



# TUTORIAL SUMMARY SHEET

## 2010-2011

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# TUTORIALS

## 2010-2011

### A. **OUR PRAIRIE TOWN**

Jonathan Andelson

Welcome to our town, 41.45 N, 92.43 W, founded on the prairie in 1854, population in 2008: 9,167. Through the story of one small Midwestern town we will engage several large themes: environmental destruction, the transformation of space into place, race and gender relations, persistence and change, the rise of industrial agriculture, the decline of rural America, and grassroots efforts at community revitalization. Through readings, research in archives, field trips, interviews with community members, and a required service learning component we will explore notions of place and the relationship between the local and the global. "What's the need of visiting far-off mountains and bogs," Henry David Thoreau wrote in his journal, "if a half-hour's walk will carry me into such wildness and novelty."

### B. **O VOCATIVE OBAMA: INAUGURATIONS, ADDRESSES, AND ALL MANNER OF BEGINNINGS**

Stephen Andrews

The Penguin edition of President Obama's Inaugural Address will serve as a pretext for discussing the inauguration of your own four-year term at Grinnell College. This particular edition begins with Obama's Inaugural Address (2009), works progressively backward to Lincoln's Second Inaugural Address (1865), the Gettysburg Address (1864), Lincoln's First Inaugural Address (1861), and then concludes with Ralph Waldo Emerson's "Self-Reliance" (1841). We will have plenty of opportunity to discuss the style and content of these speeches and essay that, according to the publisher's preface, are linked together in order to "honor...our enduring legacy of language, whose capacity to inspire, strengthen, and unite us is eternal." If we take the publishers at their word, these speeches in some significant sense are addressing you, and you are expected to respond accordingly. To that end, this collection will also provide the occasion for asking other kinds of questions—about citizenship and gender, sexual, racial and class identity; about what it means to be "American" in the second decade of the 21<sup>st</sup> century; and about what it might mean to begin your college education at a liberal arts college in the middle of Iowa. In short, when I call your name on that first day of class, who answers? And what will be the outcome of your administration in the next four years as you shape a self within and around the contours of self-reliance?

### C. **SPEAKING TRUTH TO POWER: ART AND REVOLUTION IN RUSSIA**

Todd Armstrong

Why are writers and artists often found on the frontlines of the struggle for justice, in the vanguard of protest and revolution? Why and how does art resist authoritarian control, and reject precise definitions and totalizing narratives? Does might make right, or is the pen, in fact, mightier than the sword? This tutorial will strive to answer these and similar questions through an examination of Russia's revolutionary past, as created and interpreted by writers, artists, and filmmakers. We will consider the vibrant literary and artistic era of the Russian Avant-Garde, cultural responses to the cataclysmic social and political changes ushered in by the Russian Revolution, and the establishment of the totalitarian doctrine of Socialist Realism—and its demise—in the Soviet Union.

**D. THE MAN WHO SUCCEEDED STALIN: NIKITA KHRUSHCHEV'S LIFE AND TIMES**

Edward Cohn

When Soviet dictator Joseph Stalin died in his dacha on March 5, 1953, few observers predicted that he would be replaced by Nikita Khrushchev—a low-profile politician with a reputation as a country bumpkin. Nevertheless, Khrushchev prevailed in the struggle to succeed Stalin and soon began one of the most colorful eras in Russian history. This tutorial will use Khrushchev's life and career to look at a series of questions about Russian history and culture. Why did a man who served as an accomplice to one of the bloodiest dictators in history choose to denounce the crimes of his former boss, and how did the Russian people respond to his revelations? How did a politician widely regarded as an ignorant rube initiate the most vibrant period of literature and art his country had experienced since the Russian Revolution? Should Americans remember Khrushchev as the reformer who denounced the excesses of Stalinism, or as the demagogic Cold Warrior who supposedly banged his shoe at the UN and told America that “we will bury you”? Over the course of the semester, we'll examine questions like these while looking at the history, politics, literature, film, and art of an exciting time from Russia's past.

