Collins seminars are open to any student on campus, unless otherwise noted.

Residency requirements for Collins residents:
- Q199 Residential Learning Workshop is required of all incoming freshmen and strongly encouraged of sophomores (see Other Courses listing for more information).
- A 3 credit hour Collins seminar is required of all freshmen and sophomores each year (fall or spring).

Collins Seminars: Selected by Board of Educational Programming (BOEP) - 3 credit hours

CLLC-L 120 / Class 32031 (Gen Ed and CASE S&H) POLITICS, IDENTITY, AND RESISTANCE – DEATH: GLOBAL PERSPECTIVES OF MUMMIES, DARK TOURISM, CANNIBALISM, & MORE
1:00 - 2:15 pm Tu/Th Ed Basement (Leslie Drane)
How do different cultures experience death? Are all forms of cannibalism unethical? Does Buffy the Vampire Slayer help us cope with death? And what exactly are autopsies? Through this class, we will discuss these questions and more as we study death using a cross-cultural, interdisciplinary approach. Because death is such a broad concept, we will focus on specific case studies from around the world (examples include Peru, Iraq China, and Mexico), and use them to understand larger ideas. We will take a field trip to a local cemetery, visit Día de los Muertos altars, and more as we work to answer the question, “Why do we study death?”

CLLC-L 120 / Class 33093 (Gen Ed and CASE S&H) POLITICS, IDENTITY, AND RESISTANCE – DEMOCRATIZING ACCESS: THE OPEN SOURCE COURSE
2:30 - 3:45 pm Tu/Th Cravens B (Carl DeMuth)
In a post Edward Snowden era issues of openness and open standards have become vitally important in American society. Unfortunately, though we use the term ‘open’ liberally, we rarely attempt to understand what it means. This course explores the concepts inherent to open standards, using open source software as a means to explore the different ways that open communities operate. In addition to software, we’ll talk about open access data, open government, and the open academy. Students will be trained to use several open source programs as alternatives to common proprietary software applications that we use every day and will be given the opportunity to participate in open source community throughout the semester. In addition, students will be introduced to important skills that are valuable across multiple disciplines, such as using a citation manager and understanding basic statistics.

CLLC-L 120 / Class 32034 (Gen Ed and CASE S&H) POLITICS, IDENTITY, AND RESISTANCE – SICKOS, FREAKS, CRIPS, & QUEERS: DISABILITY, DEVIANCE & SEXUALITY IN AMERICAN CULTURE
11:15 am – 12:30 pm Tu/Th Ed Basement (Jessica Waggoner)
Who is disabled and what are the processes of determining disability? Does disability have a gender? And why is it so difficult to conceptualize a sexual life for people with disabilities? This class will take us through the legacy of freak shows, sterilization laws and the institutionalization of the “unfit” into the present day. We will explore kink lives, queer lives, and straight lives that are all, in one way or another, informed by illness and disability. Alongside developing analytical and critical thinking skills, we will do hands-on activities that will create more accessible spaces on campus and in the community, including becoming bathroom detectives and disability awareness advocates. Note: This course requires students to engage with graphic material in visual and textual form including sadomasochism, abuse, sexual violence, illness and death. If you are uncomfortable with strong language and violent, traumatic or sexual themes, this course may not be the best fit.
CLLC L210 / Class 33096 (Gen Ed & CASE A&H) CULTURE, THE ARTS & SOCIETY – DISCOVERING THE ARTIST’S BOOK: EXPLORE AND CREATE IN A FASCINATING ARTISTIC MEDIUM
10:10 am – 12:10 pm M/W Ed Basement (Yara Clüver)
Artist’s books are a 20th century phenomenon where various types of visual media interact with one another and where concept is further emphasized through unique book structures. The focus of this studio course is on practice and we will experiment with a variety of book structures and relate them to concept through both traditional and experimental bindings. We will be cognizant of how book structure, image-making processes, layout, design, and text convey and emphasize your ideas so that craft and content are fully integrated in the artists’ books you make. This course is open to artists working in any artistic medium and gives you a new avenue in which to explore a variety of image and text making processes. We will also explore the evolution of artists’ books from the earliest forms through the explosion in creativity and concept that occurred in the 1960’s and beyond. Through readings and visits to the collections of the Lilly and Fine Arts Libraries, you will be exposed to a vast array of possibilities for book as art.

CLLC L210 / Class 9165 (Gen Ed & CASE A&H) CULTURE, THE ARTS & SOCIETY – MADMEN, ADDICTS, & LOSERS: ISOLATED FIGURES OF ARTISTIC GENIUS
11:15 am – 12:30 pm M/W Cravens B (Amanda Fisher)
Losers, freaks, addicts, junkies, madmen, nutcases—all too often society is quick to isolate these figures. Yet in the artistic world, such compartmentalized persons have found positions of inclusion and even usefulness. What is it about art that makes allowances for the rejected or damaged? Are these figures’ handicaps symptomatic of artistic genius, or do their struggles lead them to creativity? In this class, we will look at film, literature, art, and graphic novels from Russia, Poland, Czechoslovakia, Germany, and the USA. We will question the trope of the alienated artist and evaluate culture’s prejudice against outsiders. Most importantly, we will discuss lots of unusual artwork (narcotic-induced paintings, writing that descends into chaos, film that takes on a life of its own) and even create some of our own. No prerequisites are needed, but an active imagination and an interest in unconventional artwork are both recommended!

CLLC L210 / Class 9470 (Gen Ed & CASE A&H) CULTURE, THE ARTS & SOCIETY – PEACE & CREATIVE CONFLICT TRANSFORMATION THROUGH THE ARTS
2:30 - 3:45 pm M/W Cravens B (Mousumi De)
This course will introduce the multifaceted nature of peace in its negative and positive forms, the process of conflict transformation and various forms of visual arts, media, music, drama, and digital media that specifically contribute to peacebuilding in various countries around the world. We will learn a variety of art and media-based techniques such as visual mapping and reflective photo-journaling to visually represent and analyze complex information. We will learn to interpret art and media works for peacebuilding using Visual Thinking Strategies (VTS)- a technique that provides a vocabulary for seeing, thinking and talking about artworks, and analyse their effectiveness for peacebuilding. Students will develop skills for constructive critique and evaluation and write short response papers. This course will provide an opportunity to engage in research experience, enhance creative and critical thinking skills in applying theory and visual techniques to create a conflict transformation through art or media project of any choice. No prior experience in the arts or media is required for this course.

CLLC L230 / Class 33101 (Gen Ed & CASE N&M) LIFE, CONCEPTS, & ISSUES – FAMOUS FOSSILS: EVOLUTIONARY HISTORY OF THE HUMAN BODY
11:15 am – 12:30 pm Tu/Th Cravens B (Lita Sacks)
Film screenings: 6:00 – 8:30 pm Thu (Collins Cinema)
Course limited to Collins residents only. For permission, contact Yara Clüver at ycluver@indiana.edu
Why do we have wrists? How come our brains are so big? When did we lose our fur? This course explores what it means to be human through a combined evolutionary and cultural perspective by studying the major structural and behavioral changes throughout the entire history of life on Earth. Topics include the first multicellular organisms, the transition from sea to land, the origins of bipedalism, and the more recent developments of language, symbolic behavior, and the modern human diet. Assignments will incorporate all types of sources (from popular media to research articles), allow students to further explore lecture topics through creativity and scientific analysis, and ultimately answer the question: How did we become human?