

SHORT TERM COURSE DESCRIPTIONS

SEM 1001: HANDS-ON CHEMISTRY

Ever wonder if you were swallowing any aluminum when you chewed on your favorite stick of gum, if there was any caffeine in your diet pill, how much acid went into your stomach from a can of your favorite cola, or benzoic acid from Mellow Yellow? In addition to working with easy-to-use modern instruments, you also get to prepare aspirin and nylon, make your own paint, and take part in a chemistry magic show. A class in high school chemistry will be helpful but not indispensable.

SEM 1002: SURVEY OF EXCEPTIONAL STUDENTS

This course is an introduction to the many issues surrounding the education of exceptional children. The course provides current and pertinent information in the areas of legislation, history and philosophy, processes, trends, issues and practices related to children in general and special education. A variety of classroom visits and guest speakers are an integral part of this course. The purpose of this course is to provide an overview of the exceptionalities encountered in public school settings and how to best meet the needs of all students. Limited to 12 students.

SEM 1003: WINTER WANDERINGS

Winter in the temperate zone presents beauty from the window of a warm room but many challenges for organisms that must persist outside in the cold. In this seminar, students explore the many facets of winter and the impact it has on the community or organisms that make their home in the temperate zone. A willingness to write, to hike four or five miles at a stretch, and spend time outside in the cold are the only prerequisites for this seminar.

SEM 1004: PHYSIOLOGICAL ECOLOGY

Does a kangaroo rat ever drink water? How do ground squirrels hibernate? Why do dogs pant? Do some animals "breathe" through their skin? How do little birds migrate such long distances? We explore these and many more topics concerning the physiological mechanisms and adaptations of organisms in relation to surrounding environment conditions, especially the extremes.

SEM 1005: INCOME TAX

In 2002 over 400 changes were made to the tax laws guaranteeing tax preparers jobs for the rest of their lives. Learn about income, deductions, credits and expenses, and how they determine how much tax you pay. After completing this course, you will be able to use computer software to do almost anyone's taxes and get paid for your work.

SEM 1006: CONTEMPORARY POLITICAL ISSUES

This course is for those students interested in politics but have not wanted to take a formal course in political science. In recent years the class has discussed such issues as "the politics of AIDS," "terrorism," "capital punishment," and "political candidates and elections."

SEM 1007: DIGITAL MOVIE MAKING

An introduction to the art of making the short film. Students receive practical, professional instruction and experience in creative digital-video cinematography, concept development, editing, and all aspects of production. This exciting, hands-on course immerses students in the collaborative process of video/filmmaking. Students will end the course with an impressive portfolio of short videos.

SEM 1008: THE GULLAH CULTURE

This course explores the Gullah culture from the coastal sea islands of South Carolina and Georgia. This culture is a blend of West African, European, and Native American cultures, which has been kept alive through vivid storytelling in the native tongue of Gullah, prayers, sermons, and crafts. Through readings, videos, guest speakers/lecturers, and site visits to South Carolina and Georgia, we'll examine their rich and colorful traditions. Lab fee is required. Students will be interviewed prior to course enrollment. Maximum enrollment: 12.

SEM 1009: BOOKBINDING

We explore basic bookbinding structures by making a variety of books using different binding techniques. Then we use our binding knowledge to make a one-of-a-kind artist book, incorporating text, images, and/or handmade paper. Introduction to papermaking will be included. Lab fee required.

SEM 1010: WINTER LIGHT, PLASTIC LENS

What happens when the strong, clear light of winter meets the plastic lens of the Holga camera? Occasional magic! In this course, we'll explore photography using exclusively the Holga camera, an inexpensive "toy" that has unique qualities useful for creative applications, especially in the translation of light and space. Students will participate in class projects and produce an individually designed final portfolio. Along the way, the basics and aesthetics of black-and-white darkroom-based photography will be learned: developing negatives, printing, critique methods, and presentation. Course fee is required.

SEM 1011: FOOD AND CULTURE IN THE FRANCOPHONE WORLD

For the French, food is a philosophy, a science, and above all, a creative art. This course takes a look at the social, symbolic, and political-economic roles of food in French and Francophone cultures. This course will be a voyage of exploration into the history and art of food from the Middle Ages to the present. Conducted in French. Open to first-year students who have completed FREN 111, FREN 117, or a 200-level French course. Fee required for food preparation.

SEM 1012: LANDSCAPES OF DANCE

Using the campus as our home base, this course is specifically designed to offer students with previous dance experience special master classes and workshops both on and off campus. We'll attend open rehearsals, have discussions with art makers, and make our work. The course culminates in an open discussion and/or showing at the end of the course for the entire campus community. Prerequisite: DANC 225 or DANC 325.

SEM 1013: OIL!

This course examines the centrality of "black gold"—petroleum and its derivatives—in our lives and in the evolution of national and global economic systems. Students will develop their particular interests on economic, political, or cultural effects of this amazing commodity. In documenting its importance, we will draw from a variety of sources. The course title is borrowed from Upton Sinclair's 1927 novel, *Oil!*

SEM 1014: SURREALIST REVOLUTION

From the hilarious to the profound, this course explores the creative avenues that the surrealist movement offers artists. Students will read and examine the activities of artists such as Andre Breton, Antonin Artaud, Salvador Dali, and several others. Particular discussion will be focused on the contributions of women surrealists like Nancy Cunard, Simone Kahn, and Joyce Mansour. Students are expected to actively participate in experimental techniques such as automatic writing, photo montage, and *The Exquisite Corpse*. The course will conclude with a group exhibition of final work. Lab fee required.

SEM 1015: OUT OF AFRICA - FICTION/MEMOIR

Literature about or set in Africa—written in the past century—and, for the most part, from an outsider's perspective. Among the writers we may study are Chinua Achebe, Joseph Conrad, Isak Dinesen, Nadine

Gordimer, Barbara Kingsolver, Doris Lessing, V.S. Naipaul, Alan Paton, Olive Schreiner, Laurence Van der Post, and Alice Walker.

SEM 1016: ORAL HISTORY

This seminar examines the theories, techniques, and uses of oral history. The major project will be to design a Hollins University Oral History Project and conduct interviews of faculty, staff, students, and alumnae.

SEM 1017: IDENTITY AND MORALITY IN A SOCIAL SCIENCE WORLD – AN EXPLORATION THROUGH LITERATURE AND FILM

Who am I? What is good, bad, right, wrong? With the advancement of social science and technology, the answers to these questions change and become ever more complex and more difficult to obtain. Often novelists and filmmakers focus on these questions in ways that highlight their growing complexity and suggest the dilemmas and paradoxes they create for us. We'll explore some of these works together.

SEM 1018: READINGS IN THE POETRY OF DONNE, HOPKINS, DICKENSON, AND FROST

This seminar analyzes selected works of Donne, Hopkins, Dickenson, and Frost, with the intent of introducing poems, poets, and poetry.

SEM 1019: WOMEN AND HUMAN RIGHTS IN THE 21ST CENTURY

This course examines the human rights of women at all levels, from local to global. We will explore the right to be free from torture and compulsory motherhood, the persecution of non-virgins and unmarried mothers, economic crimes, and all forms of violence against women: rape, woman battering, forced incarceration in mental institutions, and sexual slavery.

SEM 1020: MEDIEVAL WOMEN

What was it like to be a woman during the Middle Ages? The lives of medieval women were very different from ours, but there are surprising similarities as well. We'll learn about medieval women from primary material (in translation), modern social history, including feminist critiques of traditional history writings, and representations of women in medieval art. Topics include Marriage and the Family, Women and Power, Woman and Work, Holy Women and Evil Women, and Childbirth and Women's Health. We'll use women such as Eleanor of Aquitaine and Hildegard of Bingen as case studies. Field trips and hands-on experiences will give us insight into what medieval women's lives were like. We'll read a medieval mystery novel, watch some films, and cook a medieval meal. We meet four days a week from 10 am – noon, with additional hours once a week on field-trip or hands-on days. Costs: incidental expenses, like lunch, for fieldtrips.