**E. HUMANITIES I: THE ANCIENT GREEK WORLD**

Joseph Cummins

This tutorial will be an introduction to the liberal arts through reading, comparing, 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' *Bacchantes*. 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 about life.

**F. SPIRITUALITY, RELIGION AND SECULARISM**

Timothy Dobe

How many times have you heard someone (maybe yourself) say: “I'm spiritual, but not religious”? This tutorial will reflect in depth on this common phrase. We will examine the many complex assumptions, historical factors and contemporary arguments—largely hidden or unaddressed—that inform it. How does being religious or spiritual relate to living in a “secular” country like America? Is America really a secular country; should it be? How can countries such as Turkey, France and India and non-Christian religions such as Islam, Hinduism and Buddhism contribute to an understanding of these basic but often unclear terms? Throughout the course, you will be challenged to critically examine your own views and to express your ideas clearly in conversation with the rest of the class and with others beyond it.

## G. **FRANKENSTEIN: GENDER, TECHNOLOGY, AND THE SOCIOLOGICAL IMAGINATION**

Susan Ferguson

Mary Shelley's novel *Frankenstein* is the centerpiece of this tutorial, which also will include additional readings, films, and discussions. We will focus on Shelley's novel *Frankenstein* not as a literary text per se (i.e., as an example of English Romanticism or as a gothic novel), but more as a social and political text for sociological analysis. Shelley's novel contains many sociological themes, such as the effects of social conditioning, individual and social class alienation, gender stereotyping, and the conflict between the institutions of religion and science. Using sociologist C. Wright Mill's concept of the sociological imagination, we will examine *Frankenstein* within the larger contexts of biography and history. In addition to the novel, we will read biographical accounts of Mary Shelley's life, historical material on Europe in the late eighteenth and early nineteenth centuries, technological information concerning the rise of modern science and medicine, and feminist interpretations of the novel.

## H. **CINEMATIC IDENTITY: RACE, SEX & GENDER ON FILM**

Theresa Geller

Film is an artistic medium with specific formal properties, as well as a cultural artifact originating from social, national and economic contexts. This tutorial will examine the socio-cultural, historical, and aesthetic factors that have shaped and continue to shape cinematic representations of race, sexuality, and gender. To understand how cinema represents race, sex, and gender, we will pay extremely close attention to the techniques employed in film, such as lighting, camerawork, editing and sound. At the same time, we will read a range of interdisciplinary texts to understand cinematic identity beyond stereotype analysis, or whether specific films portray "positive/negative" images. Cultural theory, feminist criticism, sociology, history, and sexuality studies are among the critical frameworks that will inform our readings of specific films, such as *The Birth of a Nation*, *The Matrix*, and *The Long Kiss Goodnight*. Close textual analysis will be key to engaging critically with course materials in class discussion, as well as constructing effective arguments in oral presentations and written work.

## I. **COLOR, CULTURE AND CLASS**

Katya Gibel Mevorach

Race thinking dominates ways in which people in the United States differentiate groups of people from each other. This tutorial focuses on associations between color and culture in order to examine how racial meanings are constructed and made comprehensible as well as how they are routed through representations of class. Using a combination of texts—academic articles, films, newspapers and advertisements—we will explore representations of "whiteness," "blackness," and other "race-d" identities in the public arena. Throughout the semester we will interrogate the language, ideas and assumptions that give meaning to the different ways we perceive the world around us and through which we understand our individual experiences.

J. **AMERICANS IN PARIS: THROUGH THE LOOKING GLASS**

Janice Gross

Americans have long responded to the allure of Paris. From statesmen Ben Franklin and Thomas Jefferson, to writers Mark Twain, Ernest Hemingway, F. Scott Fitzgerald, Henry Miller, Gertrude Stein, Sylvia Beach, Jack Kerouac, Richard Wright, James Baldwin and Langston Hughes, performer Josephine Baker and jazz great Sidney Bechet, and gastronome Julia Child, along with endless waves of college students and tourists, Americans have found or lost themselves in the looking glass that is Paris. Through a study of literary readings, films, memoirs, essays and cultural analyses, we will examine the myths and realities associated with the Franco-American encounter as we consider how the City of Light has influenced and been influenced by its American voyagers. As an international meeting place for revolutionary and artistic movements, and a refuge from racial, gender, and political barriers, Paris has been many things to many different kinds of Americans. In gazing through the lens of race and ethnicity, we will explore the African American experience in Paris and the role of Black Paris as a gateway to the larger French-speaking world.

