explore humor through the lenses of various psychology subdisciplines: cognitive, biological, personality, social, developmental, cross-cultural, health, positive, clinical, and applied psychology. Perhaps by the end of the course, in addition to learning about psychology of humor, we will know how many tutorial students it takes to change a light bulb, or why people in jokes keep walking into bars. **Prerequisites:** Sense of humor not required but appreciated.

P. **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.

Q. **WORDS AND NON-WORDS**

**CYNTHIA HANSEN**

What counts as a word? What do we do with the things that might not count, like ‘um’ or ‘huh’? And how do words, and non-words, tell us about how an individual language works or how language, as a uniquely human endeavor, works more generally? This course explores the criteria linguists employ for identifying meaningful communicative units in language, which ultimately results in delimiting and defining words and their component parts. We will learn about word formation processes, ways that words enter a language or shift in meaning over time, and the processes involved in including and excluding words from the dictionary. We will also examine the functions that “non-words” play, including fillers, pauses, and even errors. Our focus will be on spoken language, but we will also explore the ways that these conventions do or do not transfer to writing. In learning about words, we will also consider the most effective ways to use them in our research, writing, and oral communication.

R. **EXPLORING THE MAGICAL WORLD OF CALVIN AND HOBBES**

**PAUL HUTCHISON**

The comic strip *Calvin and Hobbes* has remained popular in the twenty-plus years since its creator, Bill Watterson, stopped writing and drawing it. Why has it endured? Why do the antics of the title characters, a six-year-old boy and his imaginary stuffed tiger friend, stand the test of time? Perhaps Watterson aims to do more than amuse us. After all Calvin and Hobbes are named after a 16th century theologian and a 17th century political philosopher. So maybe the strip says something insightful about human experience. Or it’s easy to make the case for Calvin as a trickster-archetype who playfully violates conventional behavior norms; a perspective that suggests the possibility of social or ethical commentary. Watterson viewed comics as a legitimate art form that was unjustly marginalized. What might it mean to take the contention that comics are an art form seriously? The final *Calvin and Hobbes* strip famously closes with Calvin saying to Hobbes, “…let’s go exploring!” That is precisely what we will do in this class, with the ten-year run of strips - it ran from as a daily strip from 1985 to 1995 - serving as the subject of our investigation. What happens if we thoughtfully reconsider it with fresh eyes in hopes of getting fresh insight? Let’s go exploring!

S. **FAR FROM FLYOVER: THE LITERATURE OF IOWA**

**PHILLIP JONES**

Learn about the past, present, and future of Iowa, your adopted home for the next four years, through its rich and surprising literature. We will begin by consulting the journals of European explorers alongside Meskwaki manuscripts. We will consider work by early women writers, such as feminist playwright Susan Glaspell, novelist Ruth Suckow, and excerpts from a Nancy Drew mystery story, as series author Carolyn Keene hailed from Ladora. We will watch and discuss the film adaptation of Phil Stong’s *State Fair* and talk with local fiction
writer Harley McIlrath. We will pay particular attention to two novels: Pulitzer Prize-winning *Gilead* by Marilynne Robinson and John Darnielle’s speculative vision of Nevada, Iowa, *Universal Harvester*. Throughout, we will note voices missing from our state’s literary history and imagine how the next generation of Iowa’s writers might be discovered and nurtured. Beyond the classroom, we will explore the community of Grinnell with visits to an implement store, a farm, a prairie, and at least one ice cream stand. By the end of it all, you will have established yourself as a college-level writer, discussion participant, academic researcher, and honorary Iowan.

T. **TELL YOUR STORY**
   **ALBERT LACSON**

This tutorial examines the power of telling our own stories, both at the individual or societal level. After failing at an endeavor, do we narrate a story of incompetence and impending doom? Or, do we narrate a story that emphasizes failure as part of everyone’s life? On a larger scale, in telling the story of the United States, was slavery a mere blip in the nation’s history? Or, did the history of slavery inform the development of the United States in more significant ways? The stories that we tell ourselves shape the future. Students will analyze a variety of genres of storytelling: blogs, diaries, memoirs, scholarly histories, fiction, memorials, paintings, and songs. Not only will students study how others have told their stories, but they will have an opportunity to tell their own story about their first semester in college. To that end, students will create a digital documentary.

U. **CRIMINAL BRAINS**
   **CLARK LINDGREN**

Since the beginning of civilization, humans have been frightened, repulsed, intrigued, and entertained by the subject of criminality. Numerous academic disciplines have tried to understand criminal behavior and, more importantly, have proposed solutions for reducing the likelihood that individuals “choose” to participate in crime. Unfortunately, despite considerable effort and good intentions, crime rates have seen only minimal improvement, if any. In recent years, neuroscientists (and other scientists) have turned their attention to this topic, resulting in bold new claims about the biological origins of criminal behavior. Many of these claims challenge contemporary thought about the origin of crime and, thus, what efforts will be most useful in curbing this behavior. There has been no shortage of controversy as these new ideas confront decades, even centuries, of thinking that have shaped our current institutions and practices. In this tutorial, we will critically examine some of the latest scientific approaches that promise to shed new light on this very old problem.