SEM 1021: MUSICAL PERFORMANCE TODAY

Musical performers in the 21st century come from a wide variety of backgrounds, perform in many styles and situations, and seek opportunities in a wide range of performance venues and for many organizations. Taking their departure from a brief historical perspective, students will receive firsthand exposure to an array of musical performances and performers and the organizations that support, employ, and train them, from classical orchestras to jazz and popular musicians. A number of off- and on-campus performances are part of the course, as are brief trips to visit performing arts organizations in the area. Students are responsible for modest admission fees to some off-campus events, and should have schedules flexible enough to accommodate some evening performances and short daytime trips.

SEM 1026: NATIVE LANDSCAPES TO NATIVE GARDENS

Do you enjoy observing the vegetation of local landscapes and the large array of birds, butterflies, and insects they attract? Designing and establishing gardens of native plants allow us to bring pieces of the "natural world" into our immediate, human constructed environs. Native vegetation can be aesthetically pleasing while requiring only a minimum of care and far less water than other forms of landscaping. This short course provide

students with insight into plant conservation and the design of native plant gardens. Students will learn about native plants and their relationship with the biophysical environment, including soils, topography, and pollinators. The goal of the course is to design a native plant garden that will serve as a model for a garden to be located on the Hollins campus. This will be accomplished through field trips to native landscapes and to local gardens and greenhouses. Be prepared to put your hands in the dirt and open your mind to the unlimited possibilities of garden design using native plants. Some time will be devoted to basic techniques of plant identification and landscape design. No prerequisite; open to everyone.

SEM 1027: THE BATTLE OF IDEAS IN THE WORLD ECONOMY

National economies of the late 20th century were driven by technological and political change, but none of it would have happened without a revolution of ideas. We survey this battle of ideas in the last century, over who would control the “commanding heights” of the economy—governments or markets—in the evolution of our global economy.

SEM 1028: ANAMORPHOSIS: THE SCIENCE, ART, AND LITERATURE OF VISUAL DECEPTION

Anamorphosis (“morph” “again”) uses perspectival science and art (and its metaphors) to transform viewed objects across mediums: there is anamorphic literature, visual art, and technology—even cityscapes. We’ll look at the fascinating psychical, artistic, and political dimensions of such deception, and try our hand (and eye) at some anamorphic projects.

SEM 1029: ON BS

Bulls***t is reckless with respect to meaning and truth. Some believe this is fine and should be encouraged. Should it? There are names for specific types of BS, some of them identified over two thousand years ago. We will spot BS in the media, BS in business, BS in politics (so much lately!), BS in academia, BS wherever it occurs! We will play “BS Jeopardy”, bring fresh examples of BS for “BS Show and Tell”, and we will learn the fundamentals of logic along the way. For the final project, each student will BS about something, attempting to do so without her BS being recognized—the aim of the professional bull-s***ter. This seminar is no BS.

SEM 1030: CORPORATION OF POLITICS

No description was available for this seminar when the catalog went to press. Please check the registrar’s Web page for description.

SEM 1031: POLITICS OF RAPE

No description was available for this seminar when the catalog went to press. Please check the registrar’s Web page for description.

SEM 1032: NONVERBAL BEHAVIOR: THE HIDDEN DIMENSION

This course title comes from an influential book by Edward T. Hall on the use of personal space in humans. Hall points out that we are not often consciously aware of how much nonverbal behavior can affect our interpretation of the messages being sent by others, as well as our own emotional reactions. In this course we cover the major modalities of nonverbal behavior—personal space, gestures, facial expressions, posture, touch, and paralanguage, as well as the biological and cultural processes that shape them. We’ll explore each modality through readings, discussion, films, and direct observation in the natural habitat of the species (e.g., shopping malls, restaurants, and Walmart). Students will work in groups and conduct an original research project of an aspect of nonverbal behavior that interests them.

SEM 1033: EATING IDENTITIES

No description was available for this seminar when the catalog went to press. Please check the registrar’s Web page for description.

SEM 1034: JOURNALISM IN FACT AND FICTION

The First Amendment guarantees a “Free Press,” one of the basic tenets of our democracy. What does this mean? How do journalism and journalists fulfill this responsibility? Using the Internet, readings, films, and interviews with journalists, we’ll critically examine the profession of journalism.

SEM 1036: JUVENILE JUSTICE

No description was available for this seminar when the catalog went to press. Please check the registrar’s Web page for description.

SEM 1037: VERMEER’S WOMEN

Fewer than 40 paintings by Vermeer have come down to us, but this 17th-century painter of women and interiors from Delft touches our lives today. The self-composed women in his paintings have inspired three new novels, one on the New York Times best-seller list. His paintings of women turn up in movies such as in the 1990 film, *All the Vermeers in New York*. We’ll spend January exploring Vermeer, the women in his paintings, and the Dutch society of the 17th century that shaped them all. We’ll read lots—fiction, art history, social history—about Vermeer and his time. We’ll do lots of discussing, and each student will make two oral presentations. We’ll watch movies and make pretzels and bobbin lace! Each student will become an expert on one Vermeer painting, which will be the subject of an individually crafted final project. The project can be a work of art history or a short story, dance, play, film Web site, etc. We’ll conclude with a trip to see all the Vermeers in Washington, D.C. The seminar will meet four mornings a week from 10 am to noon. Once a week our meeting will extend into the afternoon for films, etc. Field-trip expenses are required.

SEM 1038: SCIENCE FICTION FILMS OF THE 1950S

In this seminar students will view 20 American science fiction films of the 1950s and respond to them in class and in a response journal. An examination of these science fiction films as examples of an aesthetic form and as an externalization of the conflicts and fears of the period—the Eisenhower era, “togetherness,” rising middle class material posterity, anticommunism, the cold war, the Korean War, McCarthyism, the flying saucer scare, “brinkmanship,” and, most frightening of all, the international proliferation of atomic weapons. We’ll view such films as *Destination Moon*, *The Thing From Another World*, *When Worlds Collide*, *The Day the Earth Stood Still*, *It Came From Outer Space*, *Invaders from Mars*, *The War of the Worlds*, *Creature from the Black Lagoon*, *Them!*, *This Island Earth*, *Revenge of the Creature*, *Forbidden Planet*, *Earth vs. the Flying Saucers*, *The Creature Walks Among Us*, *Invasion of the Body Snatchers*, *20 Million Miles to Earth*, *The Monolith Monsters*, *The Incredible Shrinking Man*, *The Blob*, and *On the Beach*.

SEM 1039: “COME OUT, YOU DOGS, AND FIGHT!”: ADVENTURES IN POETRY

An intensive hands-on course in reading and writing poems. In the spirit of Dorothy Parker and an array of other writer-heroes, we’ll investigate metaphor, experience, word-music, truth, dream, myths, and lies. Prerequisite: ENG 141 or permission after submission of a portfolio of poems to one of the instructors before registration.

SEM 1045: CLASSROOM MANAGEMENT PRINCIPLES

This course provides an intensive analysis of what is and is not effective behavior management in order to address this primary area of concern for pre-service and new teachers. The course is designed to give students a strong foundation in research and theory, as well as the opportunity to explore practice and application with educators currently working in the field. Prerequisite: admission to education program.