K. **MIRACLES, MYTHS AND MARKETING: VACCINATIONS AND SOCIETY**

Shannon Hinsa

Which vaccines are you getting this summer? Most students entering college will have received twenty to thirty vaccinations in their lifetimes. Can you describe the diseases you received protection from? How were the vaccines generated? Are there any side effects associated with the vaccines? Do you have a responsibility to get vaccinated? In this tutorial we will examine many aspects of vaccination—including the discovery of vaccines, the cost of development, compliance or non-compliance with recommended guidelines, and our responsibility to provide effective low-cost vaccines to the world. Our readings and discussions will include diverse viewpoints on these topics and explore the ways in which class, gender, race, and religion inform reactions to vaccinations. Finally we will investigate the pipeline of new vaccines and propose areas in need of development. In this tutorial you will be challenged to objectively examine all sides of important vaccination issues.

L. **TAKING COMEDY SERIOUSLY**

Paul Hutchison

“I like to picture Jesus in a tuxedo t-shirt. ‘Cause it says like, I want to be formal, but I’m here to party too. ‘Cause I like to party, so I like my Jesus to party.”

‘Cal Naughton Jr.’ from the movie *Talladega Nights: The Ballad of Ricky Bobby*

What does it mean that many of us laugh when ‘Cal’ says this? What does it say about us as individuals, as humans, or about our culture? What about people who find it offensive rather than funny? Humor says interesting and maybe important things about who we are. For example, consider an evolutionary perspective; what evolutionary advantage did humor serve our species? Or the cultural questions raised by the famous arrests of stand up comedians Lenny Bruce and George Carlin. What does the outrage their comedy created among those in power tell us about the culture of the time? In this course we will examine humor from a variety of perspectives. We will hear from those who analyze it, those who create it, social psychologists, evolutionary biologists, and more. We’ll also look at some funny things (purely for scholarly purposes!) to see how humor can provides insight into human beings and their cultures.

**M. REVOLUTIONARY SOUL SINGERS: BLACK WOMEN AND NEO-SOUL**

Lakesia Johnson

From the blues to hip-hop, music has played an important role in the struggle of Black people in the United States. This tutorial explores the central role that Black women have played as singers and songwriters in the articulation of revolutionary politics within the genre of neo-soul. Through a close study of the lyrics, visual representations and performances of artists such as Lauryn Hill, Me'shell Ndegéocello, Erykah Badu, Indie.Arie, and Jill Scott, students will explore the numerous ways that these performers and other Black female artists use their work to nurture and promote a revolutionary consciousness that continues a legacy of Black feminist thought and activism within the music industry.

**N. GHOST STORIES**

Shuchi Kapila

In this course, we will study ghosts and literary ghost stories. Do such fantasies provide an escape from an oppressive reality into a wish-fulfilling world or do they present an exaggerated or distorted version of the "real" world? What are literary ghosts and monsters? Are they particular to the historical moment in which they appear? Texts for the course will include Bram Stoker's *Dracula*, Henry James's *The Turn of the Screw*, Toni Morrison's *Beloved*, Edgar Allan Poe's "The Black Cat," and Charlotte Perkins Gilman's "The Yellow Wallpaper."

**O. COPING WITH CLIMATE CHANGE: HOW SCIENCE, POLITICS AND ETHICS INTERSECT**

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 which promote and retard effective action? 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, and the current U.S. congressional debate.