V. **YOU CAN’T GO HOME AGAIN: EPIC HEROES’ JOURNEYS**
   **ANGELO MERCADO**

Often part of pre-collegiate reading lists, the story of Odysseus’ journey home is well known to many, but the versions of Homer’s *Odyssey* that we might read represent a limited perspective. It is only recently, for the first time in history, that a translation of the whole epic by a woman has been published. On the occasion of your departure from home, we take the opportunity not only to read the epic slowly for its art, with more mature eyes, but also to encounter the poem from a different point of view. Central questions of our Tutorial concern the meaning of home and the journey for a hero, and how these figure in the construction of a hero’s identity by the self and others.

W. **IDENTITY AND BELONGING IN IOWA**
   **DEBORAH MICHAELS**

It’s probably not news to you: Iowa is predominantly white. Depending on your own identity and experiences, you might be wondering how you will get on in this space. In this tutorial, we will reflect on concepts of belonging and identity, including race, ethnicity, and nationalism, guided by scholarship from sociology, cultural anthropology, critical race theory, and whiteness studies. We will also learn how diverse communities have made and continue to make Iowa home. For example, the Meskwaki are a Native American nation whose sovereign settlement is located 30 minutes from Grinnell. In Marshalltown over 35% of school-aged children
are Latinx. Cedar Rapids is home to the African American Museum of Iowa, the Mother (first) Mosque of America, and a Czech Village. Waterloo has a significant African American community and one of the largest public collections of Haitian art in the world. Students will choose a community or topic related to diversity and/or whiteness in Iowa to investigate over the course of the term. We will also use our campus community as a site to interrogate questions of racial diversity, belonging, and wellness.

X. COPING WITH CLIMATE CHANGE: HOW SCIENCE, POLITICS AND ETHICS INTERACT
WAYNE MOYER

This tutorial will analyze the global effort to address human-induced climate change. Students will conduct an inquiry into the current state of scientific knowledge about climate change and address how this knowledge combines with other factors in developing U.S. and international policy. What are the forces that promote and inhibit effective action? What is the impact of technology developments? How do concerns for equity, justice and human rights play into the debate? Attention will be given to the 1992 Framework Convention on Climate Change, the 2007 Kyoto Protocol, the 2009 Copenhagen climate change conference, the 2015 Paris Climate Agreement, the role of civil society and the waxing and waning of climate change in U.S. national politics.

Y. DEATH, SEX & MONEY: ADVICE FROM SOCIAL SCIENTISTS
CASEY OBERLIN

"The things we think about a lot and need to talk about more" is a tagline for the popular Death, Sex & Money (DSM) podcast produced by WNYC. In this course, we'll explore not only what we think about death, sex, and money but also examine what lessons we may gather from social science research—what advice can anthropologists, economists, psychologists, and sociologists offer us for how to live longer, have better sex, or make more money? Or, less clickbait worthy: how to die on our own terms, enjoy our relationships more, and better understand how economic forces shape our lives in many expected and unexpected ways. We will use storytelling to guide our inquiry. Podcasts like DSM are a popular tool to share firsthand experiences and glimpse into the lives of others—so we’ll listen to podcast episodes and talk to the DSM team about their process. Social science data is another way to tell stories. We often want to know 'on average' or 'what most people' do, so we will also draw on interviews, surveys, and social network data to situate our discussions in light of broader trends. This course is an opportunity to contextualize our own intimate thoughts and experiences in relation to others living in the United States and around the world.

Z. THE RISE AND FALL OF AMERICAN MANUFACTURING
ERIC OHRN

In the aftermath of World War II, the United States’ manufacturing sector rose to staggering dominance. American-made products were in high demand around the globe and tens of millions of well-paid, stable manufacturing jobs gave rise to a new American middle-class. But, over the last forty years, American manufacturing dominance has waned and high-quality jobs in the sector, especially for those without specialized skills, have all but disappeared. In this tutorial, we will study the unique factors that led to American manufacturing’s rise then explore the roles of technological progress, globalization, and de-unionization in eroding the quality and quantity of American manufacturing jobs. We will then investigate how the loss of these jobs has manifested both culturally and politically. Finally, we will propose and, subsequently, scrutinize policies designed to bring manufacturing jobs back to the United States.

AA. ALMOST HEAVEN: WEST VIRGINIA
JENNIFER PAULHUS

Nestled in the Appalachian region of the United States, the state of West Virginia provides a study in contrasts. Boasting some of the most beautiful natural scenery in the country, it is also one of the poorest states. The vast coal deposits in the south and the steel mills in the north make it a highly industrial economy. Bloody coal mining wars were fought there in the 1920s. Devastating flash floods and spectacular whitewater rafting coexist along the many rivers. And out of this impoverished and rural environment comes a unique culture.
We will explore themes of labor strife and poverty, and their broader implications in the United States, as we get to know West Virginia a little better.