SEM 1046: THE GLOBAL GASTRONOMER: A GLOBAL TREK AROUND THE WORLD’S CUISINES

Gastronomy is good eating, as well as the study of culinary customs. In this course, we take a global look at the historical, social, symbolic, and political-economic role of food. Food means different things to different people—what is food to one group may not be food to another. Therefore, the study of food cultures is the perfect way to study cross-cultural experiences. Food can tell us a lot about religion, politics, love, war, and the

evolution of humankind. We'll investigate cultural and social differences in attitudes toward the preparation and consumption of food. We read about food history and food lore of all regions of the globe, and we prepare and taste different foods with the goal of discovering and learning to appreciate the diverse tastes of all the world's people. Max: 15.

SEM 1047: TOURING THEATRE PRODUCTION FOR CHILDREN

SEM 1047: CHILDREN'S TOURING SHOW

Be part of a touring show! The theatre department will mount a production of a children's play (title TBA). The first three weeks of Short Term will be devoted to rehearsal and building costumes and scenery. In the final week, the show will be performed in the Hollins Theatre and tour to several area elementary schools. Acting roles will be determined by auditions for the show, held before Short Term registration. Those interested in production roles—stage managers, scenery and costume builders, props managers—look for posted information around the time of auditions.

SEM 1050: JAZZ THROUGH FILM

SEM 1050: JAZZ CINEMA

Both jazz and film are 20th century art forms, and the two genres are intertwined in many ways. There are films about jazz musicians both real and fictive, films with jazz scores, and films with jazz themes of every sort.

SEM 1051: SOCIETY THROUGH SCIENCE FICTION

Good science fiction is not the stuff of dreams. Rather, it is about who we are and what we might become, imaginatively expressed by creative minds. We'll encounter novels and films that contain fascinating commentary on the condition of modern and postmodern society, and on ways that our ideas of humanity are changing in relation to our technology. Novels and films include such works as *Brave New World*, *1984*, *Blade Runner*, *Twelve Monkeys*, *Minority Report*, and *Contact*.

SEM 1052: EXPERIMENTAL FICTION

This course focuses on a wide range of experimental fiction and emphasizes student exploration of a number of individual writing styles. Particular attention is placed on texts whose structure and style challenge and subvert reader expectation. We'll also take a close look at metafictional techniques (i.e., prose that is self-referential and overtly self-aware). Like if I were to suddenly begin discussing how difficult it is to make a class sound interesting while writing a class synopsis for the course catalogue. And then morph into how I'm not sure what books we're going to read but that there will probably be five of them and that I'm pretty sure I'm going to use some Robert Coover and John Barth. Then perhaps I'd ponder on the page (i.e., as I compose this very course description) about how many writing assignments we'll have, probably two short ones (two to four pages) and one long one (eight to ten pages) and all the while questioning my usage of the word "ponder" three lines above. For "ponder" is a stiff word and one that doesn't really fit with the somewhat breezy tone of this paragraph. Alas, yes, alas. So let's say five books and three to four loose "imitations" of the material we've read. And some group work-shopping. And a couple of field trips for inspiration.

SEM 1054: HOSTING A MATHEMATICS DAY AT HOLLINS

Students plan and carry out a Hollins Mathematics Day—a one-day event (held on campus during the last week of Short Term) of exciting and fun-filled mathematical activities for young women from local middle schools. Hollins students focus on several exciting mathematical topics and prepare the topics into myriad activities for the math-day event. Activities may include mini classes, computer lab sessions, panels, scavenger hunts, and/or math competitions. Mathematical topics include: fractals, cryptography, geometry, and a variety of real-life mathematical applications. Prerequisite: One mathematics or statics course at Hollins.

SEM 1055: JEFFERSON

Thomas Jefferson was an agitator, thinker, gardener, lover, writer, planter, and president. In this class we look at the Declaration of Independence, Jefferson's relationship with Sally Hemings, and other aspects of Jefferson's life and thought to explore what we can know about the man, about the late 18th and early 19th centuries, and about ourselves through our responses to him. Course fee is required.

SEM 1056: POLITICS OF FILM

This course explores the interplay between politics and film. First, the course considers how film may be used to enhance our understanding of politics in general, and the theories used by political scientists in particular. Specifically, we look at the ways in which political ambition, electoral politics, political leadership, and decision-making processes are portrayed in film. Second, we examine the politics of filmmaking. Specifically, we examine how the political agenda of filmmakers influences their portrayal of people and events (e.g., social movements, political actors, the role the media plays in politics, etc.).

SEM 1057: THE ANIMAL RIGHTS MOVEMENT

This course examines the philosophy, goals, and tactics of the controversial, sometimes explosive animal rights movement. We explore the moral concerns that have become ever more pressing at a time that has seen a precipitous increase in the use of animals for agriculture and research and as companions. We profile major campaigns, such as the anti-fur movement, the fight against factory farming, the fight against scientific experimentation, and the effort to solve pet overpopulation. We also cover well-known organizations such as PETA (People for the Ethical Treatment of Animals), ALF (Animal Liberation Front), COK (Compassion Over Killing), and the many lesser-known and recently conceived groups. The course uses film, reading, and discussion to this end.

SEM 1058: PLANNING SPECIAL EVENTS

Students learn how to plan a special event through hands-on experience. The class will plan a special event to be held in the Wyndham Robertson Library over Short Term. The library director and staff will act as our clients, as the class learns special-event planning from inception to implementation. Students will meet in early December for a short planning session.

SEM 1059: EVIL

Representations of evil in narrative art, philosophy, theology, political theory, political rhetoric, and popular culture. Evil contrasted with ordinary wrongdoing; ordinary evil contrasted with radical and diabolical evil; evil and the existence of God; motivated evil and the Socratic paradox of good intention; the unintentional perpetuation of evil.

SEM 1063: VIRTUAL REALITY - DREAMS, STORIES, MOVIES, AND VIDEO GAMES

This course examines narrative immersion: Why do we believe stories? Why do they affect us, even though we know they aren't true? We'll utilize various immersive technologies, from Leonardo Da Vinci's *camera obscura* to cutting-edge computer simulations, to explore questions of human perception and belief. Students will keep dream journals and engage in creative work, both analog and digital.

SEM 1064: UNIVERSAL HORROR FILMS OF THE THIRTIES AND FORTIES

In this seminar, students view 21 American horror films of the '30s and '40s released by Universal Studios, the major films (four of them by James Whale) and their varied sequels. An examination of these films as examples of the "Golden Age" of an aesthetic form and as an externalization of the conflicts and fears of the period—the Great Depression, class struggle, totalitarianism and the rise of Fascism and Nazism, and the coming of World War II. We also consider the psychological and mythic sources of the films' major figures and the commoditization of those figures. We'll view such films as *Dracula*, *Frankenstein*, *The Old Dark House*, *The Mummy*, *The Invisible Man*, *The Black Cat*, *Bride of Frankenstein*, *WereWolf of London*, *Dracula's Daughter*, *Son*

of Frankenstein, The Mummy's Hand, The Wolf Man, The Ghost of Frankenstein, The Mummy's Tomb, Frankenstein Meets the Wolf Man, Son of Dracula, the Mummy's Ghost, House of Frankenstein, The Mummy's Curse, House of Dracula, and Abbott and Costello Meet Frankenstein.

SEM 1065: WINTER WANDERINGS

Winter in the temperate zone presents stark beauty from the window of a warm room but many challenges for organisms that must persist outside in the cold. In this seminar, you explore the many facets of winter and the impact it has on the community of organisms that make their home in the temperate zone. You search for plants that can melt snow, birds that eat their weight in a day just to make it through the night, and shards of ice that can move mountains. You come to know the winter landscape as you hike trails, learn to identify species, and observe and write about your own daily experiences outside. You also look at winter through the eyes of many naturalists as you read and discuss essays and chapters from Henry David Thoreau, Edwin Way Teal, Barry Lopez, Aldo Leopold, John Muir, and Bernd Heinrich to name a few. A willingness to write, to hike four or five miles at a stretch, and spend time outside in the cold are the only prerequisites for this seminar.