**P. WHAT COUNTS AS PHILOSOPHY AND WHY?**

Tammy Nyden

The word 'philosophy' is classically defined as 'love of wisdom'. O.K., so what is wisdom? How is it attained? How is it shared? What is a wise person like? In this tutorial we will examine selected oral and written wisdom traditions from the African, Asian, and American continents and consider how they have asked and answered these questions. With this background in mind, we will discuss the use of the word 'philosophy', which is often taken to refer exclusively to wisdom traditions constructed as Western and as arising out of Ancient Greece. By the end of the semester, we will come to appreciate some of the many complications and consequences of the seemingly innocent question, what counts as philosophy and why?

**Q. GREAT STORIES IN HIP HOP: RAP MUSIC AS LITERATURE**

Damani Phillips

Since its conception in the late 1970's, hip hop has become an undeniable force in modern music. Despite its humble beginnings, this musical genre has grown to transcend traditional boundaries of race, social breeding and economic status and now permeates most aspects of American society. Partly due to the popular misconception that the music is simplistic and intended primarily for entertainment purposes, the true artistry of hip hop (that of the power of its lyrical content) has largely been ignored in academia. Through the examination of a select sampling of hip hop repertoire, this tutorial will examine the literary prowess of some of the genre's most talented storytellers. In addition to the exploration of the language and other relevant aspects of hip hop culture, we will examine the selected repertoire through the lens of a literary analyst by exploring the specific literary techniques and devices contained in each artist's lyrics.

**R. BETWEEN ART AND THEATRE: THE POLITICS AND POETICS OF PERFORMANCE ART**

Craig Quintero

This course explores the politics and poetics of one of the most dominant artistic movements of the twentieth century, "Performance Art." This hybrid art form subverts traditional disciplinary boundaries in its blending of mediums including theatre, painting, sculpture, music, film, and dance. In this class, primary and secondary readings, video screenings, and performance exercises will provide a context for examining the historical background and theoretical framework of performance art. Assignments will address the relationship between avant-garde theatre and social activism as well as aesthetic issues related to temporality, space, performer/audience relations, intertextuality, embodiment, and chance. Beginning with an introduction to Futurism, Dadaism, Surrealism, and Bauhaus, the class will examine the work of artists including Antonin Artaud, John Cage, the Living Theatre, Matthew Barney, Karen Finley, Kazuo Ohno, and Robert Wilson. Students learn to engage performance as the object and method of their study as they critically examine the creative limits of contemporary art and theatre.

**S. OWNING THE INTANGIBLE: POSSESSION, THEFT, AND (MIS)APPROPRIATION OF IDEAS**

Samuel Rebelsky

Intellectual property, once primarily the purview of scholars and lawyers, has become a part of our everyday lives. Medicines known to native peoples for centuries are suddenly the property of multinational corporations. Artists are sued for the common practice of reusing materials and practices. Owners of legal copies of songs and videos are prevented from playing them on their computers, and are turning to Internet services to obtain free copies. Patients find that their cells or DNA are patented by hospitals. Discoveries funded by tax dollars become income streams for private companies. Even the links common to Web pages may be subject to some form of legal control. In this Tutorial, we will explore two forms of intellectual property law, copyright and patent, in the context of current cases and controversies in art, genetics, medicine, and the Internet. We will also ground our explorations in a practical task as we draft a potential patent policy for Grinnell.

**T. ANIMALS AND IMAGINATION**

Daniel Reynolds

What goes on inside the minds of non-human animals? While we may not be able to answer that question with any certainty, we will explore attempts to comprehend animal consciousness over the span of this semester. Our investigation will look at fiction and film that imagine the animal perspective, perhaps through the creation of an animal narrator or character, and explore how artists have tried to grasp both what is unique about animal experience, and, by extension, what makes humans different (if anything). We will also explore the evolution in science's understanding of animal consciousness and explore how anthropologists, psychologists, and biologists have revised their understandings about the animal mind and its relation to the human. We will examine both scientific and more popular portrayals of primate behavior, and also take a look at attempts to teach animals language. Finally, we will then turn to the question of animal rights and its implications for human rights.

**U. CULT OF GRINNELL**

Henry W. Morisada Rietz

This tutorial will initiate novitiates (called "tutees") to their new identity as Grinnellians. Who are we 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?