**BB. THE COLLEGE MOVIE**  
**JOHN PETRUS**

Our expectations and our aspirations regarding college life vary greatly, and they are informed by a variety of pop culture representations. This tutorial will use the genre of college movies—films that represent aspects of academic and social life on college campuses—to critically trace stereotypes, myths, tropes, and clichés that have informed ideas about college life in US pop culture. In particular, we will look at what identities, communities, and narratives are absent in mainstream representations. Through this process, we will explore the origins of our own notions of what college life is meant to look like and how we envision it in the future. We will study a wide variety of films, ranging from Animal House (1978) to Dear White People (2017).

**CC. HUMAN RIGHTS IN THE MODERN WORLD**  
**ELIZABETH PREVOST**

Although “human rights” denotes a universal ideal of the human condition, it is, in fact, a concept that has always been shaped by particular circumstances. In this tutorial we will consider the global context for the emergence and development of human rights as an idea and a practice. Historical and contemporary case studies will frame our investigation of how different groups have attempted to define and enforce the principle of human rights against the abuses of autocratic government, slavery, colonialism, segregation, and genocide. We will also examine how Grinnell College’s commitment to social justice has engaged with human rights activism and institutions.

**DD. CULT OF GRINNELL**  
**HENRY MORISADA RIETZ**

This tutorial will initiate “tutees” to their new identity as Grinnellians. How does the practice of the liberal arts form our identity? How do our history, myths, and rituals create community and shape our ethics? 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 religion compare to other religious traditions such as Judaism, Christianity, Baseball and Rock and Roll?

**EE. BABYLON BERLIN**  
**JAVIER SAMPER VENDRELL**

This tutorial to explores Germany’s history from 1918 to 1933. The Weimar Republic, as this period is called, is characterized by economic turmoil, political violence and extremism that resulted in Hitler’s rise to power and the Third Reich. At the same time, this period also represents one of the most productive periods in artistic and intellectual terms in the twentieth century. The “golden twenties” are often portrayed as a time of increasing gender equality and sexual freedom. Throughout the semester we will discuss some of the key issues of the time as we watch the popular TV series *Babylon Berlin* (Netflix, 2017). Eric D. Weitz’s *Weimar Germany: Promise and Tragedy* will provide an engaging overview of the Republic’s political, social, economic, and cultural history. Nevertheless, we will not only rely on history writing or a television to show to paint a coherent picture of the Weimar Republic. You will write original essays based on detailed analysis of primary sources. Newspaper articles, literature, pamphlets, songs, and other visual sources will help develop your own historical arguments and improve your information literacy skills as you learn about one of German history’s most fascinating periods.

**FF. ANIMAL PERSONALITY: HOW CROSS-SPECIES RESEARCH INFORMS THE STUDY OF HUMAN PERSONALITY**  
**LAURA SINNETT**

What makes us who we are? Are the same mechanisms at work in other species, including our closest genetic relatives and our favorite domestic pets? Or, are conceptions of animal personality mere anthropomorphism? How does knowledge about the bases and development of personality in animals inform research about
human personality? This tutorial will examine contemporary conceptions of personality, primarily from a trait perspective. Along the way, we will consider personality measurement, the origins of personality, the stability of personality over time, and the relationship between personality and behavior. Although we may consider research involving animals from antelopes to zebus and ants to zebrafish, our focus will be on personality in human and nonhuman primates.

GG. THE GREAT WHITE WAY
JUSTIN THOMAS

Broadway’s recent smash hit Hamilton, has so strongly captured it audiences’ imagination that the production and its creators are now mainstays in our mass media, and the production has been heralded as turning point in creating opportunity for artists of color. While Broadway’s nickname, the Great White Way, originally referenced the addition of Edison’s electric bulb, over the last century, “white” also served as an accurate descriptor of playwrights produced, actors cast, and audiences in seats. Has Hamilton’s success truly spawned a transformation of an American art form that has traditionally been produced by, for, and about white people? In this course, students will examine the history of the American musical, the way artists and producers engage with issues of race and ethnicity, and who has access to the “room where it happens.”

HH. DETECTING ART FORGERIES BY VISUAL AND SCIENTIFIC ANALYSES
ELIZABETH TRIMMER

Art forgery, the crime of falsely creating or copying art in order to deceive people, has proven to be an extremely lucrative business. Among the most notorious forgers of paintings are Han van Meegeren, Elmyr de Hory, and John Myatt. But, how can you tell a fake painting from a real one? This tutorial will explore the use of both visualization and science to detect forgeries in paintings. We will first discuss the materials that go into a painting. We will then learn how to examine paintings visually and how science can help "see through" paintings. Finally, we will study the visual and scientific evidence that was used to distinguish a real Vermeer from one painted by Van Meegeren. We will also read a biography of van Meegeren to try to understand the mind of a forger. No prior art or science expertise is required for this course.

II. ICELANDIC SAGAS
ROYCE WOLF

The thirteen-century authors of the Icelandic Sagas (including bard and chieftain Snorre Sturlason) describe an historic Iceland (800-1150) in a unique and fascinating style. Feuds, outlaws, civil suits and a unique system of government are brought vividly to life. Our tutorial will study these sagas and their influence on modern-day author William Vollmann, whose novel "Ice Shirt" retells the Icelandic exploration of North America.

Last Revised: 05/04/2018 9:23 AM