SEM 1066: STREAM ECOLOGY AND THE ART OF FLY-FISHING

This course provides students with the opportunity to explore the aquatic life of freshwater streams and to learn fly-fishing techniques used to catch freshwater fish species. Students sample area streams to document aquatic invertebrate diversity and stream health, learn fly-tying techniques to effectively mimic various invertebrates, and have several opportunities to fish in area streams and lakes. A lab fee is required.

SEM 1067: PHOTOGRAPHIC FICTIONS

Photography and fiction interact in many ways: novelists and filmmakers place fictional photographers and their art at the center of their work, historical photographers are reinterpreted in novels and films, and photographers such as Gregory Crewdson create elaborate photographic narratives. In this class, we explore each of these topics by reading novels by Helen Humphreys (*Afterimage*) and Howard Norman (*The Haunting of L.*); watching films by Lisa Cholodenko (*High Art*) and Sandra Goldbacher (*The Governess*); analyzing the photographic art of Gregory Crewdson, Justine Kurland, Cindy Sherman, and others; and exploring related theory and criticism on the topic.

SEM 1068: CREATIVE COPIES

Artists have used the "creative copy" to form friendships and a deeper understanding of their favorite works of art for centuries. We'll do interpretive drawings from paintings, sculpture, pots, and a variety of artifacts while on campus and in museums while visiting in Washington, D.C., including the Smithsonian (African and Asian Galleries), Corcoran, Philips, and the National Gallery of Art. Prerequisites: ART 100 preferred, or permission of instructor. Lab fee is required.

SEM 1069: LEARNING NAVIGATION SKILLS

After you've taken this course, you'll never lose your way again. You'll not only learn to read maps, you'll also learn to navigate using a compass, sextant, and GPS technology. The large and beautiful Hollins campus will be your playground and laboratory. And if this is not enough to convince you to take the course, consider this: Every student will have the opportunity to participate in an exciting capstone experience, a cross-country flight in a light aircraft. In aviation terms, a cross-country flight is a flight between two airports that are at least 50 nautical miles apart. If you choose to participate in the capstone experience, you will do the navigation planning for your flight, and then make the trip with the professor in a plane he co-owns. Enrollment is limited to 16 students. Course fee required.

SEM 1072: LEADERSHIP IN SPORTS

What do Mia Hamm and Michael Jordan have in common; or maybe Pat Summit, Picabo Street, and Wayne Gretzky? Think about your favorite athlete or coach—what makes them successful? What skills, abilities, and

talents do they possess that give them an edge? In this course we'll examine a variety of theories and approaches to leadership. Taking this knowledge we'll study the different styles used by individuals who have achieved great success in sports. We'll interview professionals in the field and compare and contrast their skills to our own beliefs about leadership. Finally, we'll examine the impact and influence of varying leadership practices on team and industry success.

SEM 1073: COLOR PHOTOGRAPHY

This course includes color theory, working with color negative film and color printing. Strong emphasis on the use of color photography for expressive as well as experimental purposes. Final personalized portfolio required. Lab fee is required. Prerequisite: ART/FILM 203 or permission of instructor.

SEM 1074: ARTWARE CONTAINERS

This course focuses on making small groups of container-like objects from clay. The instructor will demonstrate many hand-building and wheel-throwing methods for completing the projects based on both natural and geometric forms. The plates and bowls that we make will be unique and personal expressions of each student. Pots will be fired in electric kilns and in the raku kiln using a broad range of surface and color possibilities.

SEM 1076: THE ART, LITERATURE, AND SCIENCE OF FLY-FISHING

A unique blend of science, literature, creative writing, and sport—this field-oriented course will immerse students in all dimensions of fly-fishing. We'll learn the basics of stream ecology and aquatic food chains, the basics of how to tie flies, tie knots, cast, lies and how to catch fish on these artificial flies. Trips to local area streams and rivers to fly-fish are a key component of the class, as are readings and discussions about fish and fishing, rivers and streams, words and writing. Authors include Izaak Walton, Jan Zita Grover, Jose Ortega Y Gasset, Dame Juliana Berners, Thomas McGuane, Christopher Camuto, John Engels, Pam Houston, and others. A field journal as well as a final creative work will be required. Fishing equipment will be provided. A lab fee is required.

SEM 1078: THE BRITISH GOTHIC CINEMA 1957–1976

"The horror genre," according to David Pirie, "remains the only staple cinematic myth which Britain can properly claim as its own and which relates to it in the same way as the Western relates to America." In this course, we'll view twenty horror and science fiction films made by British filmmakers, including films by such directors as Jacques Tourneur, Terence Fisher, Michael Powell, and Nicolas Roeg as well as the Hammer Films reinterpretations of many of the American Universal horror films of the 1930s and 1940s. We will examine the films as mythic, psychological, social, and artistic expressions of British culture, while at the same time observing the rise of explicit sexuality and graphic violence in the cinema. Such films as: *Night of the Demon*, *The Curse of Frankenstein*, *The Revenge of Frankenstein*, *Dracula*, *The Mummy*, *Peeping Tom*, *The Brides of Dracula*, *Village of the Damned*, *Curse of the Werewolf*, *The Phantom of the Opera*, *Children of the Damned*, *Plague of the Zombies*, *The Reptile*, *Frankenstein Created Woman*, *Frankenstein Must Be Destroyed*, *Taste the Blood of Dracula*, *The Vampire Lovers*, *The Wicker Man*, *Don't Look Now*, and *The Man Who Fell to Earth*.

SEM 1079: TOURISM AND TRAVEL THEORY

In this course we look at international travel and tourism using critical and social theory. We'll analyze particular types of tourism—including ecotourism, sex tourism, cruise travel, and heritage tourism—and use them as case studies for our investigations into the pros and cons of international tourism. The role of transnational corporations in contemporary tourism will be a consistent theme throughout the readings, particularly as we explore alternatives to the Western-based model of tourism development. In addition to studying the gaze of tourism as a discursive power site, the course includes a section on travel writing through the lens of postcolonial theory.

SEM 1081: STAGE MAKEUP

This is a studio course where students get hands-on experience at how to manipulate the materials of stage makeup on the canvas of the human face. Projects include age, injuries, animals, and fantasy characters, among others.

SEM 1082: LITERARY JOURNALS – EPHEMERA

Literary journals, or “little magazines” as they are sometimes called, have played a critical role in our culture, providing a forum for new and seminal writing, nurturing important literary developments, and documenting social & political movements. From perfect-bound magazines to pamphlets, zines, and feuillets—including the early publications *Poetry*, *The Dial*, *The Little Review*, *The Egoist* and the more contemporary *Hollins Critic*, *Fence*, *Verse*, *The Believer*, *New American Writing*—publishing in these ephemeral forms has long influenced the direction of literature and has been instrumental in creating community. Looking at work published in these and other journals—both long-standing and flash-in-the-pan, conventional and experimental, open and themed, online and print—we will come to terms in this course with our collective fascination for the ephemeral venue, in conversation with the notion of enduring works of art. As part of our discussion of process & product, students will give several in-class presentations and develop a sensitive and engaged response to literary art through creative and critical writing assignments. Prepare to become an expert in the life-span of at least one magazine! Hands-on work may include designing your own journal, work-shopping pieces for submission, creating “best-of” anthologies, assisting an editor, and field trips to publishing houses.

SEM 1083: WHO AM I? -AN EXPLORATION OF SELF

This course offers a process of self discovery through life experience. Reflection areas include relationships, gifts and potential, discernment and decision making, hopes and dreams, and body and spirit connections. Class meetings will consist of exploration into life through story, writing, and instructional questions that deepen as the days go by, revealing the things we don't yet know about ourselves, our uniqueness, and essential wholeness. Significant writing. Fee is required for course materials.