**V. PAPERMAKING: A STUDIO APPROACH**

Lee Emma Running

In this course students will explore paper as an artist's medium. This humble material has a history dating back to the 2<sup>nd</sup> century. Today we know paper can take many forms from egg cartons to architectural features to stationary. In this course we will examine the use of paper as a fine art material and examine its chemical properties. We will also analyze how knowledge is constructed in the practical environments of the studio and the chemistry laboratory. This course will be linked with Elizabeth Trimmer's tutorial: "Papermaking: A Chemistry Approach" and will offer students the rare opportunity to learn from these two inquiry based disciplines in a collaborative classroom. These tutorials will have both joint and separate meetings.

**W. THE ART OF RHETORIC**

Daniel Shore

You believe it, perhaps even passionately. How do you get others to believe it too? Still harder, how do you motivate them to act? This tutorial will draw from the rhetorical tradition originating with Aristotle, Cicero, and Quintilian to explore the theory and practice of persuasion. We will read some of the most powerful and influential American speeches of the last two hundred years, by figures like Abraham Lincoln, Eleanor Roosevelt, Martin Luther King Jr., John F. Kennedy, and Barack Obama. We will ask what persuasion can teach us about language, logic, ethics, and the human psyche. What role does rhetoric play in an increasingly pluralist, multicultural democracy? Course assignments will be geared to help students become persuasive writers and eloquent public speakers.

X. **THE ORIGINS OF CAPITALISM**

Pablo Silva

Scholars agree that the development of capitalism was important, but they disagree about how this development came about. We will look at some of the classic contributions to this ongoing debate. Through our discussions, students should acquire some workable definitions of capitalism, some plausible explanations for its emergence, and some insights into how scholars from different disciplines formulate arguments about such intractable questions.

Y. **MIRROR OR MASK?**

Susan Strauber

What is a portrait? We often assume that it is a simple mirror image of an individual, or at least a recognizable representation of someone. However, recent scholarship suggests that a portrait is a complex collaboration between an artist and an individual. A portrait is a mask or fabrication of an elusive, changeable identity. If this is the case, who, or what, can be seen in a portrait? Just what do portraits reveal? This tutorial will investigate how artists create and challenge identities through images of themselves and others. Our “portrait gallery” of images from the renaissance to the present will range from high art to popular culture, through paintings and photographs, and across national and cultural borders. We will consider different types of portraits and their functions, including portraits as instruments of social and political power, constructions of sexual and ethnic identities, fantasy projections, and externalizations of the psyche. A major topic will be artists' self-portraits, including such diverse practitioners as Rembrandt, Vincent Van Gogh, Andy Warhol, and the confrontational work of twentieth-century women artists like Frida Kahlo and Cindy Sherman.

Z. **PAPERMAKING: A CHEMISTRY APPROACH**

Elizabeth Trimmer

In this course students will explore the chemical nature of paper. This humble material has a history dating back to the 2<sup>nd</sup> century. Today we know paper can take many forms from egg cartons to architectural features to stationary. In this course we will discuss the basic chemical principles of paper as a material and examine specifically the properties that make it amenable for use in art/sculpture. We will also analyze how knowledge is constructed in the practical environments of the studio and the chemistry laboratory. This course will be linked with Lee Running's tutorial: “Papermaking: A Studio Approach” and will offer students the rare opportunity to learn from these two inquiry based disciplines in a collaborative classroom. These tutorials will have both joint and separate meetings.

AA. **CHILDREN'S LITERATURE**

Carmen Valentin

Books written for children provide important learning experiences and, frequently, are among the best remembered works of literature. In recent years, children's literature has received increasing attention from different sectors of the public, from parents and educators to scholars and publishers. In this tutorial, we will explore the world of children's literature. Some of the topics we will be discussing in class will be the role of art in children's literature; the imaging of minority and cultural groups in books for children; the ideas about gender in books written for children; and the film adaptations of children's books.

