Residency requirements for Collins residents:
- Q199 Residential Learning Workshop is required of all incoming freshmen and strongly encouraged of sophomores
- 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 110 / Class 33193** (Gen Ed and CASE A&H) TEXT, IMAGE, SOUND – *WHAT SUPERHEROES MEAN TO US*
Tu/Th 11:15 am – 12:30 pm Cravens B (Katherine Johnson)
Most of us are probably familiar with superheroes, and some of us may have even thought about what certain superheroes mean to us; but often times we fail to consider the cultural, and often political, stakes of such things. With the release of 2017’s *Wonder Woman* and 2018’s *Black Panther* it has become impossible to ignore this fact. Superheroes have always played a role in how we see ourselves and others, and this course tries to dig into this, to help us understand how we interact with superheroes and how they (whether we know it or not) interact with us. We will look at superheroes throughout history and in the present in comics, television, and film as well as certain industry trades, news, and social media in order to answer questions about who superheroes represent, what values they embody, and how they become a part of our daily lives.

**CLLC-L 110 / Class 33863** (Gen Ed and CASE A&H) TEXT, IMAGE, SOUND – *LIFE IN 22 MINUTES OR LESS: CRITICAL INQUIRY AND THE SITCOM*
Tu/Th 1:00 – 2:15 pm Ed Basement (Lauren Savit)
This course will consider the ways in which television teaches us about social identity categories and systems of power by watching and analyzing sitcoms. Organized around this genre, the course will examine how issues of representation (both on and off screen), questions of audience and spectatorship, and TV industry practices all contribute to the ways in which sitcoms have historically shaped and been shaped by social identity categories and systems of power, such as gender, race, sexuality, class, and all of the overlaps therein. The class will examine and analyze the messages and norms conveyed in sitcoms in order to become mindful of the ways that media influences our understanding of the world and people around us. Students can use this course as an opportunity to help further develop their Media Literacy skills, including how we might play an active role in shaping media culture.

**CLLC-L 120 / Class 33206** (Gen Ed and CASE S&H) POLITICS, IDENTITY, AND RESISTANCE – *#METOO*
Thursdays 2:30 – 5:00 pm Cravens B (Amy Dillard)
Visiting Scholar from American University
Since October 2017, the #metoo hashtag has virally spread on Twitter and other social media, bringing the prevalence of sexual assault and workplace sexual harassment into mainstream cultural discourse. In this seminar, students will learn the relevant law, including its precise language, in the areas of sexual assault and employment discrimination. From this foundation, students will engage in an examination of how the law was created and whether it sufficiently addresses the experiences of women. The course will explore non-legal avenues, formal and informal, that might punish and deter the bad behavior of men. This is an interdisciplinary course – rooted in legal history, legal rhetoric, and critical feminist legal theory – exploring and understanding the #metoo phenomenon. Students will engage with primary sources, academic scholarship, and popular culture/media to develop an understanding of, and an ability to contribute to, this timely and important conversation.
CLLC-L 120 / Class 33189 (Gen Ed and CASE S&H) POLITICS, IDENTITY, AND RESISTANCE – FACTS, HOAXES, & FAKE NEWS
M/W 1:25 – 2:40 pm Ed Basement (Jordan E. Taylor)
Philosopher Harry Frankfurt describes “bullshit” as a claim *made for a purpose* that is *indifferent* to truth. If lying requires knowing what the truth is and disregarding it, then bullshitting means offering information without any regard for whether it’s true or not. This course examines the mountains of bullshit that have become an unavoidable feature of modern American life, from so-called “fake news” to 9-11 “truthers” to your grandma’s email forwards. How did the United States get to the point where bullshit is so pervasive? How did people in the past grapple with it? Why do so many people believe it? And what can we, as informed citizens, do about it? We will examine bullshit through a variety of lenses, including political science, psychology, philosophy, history, environmental science, history of science, communications studies, and more. Our goal will be to equip ourselves to recognize and fight a world of bullshit.

CLLC-L 120 / Class 33188 (Gen Ed and CASE S&H) POLITICS, IDENTITY, AND RESISTANCE – FRACTURED AMERICA
Tu/Th 9:30 – 10:45 am Cravens B (Dan Johnston)
From its origins, society has set out to mark the boundaries of who belongs, and who does not. These differences are marked by culture, class, and race, among other things. The ideals of this country promoted by our motto –E pluribus unum –tell us that our differences are our strength. So why do we so often fall short of this ideal? This course will explore the ways we divide ourselves, both intentionally and unconsciously. We will see how the same processes that divide us on an individual level work on the national and global scales. This class has the potential for uncomfortable topics of discussion and big disagreements –I hope to challenge the way you see yourself and your place in your community.

CLLC-L 125 / Class 33195 (CASE S&H) COLLINS SEMINAR – CONSENT CULTURE
M/W 11:15 am – 12:30 pm Ed Basement (Shadia Siliman)
Consent Culture attends to narratives of sexual violence across a variety of platforms in contemporary American culture. This course interrogates circuits and cycles of sexual violence, movements that claim to attend to the problem of rape, and narratives of trauma, recovery, justice, and how the roles of victim and perpetrator are fulfilled. In addition, as the course addresses and dialogues with IU’s Culture of Care, students will examine the American oscillation between a “rape culture” and a “consent culture.”

CLLC-L 210 / Class 33944 (Gen Ed and A&H) CULTURE, THE ARTS & SOCIETY – AMERICAN SPIRITS: THE HISTORY AND CULTURE OF ALCOHOL IN THE UNITED STATES
11:15 am - 12:30 pm M/W Cravens B (Jim Seaver)
Alcohol. Few substances have been as loved, hated, celebrated, feared, distributed widely, and banned entirely during the past four centuries of American history. Just about every American has had an opinion on it, and even today it continues to conjure up strong emotions within each of us, whether we choose to drink or not. In this course we will examine how alcohol has influenced American culture—and vice versa—from colonial times through the present, addressing topics like the temperance movement, Prohibition, cocktail mixology, youth culture and the role of alcohol on college campuses, issues surrounding alcohol abuse, and the treatment of alcoholism. We will also learn about the art of bartending and tour a nearby microbrewery, winery, and bourbon distilleries. While we will NOT be consuming any alcoholic beverages in conjunction with this class, we will learn a lot about the important and conflicted role they play in our society.

CLLC L210 / Class 13697 (Gen Ed & CASE A&H) CULTURE, THE ARTS & SOCIETY – DISCOVERING THE ARTIST’S BOOK: EXPLORE AND CREATE IN A FASCINATING ARTISTIC MEDIUM
Tu/Th 9:30 – 11:00 am 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; we will experiment with a variety of book structures from traditional to 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 the book as an artistic medium.