SEM 1084: VIEW APPALACHIA THROUGH SERVICE LEARNING

This course begins in the classroom with an exploration of the life, culture, literature, and music of Appalachia. We will read a variety of works that will introduce students to the way of life in this region. Guest lecturers will present historical, political, economic, and social perspectives that will help prepare students for the fieldwork component of the course that will take place in War, West Virginia. The service learning projects will include gathering life stories from community members through our local sponsor, Big Creek People in Action, working with the local elementary and high schools and visiting at a retirement facility within the regional hospital. Students will keep a journal and prepare a final project. Course fee does not include the cost of books. Space is limited.

SEM 1085: TURKEY: RELIGIONS AND CULTURES

Travel to Turkey without leaving Hollins! Mr. Mehmet Tunali of Izmir Turkey, licensed tour guide, will lead a Short Term exploration of Turkey including: religions, arts, music, food, dance, cultures, history, language, and literature. Turkey is the setting of important religious moments relating to all the great monotheistic traditions: Judaism, Christianity, and Islam. Students will become experts in various cities, religious sites, and cultural events. The class includes a visit to the Turkish Embassy in Washington, DC and a final cultural festival with the local Turkish community.

SEM 1086: STORY MAPS: THE ROANOKE PROJECT

This class will use an interactive map of Roanoke, Virginia, to explore the city's past and present through a close look at its landscape and its citizens. The primary mode of expression will be written, but there will also be a multimedia component for students interested in working with audio and video. On the most basic level, the project will be divided between the outward looking, journalistic ethos of reporting and investigation, and a

more impressionistic, personal essay approach. Each piece of writing will be linked to a place on a map. The students enrolled in the course will comprise a kind of mini newsroom, producing journalistic features on subjects who normally fall outside the news. People from all walks of life, all manner of professions, the high and the low, will be approached and interviewed. Those whose voices are normally least heard and examined will be our highest priority. All participants in the course will be required to engage in both autobiographical writing and serious reporting that follows journalistic norms. The form we will be working toward is a sweet spot that is a mixture of the two, and students will be asked to read examples of this sweet spot from wide array of eras and even nationalities. Authors whose work will be examined will include Joseph Roth, E.B. White, Joseph Mitchell, Phillip Lopate, and Joan Didion, among others.

SEM 1087: HEAD-SHOTS: NARRATIVE CLAY IMAGES

A large-scale clay tile project which will create six large clay pieces designed to tell a story. Your story, your sister's story, an imagined story of narrative invention using modeled faces, contemporary images and attitudes which push a six-panel tile piece to your own story's conclusion. Attitude! Emotion! Color! Dirt!!! There will be clay and firing fees.

SEM 1088: ALTERED STATES OF CONSCIOUSNESS

Trance. Spirit possession. Ecstatic dance. Hypnosis. Meditation. Dreams. Guided imagery. Psychedelics. This class is an introduction to the study and experience of altered states. We will examine the role of altered states in a range of contexts (both in the U.S. and cross-culturally), including opportunity to witness and/or experience various types of altered states through videos, class activities, and guest presentations.

SEM 1089: POPULAR GEOPOLITICS

This course examines a whole variety of texts including popular cinema, fiction, comic books, and television shows as critical sites for the dissemination of geopolitical scripts and values. Rather than ignoring such texts as simple forms of entertainment, we will seriously engage them just as we would more "legitimate" forms of geopolitical knowledge. Popular geopolitical texts are archival repositories of the major historical themes of international relations, including colonialism/imperialism, Cold War binaries, and the current "Clash of Civilizations" script. Students will be asked to think and write critically about this material and will learn how to treat popular texts as legitimate sources of critique and power/knowledge.

SEM 1090: HISTORY ROCKS!

From Sam Cooke to Bob Dylan and from Rage Against the Machine to Public Enemy, music has provided the soundtrack for modern American history. Whether garage, pop, indie, southern, punk, grunge, metal, or hiphop, music says volumes about who we are as a people. While much of American culture has fought to wall itself off from foreign influences, music has embraced those cultures from the British invasion to Bob Marley, and from Shakira to German death metal. Music about race, war, poverty, gender, and social alienation has fed the social critique and engaged generations of Americans to work for a better world. This class will use that soundtrack as historical evidence to analyze recent American history.

SEM 1091: INTERCULTURAL RELATIONSHIPS: FILM AND LITERATURE

Whether it is the criticisms of society, parental disapproval, or the personal negotiation of cultural differences, intercultural couples continue to face challenges as they try to form and maintain their relationships. Looking primarily at film as well as some literary essays and legal documents, this course will explore the unique obstacles that those involved in intercultural friendships or romance confront. We will explore how such relationships disrupt cultural expectations and change gender roles. In particular, we will focus on how intercultural relationships have been portrayed in films, such as *Guess Who's Coming to Dinner*, *Mississippi Masala*, *Liberty Heights*, *Jungle Fever*, and *My Big Fat Greek Wedding*

SEM 1093: THE CONSTRUCTED IMAGE

Quite often in photography, the approach involves finding the image, creating a composition from your surroundings or capturing a great shot through intuitive timing. We'll be doing none of that. This is an opportunity to work more slowly, to conceptualize the image, stage it, and then make the photo. In this class, students will explore the constructed image, first in the darkroom with the camera-less image and then with the Holga, a plastic medium format camera prone to adventure. In addition, we'll look at many examples of this way of working, and we will discuss each other's work at the end of each assignment.

SEM 1094: HISTORICAL PHOTOGRAPHIC PROCESS: GUM BICHROMATE

The Gum bichromate process was popular among pictorialist photographers (circa 1890–1920) because of its high versatility and expressive qualities. The process involves combining gum arabic and watercolor pigment with a sensitizer to create an emulsion that is brushed onto a watercolor paper and contact printed by exposure to ultraviolet light and water development. The emulsion is malleable while wet, and richness and color changes can occur through multiple coatings. The process involves elements of photography, printmaking, and painting. Students will create a small body of photographs of their own design using the process. Prerequisites: ART 203 and ART 306. Afternoon and/or evening involvement is expected.

SEM 1095: EXPANDING HORIZONS: ACKNOWLEDGING THE CONTINUUM OF SELF

This course is an experiential exploration of women creating their own leadership roles. We will take a hands-on approach to identifying leadership behaviors and effective communication skills, and explore related concepts such as decision making, conflict resolution, mentoring, and change. A significant portion of the course will be devoted to identifying each students' particular personality temperaments, understanding and appreciating the contrasting temperaments of others, and learning how to use these qualities to become an effective leader and team member. The course is designed to include many experiential activities including a variety of interactive exercises, meeting with local women leaders, journaling, and participating in an outdoor leadership adventure. Open to Horizon students only.

SEM 1097: THE END OF THE WORLD: THE ART AND PRACTICE OF SURVIVAL

From political docudramas (like *An Inconvenient Truth*) to zombie movies, to serious literary works (like Cormac McCarthy's recent novel, *The Road*) a clearly apocalyptic strain runs through much of our current culture. From the "survivalist movement" to the environmental movement, the end of the world and preparing for it appears to be a major contemporary preoccupation. In this course, we will examine the political, literary, and religious traditions of apocalyptic thinking, relate them to our current cultural moment, and reflect on why, despite being surrounded by the comforts of modern life, we maintain this fascination with the prospect of the entire edifice of civilization collapsing around us and our suddenly being forced to depend entirely on our own skills and determination in order to survive. In addition to classroom work, there will be hands-on instruction in disaster preparedness and forays into Virginia's bleak wintry woods to learn the rudiments of wilderness survival.