**BB. MUSIC IN THE BALANCE OF POWER**

Roger Vetter

Legislation in the recent past mandating warning labels be affixed to commercial recordings, the lyrics of which are deemed by some as objectionable, is a contemporary manifestation of an age old phenomenon—the concern on the part of a politically, economically or morally empowered segment of society with the potential of music to undermine a desired order. Music's use both to construct/maintain ideal conditions and to challenge/transform such power equilibriums will be explored in this tutorial. Through in-depth analysis of an array of case studies ranging from ancient China to contemporary America, an informed awareness should emerge not only of music's power to stir the human soul but also of the folly of attempts to manipulate that power for political or other ends.

**CC. PROFANE AND SACRED LOVE**

John Wei

What is love, and what is its relationship to the profane and the sacred, the human and the divine? Is it a biological drive, an appetite, an emotion, a form of madness, or perhaps an experience of the transcendent? Why do so many people desire love? And what benefits does it bring? This tutorial will explore these and related questions from an interdisciplinary perspective. Together we will examine a wide range of sources—ancient, medieval, and contemporary—including philosophical dialogues, spiritual autobiography, letters, poetry, painting, and studies by psychologists and evolutionary biologists.

**DD. VIRTUE IN ANIMAL AND MACHINE**

Jerod Weinman

What is virtue? The question becomes increasingly important as we observe apparently virtuous behavior in animals and task computers with making decisions that have deep, far-reaching impacts on society. Can an animal demonstrate kindness? Computers can be frustrating, but could they be outright mean? In this tutorial, we will explore these two new threads in the study of ethics and behavior. Do we want computers making ethical decisions? Who, or what, will be responsible for the actions of autonomous machines? To complement such forward-looking questions, we will weave a multi-discipline approach that includes animal behavior, ecology, and ethology. Do dogs and monkeys understand and expect fairness? Do mice feel empathy? Can rats be generous? In short, what can the interactions among animals teach us about social living? Might these hold answers for whether, and how, computers could reach such an understanding? Through the lenses of fiction, philosophy, and science, we will investigate the possibility of virtue in animals and machines.

**EE. THE SOCIAL CONSTRUCTION OF OBAMA**

Jacob Willig-Onwuachi

In this course, we will examine the Obama presidential campaign and use it as a lens to learn about race, identity, perceptions, expectations, and stereotypes in our society. In particular, this course will study the social construction of race, emerging issues of race and national origin within the black community, issues of intersectionality (particularly at the intersection of race and gender), and the idea of post-racialism, among many other topics. Political junkies: please note that this course is not about politics or Barack Obama's presidency!

**FF. MAKING A DIFFERENCE IN THE FIGHT AGAINST GLOBAL POVERTY**

Eliza Willis

The international development community has traditionally favored a big-picture or macro-level approach to redress global poverty. Yet, many of the most significant improvements in the lives of the poor have resulted from novel projects carried out at the grassroots or micro-level. In this tutorial, we will closely examine successful examples of “thinking small,” including Paul Farmer’s Partners in Health and Muhammad Yunus’ Grameen Bank, as well as consider the many difficulties confronting those who seek to reduce the suffering of the poor. Our analysis will also be informed by conversations (via Skype or in person) with Grinnell alumni who have turned their original ideas into development projects with the support of a Wall Alumni Service Award. As a final product, tutees will propose a small-scale project of poverty alleviation based on their own innovative concept.

**GG. ICELANDIC SAGAS**

Royce Wolf

The thirteen-century authors of the Icelandic Sagas (including bard and chieftain Snorri Sturluson) 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.

**HH. ALL TOGETHER NOW: PERFORMANCE AND COMMUNITY**

Shawn Womack

What is community performance? How do staged performances represent community? What is the role of the artist in representing community? How does performance build community? This tutorial provides an interdisciplinary, practical and critical approach to studying community and performance. It is designed for students who desire to use their artistic interests and training as writers, activists, dancers, actors, musicians or artists for social and community engagement. Through academic study and social interaction students bring their creativity and artistic skills to explore social, cultural *and* aesthetic concerns. We will participate in one or more community-based performance projects as a means to animate our liberal arts education with the college’s social justice mission by not only interacting with larger communities but by building a community of learners within the tutorial.