SEM 1098: SNAKES: SCIENCE, SUPERSTITION, & SOCIETY

Snakes both fascinate and repel. They have remarkable diversity: from the almost toothless egg eating snakes to the Gaboon viper with two-inch long fangs, from the tiny worm snake to the massive reticulated python. Their ability to survive effectively with a limbless body represents a marvelous evolutionary achievement. Snakes have had a profound impact in many cultures; they are representatives of the highest deity as well as of the greatest evil. In the course, we'll explore the many facets of snake biology and mythology. We will study snake diversity, anatomy, and behavior and will have the opportunity to make observations on living snakes. We'll also explore -- through readings, films, and projects -- the role of the snake in different cultures, from the Feathered Serpent God of the Mayans to the Devil/Serpent from the book of Genesis. Each student will complete an individual project on snakes that can be primarily artistic or research-related. We'll present the final projects in a culminating "Snake Fest" at the end of Short Term.

SEM 1099: TWENTY PAINTINGS/TWENTY DAYS

"*Premier coups*" is a term used to describe spontaneously executed, rapid-fire paintings that are done in one sitting and not touched again. We will make twenty "*premier coups*" paintings from a variety of motifs including landscape, still life, night images, and the figure. A field trip to the National gallery of Art in Washington DC will allow us to work directly from historic works of art. Your work will be exhibited in the student gallery of the VAC at the end of the term. Enrollment is limited to 14 students. Lab fee required. No prerequisite; ART 100 or AP Art is highly recommended.

SEM 1100: THE FRENCH CONNECTION

This course blends an exploration of the French-speaking world with the use of the latest technologies that employers will be looking for in the people that they hire. Through technology-based projects, students will learn to use Publisher to create a professional-looking tourist brochure about a region of France and SharePoint Designer to develop a website about Québec for tourists. Students will also create their own podcasts about a French-speaking African country for a virtual museum and blog their cultural experiences as they take a virtual visit to one of the many festivals that the Francophone world has to offer. Students will also participate in a francophone festival poster contest for fun and prizes! As we explore France, Québec and French-speaking Africa, we will also sample and discuss representative films, short selections of literature, music, and food. Course taught in English.

SEM 1101: JOHN STEWART, STEVEN COLBERT AND MEDIA CRITICISM

Watch the appearances of John Stewart and Steven Colbert and examine their take on our modern media. Whether it is Stewart's open ridicule of bi-partisan news coverage or Colbert's sardonic augmentation of journalistic agenda, the two comedians have become the inadvertent watchdogs of the watchdog media. Why are the two late-night, fake-news comedy shows so important and what is behind the power and influence of Stewart/Colbert? In this class, we will watch video clips and interviews of both comedians and attempt to describe and analyze the main focus of their criticism.

SEM 1102: HUMAN CONSCIOUSNESS

This seminar will cover a wide range of topics in human consciousness: the evolution of consciousness, intelligence, memory, language, creativity, emotions, states of consciousness, and learning. The course will also include exercises in meditation and Eastern modes of thinking (Zen and Taoism). The course is designed only for those genuinely motivated to pursue an inner quest. It will demand that you be open to new experience, self-disciplined, and be willing to explore your own thought processes.

SEM 1103: THE SOUTH ON FILM

This class will look at how 20th century films - major motion pictures and lesser known documentaries - have created and reflected popular opinion about the American South during times of tumultuous change. We will watch highly influential movies such as "Birth of a Nation" (1915) and "Gone With the Wind" (1939), alongside more modest short films like "The Louisiana Story" (1948) and "The High Lonesome Sound" (1963) that document ways of life in two very different parts of the South. We will discuss the images of race relations, folk life, religion and other themes depicted in these films to explore how they reinforce or overturn myths and stereotypes about the region. Popcorn provided.

SEM 1105: CHINA'S ENVIRONMENT

Consumer culture, population pressure, rapid industrialization and a privileging of economic aspects of development have sharply degraded China's environment, with effects leaching beyond the nation's borders. Drawing on material from history, geography, anthropology and political science, we look at the interplay between culture, state policy and international institutions in creating winners and losers in the habitats, health and resources of the People's Republic.

SEM 1108: THE RHETORIC OF WOMEN'S ACTIVISM

This course focuses specifically on the critical assessment of persuasive texts written by women. We will concentrate our analysis on women's speeches, but also read some earlier writings by feminists of the 18th century who wrote in an era when social custom prevented them from speaking in public. Throughout the course we will discuss what makes a text effective, including an analysis of style, emotions, arguments, and impact.

SEM 1109: THE BLOOMSBURY GROUP: BRITAIN'S AVANT-GARDE

The Bloomsbury Group, a collection of British writers and intellectuals who were active during the first decades of the 20th century, included Virginia Woolf and her sister the artist Vanessa Bell, the art critics Clive Bell and Roger Fry, the novelists E. M. Forster and, at times, D. H. Lawrence, the historian and biographer Lynton Strachey, and the economist John Maynard Keynes, among others. This seminar focuses on the work of these writers and artists and the artistic and intellectual interrelations that seemed to define them as a group. Some of the questions we will investigate include: In what ways did this group represent a British avant-garde? Were there important links between sexual and artistic liberation? Did the group share common artistic ideals? What were the major literary and artistic works produced during this period and by whom? What were the important philosophical ideas undergirding this group? The seminar will deal with various texts, paintings, and film adaptations, such as the film versions of Virginia Woolf's *Orlando* and D. H. Lawrence's *Women in Love*.

SEM 1110: BAD MOVIES

Many blockbuster movies actually are quite awful, laying no claim to artistic integrity or nobility of vision; yet audiences love them. Everybody, it seems, relishes a good trash wallow once in a while. Even highly regarded filmmakers are capable of creating clunkers; Steven Spielberg followed *Jaws* with *1941*, after all. And there are movie stars (Steven Seagal?) who seem to cultivate reputations rooted in critically panned productions. In our short term endeavor to determine whether all bad movies are created equal and what, if anything, one can learn from them, we will view and discuss catastrophic comedies, mangled musicals, horrendous horror films, woeful westerns, downright dreadful dramas, and other odoriferous offerings.

SEM 1111: MATHEMATICAL KNITTING ... AND MORE

This course explores connections between mathematics and needlework. Starting with the basics of knitting (or cross-stitch) students will design and create projects based on mathematical principles. Students will complete at least two needlework pieces and write a paper explaining the mathematical significance of each project. As a group, we will brainstorm and work on a community project. Mathematical topics will be chosen from the following possibilities: geometric transformations, symmetry, self-similarity, modular arithmetic, topology and Diophantine equations. Beginning needle crafters are welcome. Students with appropriate experience may complete mathematical quilting, crochet, or needlepoint projects with permission of the instructor. Students will be responsible for buying their own materials, with cost varying depending on the materials a student chooses. The course is open to students of all mathematical levels.

SEM 1112: POLITICS OF FOOD

With worldwide food shortages producing record price hikes, riots, and blame laid on farm subsidies for bio-fuel, food politics creeps into controversies over public health, the economy, government policy, the environment and ethics. This course will examine relations between the food industry and government, as well as social movements surrounding slow food, eating local or organic, genetic diversity, vegetarianism and genetically modified crops.

SEM 1113: CHOCOLATE

Aphrodisiac. Stimulant. Medicine. Food. In this course we will consider chocolate from a variety of perspectives: historical, social-scientific, economic, culinary, and sensory. We will begin with an exploration of the history of cacao and its uses among the Maya and Aztecs; we will consider the labor relations of and ethics surrounding

the harvesting, processing, and consuming of chocolate; and we will examine chocolate's symbolic and exchange values in a variety of cultural and historical contexts, including the contemporary global market for "boutique" chocolate and other related high-end comestibles. We will also explore chocolate for its chemical composition, health benefits, and gustatory delights. Tasting and cooking with chocolate are, of course, required. Students must be able to attend off-campus fieldtrips as well.

SEM 1114: PHOTOGRAPHY: THE SCANNER AS CAMERA

In this seminar, you will be making a range of high quality and sophisticated imagery with scanners using the digital photography lab in the VAC. You will be working with a variety of materials from found objects, family photographs, your own artwork, and appropriated images from texts or magazines to create imagery of your own design. You will also learn to use certain controls (especially layers) in Photoshop to control and enhance your imagery. The class will also be viewing the work of photographers/artists who have begun to work and exhibit with this technique. No previous experience needed- just a desire to experiment and create! Daily meetings, additional work outside of class, and final portfolio. Lab fee required.

SEM 1115: DRAWING PORTRAITS

We will study the volumes of the human head in clay, learn the basic anatomy of the head, do several studies of famous portraits at the National Gallery of Art in Washington, D.C., and draw in various mediums producing a series of portraits from various models including yourself. Lab fee required. Suggested prerequisite: ART 100 or permission.

SEM 1116: THE GEES BEND QUILTS AND MINIMALIST PAINTING

The Gees Bend quilts are made by poor black women from rural Alabama. Their quilts are based on patterns they saw in their local environment and made of simple units that they assembled into a large and beautiful design from the materials that were at hand. Modernist paintings in the 1970's used stripes and grids to make images that are "abstract" based on choices of form that are simplified and based on visual fundamentals, like stripes and repetitions of other geometric shapes. The similarity in the "look" of these objects is at the heart of this workshop. Quilts have been "women's work" and objects of utility, not considered Art, so we will discuss and explore some of the facts of the social history of those who made quilts and paintings. Personal materials (like your old clothes) will be incorporated into the things we make too. Our works will explore design fundamentals and simple materials as collages, and once we have developed our patterns we will make the works as a large scale collage, painting, or quilt. This studio workshop is open to any student, with or without a studio or quilting background. Materials fee will vary, depending on the supplies.

SEM 1117: CHILDBIRTH IN AMERICA

We will examine childbirth from three related perspectives in this course: an academic perspective, as we read about and discuss the history of childbirth in America; a practical perspective, as we develop skills that can help families with the births of their babies; and a community perspective, as we investigate and assess the services offered to pregnant women in the Roanoke Valley. This course fulfills the workshop requirement for doula certification with Doulas of North America (DONA).

SEM 1118: THE POETS' THEATER

First established in Cambridge, Mass., in 1950, the original Poet's Theatre staged plays composed by significant poets like Frank O'Hara, William Carlos Williams, John Ashbery, and Samuel Beckett. Their work sought to incorporate theatrical space as a medium for poetic composition. This course examines the early history of The Poet's Theatre and its role as a vehicle for avant-garde poetics. Seminar participants will develop and perform a series of original work that seeks to retain poetry's focus on language and structure, while at the same time abandoning the traditional elements of narrative or staging often associated with conventional theater.

SEM 1119: INTERNATIONAL WOMEN'S FILMS

This class will present films that focus on women's lives in different countries. Through discussions, students will consider how women respond to the cultural, political, and religious forces in their society. Attention will be given to the films' portrayal of how women adapt to or resist the restrictions placed on their lives. Students will do some reflective writing. The course may include films from India, the Middle East, and Europe.

SEM 1120: ART CRITICISM

Who are art critics? How do their judgments shape trends in the visual arts? This course is an introduction to the history and practice of art criticism. We will consider the development of the discipline from Benvenuto Cellini to Rosalind Krauss, examining how each critic attempts to persuade us of his or her views. Examples of recent art criticism in art journals, daily newspapers, and magazines will receive particularly close attention. Students will write and peer edit reviews of contemporary exhibitions based on field trips to local galleries and museums. We will also consider art in progress at Hollins. Other topics to be explored are the interplay between art criticism and curatorial practice, the role of Art Blogs in the contemporary art world, and the impact of art criticism on perceptions of art in the mainstream media. Costs: incidental expenses—field trips and gallery admission.

SEM 1121: WELDED STEEL SCULPTURE

An introduction to contemporary sculpture techniques, using additive processes employing simple welding skills. Applicable drawing and model-making techniques are introduced as well.

SEM 1122: A SENSE OF PLACE: IN YOUR READING AND YOUR CREATIVE WRITING

One of the pleasures of reading anything—fiction, poetry, or non-fiction—is the sense of place created by the words on the page. A strong sense of place can not only ground a piece of writing (quite literally), but can also transport a reader. Reading from multiple genres, we'll look at writers who incorporate a strong sense of place in their work. Then we'll do our own writing, incorporating your special places into your own creative writing. A certain amount of travel about campus and about town will be required, pen (or laptop) in hand. But most of our traveling will take place within our minds, using memory and imagination to bring a sense of place onto the page.

SEM 1123: EATING FOR LIFE – YOURS AND THE ENVIRONMENT'S

Where does your food come from? How is it grown? What are the environmental impacts of our food choices? Where did your favorite foods originate? Explore the botany, history and production methods of many of our plant based food sources. Learn about various agricultural systems, from conventional farming to organic and biodynamic methods. Visit several organic farms and local farmers markets. Explore your food purchasing choices, from the local chain grocery store to the local farmers market and think about what those choices mean to you and the environment. We will discuss seasonal foods, local foods and the slow food movement. Read from several good books by current advocates of good food such as Michael Pollan and Barbara Kingsolver. And of course we will eat! We will experiment with food and create and share a few good meals that help us reconnect with our food.

SEM 1124: BEHIND THE SCENES AT THE MUSEUM - PRINCIPLES AND PRACTICE OF CURATORSHIP WITHIN CONTEMPORARY ARTS

Ever wondered what it might be like to work in a museum? This course will be a thematically integrated approach to the study of museums and exhibition curation. It will offer excellent intellectual and practical preparation for entry into the museum profession and introduce students to the history and theory of museums, curation, and material culture. Practicum study within the Eleanor D. Wilson Museum, site visits to other museums, experimental spaces and galleries, and visits by guest speakers including artists, collectors, writers, and curators will afford valuable insights into today's art world. Course work is focused on the three main areas of professional museum activity: management, collections, and exhibition development. In each of these areas

the co-instructors will seek to impart current information, encourage independent thinking, and enhance leadership skills. Students will learn to look at a variety of artistic forms, write critical reviews, and gain valuable hands-on experience for future internship opportunities.

SEM 1126: PLANTS IN POETRY AND ART

Explore the poetic side of plants and their place in world iconography, mythology, and artistic expression. Beginning with Eden's forbidden fruit, and on through the musings of the Persian mystics, the botanically intricate medieval Unicorn Tapestries, and the modern art of Andy Goldsworthy, botanical symbols and subjects will guide classroom discussion and activities. Using plants as metaphor and medium for artistic creation, group and individual projects will include creative writing, designing floral crowns, constructing various musical instruments such as reed flutes, and experimenting with natural dyes and sculptures. Intimate exposure to subject matter will involve all six senses.

SEM 1127: MAKING THINGS

What does it mean, to be creative? How do we go there? Why does it feel so good? We'll read a variety of texts, respond to others' art, take aesthetic action in assorted media (including brains and muscles). Not a writing workshop, but we'll write a lot. Expect to be a maker: a poet, visual artist, memoirist, enchanting liar—and a meditator, gamester, thinker, too. Expect to work hard. Costs: books, materials, museum fee.

SEM 1128: MOTHERS AND DAUGHTERS - IN LITERATURE AND IN YOUR WRITING

The mother-daughter relationship, whether it is a simple, loving one, or one comprised of a more complicated mixture of emotions, is typically central in a woman's life. In this course, we will explore how this relationship has been depicted in literature, reading from poetry, fiction, and creative nonfiction. Inspired by this literature, we will also do our own creative writing on this theme, writing in a variety of genres.

SEM 1129: CULINARY AND AMOROUS FICTIONS

In the words of the immortal Don Quixote, "... let me eat, or else take your government again; for an office that will not afford a man his victuals is not worth two beans." Food and drink, eating and cooking, and their related imagery have been key themes used to illustrate human simplicity and complexity. This course explores the relations between the world of food and the realm of love as depicted in Hispanic literature, film, and art. We will begin with choice excerpts from *Don Quixote* and explore the culinary dynamics of the Spanish Golden Age as portrayed in paintings such as Velázquez's *The Triumph of Bacchus* and *Old Woman Frying Eggs*. Contemporary Spain will be portrayed through the eyes of Inspector Pepe Carvalho from the dark detective series by Manuel Vázquez Montalbán. We will tour the Iberian Peninsula with films such as the sexy *Ham Ham*, Pedro Almodóvar's quirky *Volver*, and the recent Woody Allen hit, *Vicky Cristina Barcelona*. The course will then shift to the Americas, where we'll explore ancient Mayan recipes in the movie *Chocolat*, read selected short works by the decadent "modernistas," and revisit the Cuban Revolution in the film *Strawberry and Chocolate*. The final stop in this epicurean voyage of culinary and amorous fictions will focus on the U.S. Hispanic experience. Selected works will include the movie *Tortilla Soup* and short stories from José Antonio Burciaga's hilarious bilingual book, *Drink Cultura*. We will also comment on Burciaga's mural, *The Last Supper of Chicano Heroes*, located in a Stanford University dining hall. Students will keep a food journal and produce an annotated book of amorous recipes. An experiential practice will take us to the kitchen where we will create, explain, and savor our recipes. All work will be conducted in English; students of Spanish may work with original versions of the readings.

SEM 1130: LITERATURE, FILM, AND PSYCHOANALYSIS

Sigmund Freud states that dreams contain both manifest and latent content. The manifest content might best be described as the surface meaning of the dream, what it appears to mean. We could equate this level of meaning to plot summary in fiction. The latent content involves what might be described as the hidden or the psychological meaning, the underlying significance of the dream. Is it possible to approach literature and film in

the same fashion, using Freudian analysis to interpret the latent content of these works? Can we, in other words, analyze literature and film as the latent dreams of their authors and/or directors and screenwriters? This seminar will explore aspects of Freudian analysis and use this methodology to interpret various films and works of fiction. In particular, we will consider films such as *Strictly Ballroom* and *The Wizard of Oz* and novels such as John Gardner's *Grendel* and Milan Kundera's *The Unbearable Lightness of Being*. We also will evaluate the film and novel versions of *The Third Man* by Graham Greene.

SEM 1131: SWEET THUNDER OR THE MATH AND ART OF CHANGE - RINGING ON THE CARILLON BELLS

Have you ever wondered about the bells in duPont Chapel or just wanted to climb up into the tower and ring the bells? Join members of the music and mathematics departments in the remarkable pursuit of learning to "ring the changes" on the carillon bells. The centuries-old tradition of creating and executing intricate peals on traditional bells will be examined and put into use with our carillon bells and handbells. The course will include a possible trip to Washington, D.C., to tour the bell tower of the National Cathedral and participate in a ring of changes in our nation's capital.

SEM 1132: EIGHT LIMBS OF YOGA

The postures – asanas -- that we usually refer to as "yoga" are only one of eight limbs of the classical yoga tradition. This course offers three hours per week of asanas suitable for any level of experience, fitness and flexibility, and another hour of breathing exercises and meditation practice. The class also explores the other limbs: social responsibility, personal spiritual practice, "withdrawal of the senses," contemplation, and samadhi. Additional topics include the historical and contemporary varieties of yoga, yoga for physical therapy and sports, yoga for mental health, and dreamwork.

SEM 1133: BASIC ELECTRONICS

This course will combine lecture and lab approach to lay the foundation for understanding how things (e.g. cell phone, radio, DVD, etc.) work in our modern world. Basic electronic concepts, static electricity to solid-state electronics will be taught in lectures. Analog and digital circuit fundamentals will be emphasized in the laboratory sections. Open to first-year students. No prerequisite.

SEM 1135: JULIE AND JULIA AND ME - FRENCH COOKING AND FOOD CULTURE FOR EVERYONE

Like Julie Powell's blog and memoir, which led to the Meryl Streep film, *Julie and Julia*, this seminar is inspired by the pioneer of French cooking in America, Julia Child! In this class we will explore the impact that Julia Child had on American food culture. We will learn how to cook (and eat) some of the classic French recipes that Julia Child introduced to American cooks in her famous cook book, the 1961 *Mastering the Art of French Cooking*. We will also think about what food means to the French people (and will read some social history about food and French culture and watch some films to help us understand why food is so important to the French). Our reading will include Julie Powell's *Julie and Julia*, as well as Julia Child's *My Life in France*. We will watch the film, *Julie and Julia*, among others, as well as episodes from the WGBH television series, *The French Chef*. We will chronicle our month-long experience (in a blog or whatever medium the class would like) and end the course with a festive meal that demonstrates our culinary skills. Students should expect to read, write, and both participate in and lead class discussions, as well as cook.

SEM 1136: A FRENCH CHILDHOOD - UNE ENFANCE FRANÇAISE

Did you know that *Babar* and the fairy tales *Sleeping Beauty*, *Cinderella*, *Little Red Riding Hood*, *Mother Goose Tales* were all of French origin? By immersing ourselves in the magical and imaginative world of French children's literature and animated films, you will not only keep up your French during January, but also learn many new words, expressions, and write your own children's story! You will learn French nursery rhymes and songs, play French children's games, read fairy tales, listen to French musical masterpieces created for children such as Ravel's *Tales of Mother Goose* and Debussy's *Children's Corner*. You will study what makes French children giggle and laugh; you will read French poems and comic strips for children, and act out scenes from the

Countess de Ségur's stories about little girls. And how can we learn about a French childhood if we do not learn to make and eat "petits pains au chocolat" and other French gastronomical delights? Course is taught in French. Prerequisite: FREN 111, FREN 117, a 200-level French course or permission.

SEM 1137: THE VEGAN CULINARY EXPERIENCE - COMPASSIONATE, ENVIRONMENTALLY SUSTAINABLE AND HEALTHY COOKING AND DINING IN ROANOKE

If you're new to vegan cooking or dining, want to learn about it, or just want to spend some time enjoying cooking and sampling fine vegan cuisine with your classmates, please join us as we prepare and feast on gourmet vegan cuisine from India, Thailand, Europe and the Americas. In addition to preparing vegan meals, we will also dine at several Roanoke restaurants where the chefs will prepare specialty vegan dishes for the class. The class is designed to help you see that vegan cuisine is not a sacrifice; it is a step up. Students will pay for food ingredients and 3-4 restaurant meals. Must be able to travel to professor's home in Roanoke for at least one meal as well as to several area restaurants.

SEM 1138: SO YOU WANT TO BE PRESIDENT OF HOLLINS?

What would you do if you were in charge of Hollins? In this class you will design marketing materials, discuss how to recruit students, formulate a curriculum, create a student life plan, and figure out how to pay for it all. We'll even let you plan the menus!

SEM 1139: A HISTORY OF SHOPPING - GENDER & CONSUMER CULTURE

Why do we shop? What cultural meanings are attached to shopping? Why has shopping been stereotyped as a feminine activity? This course will explore the history of modern consumer culture, with a focus on Europe and the United States. We will begin by examining some of the historical developments that led to the creation of a mass consumer society, including the rise of capitalism, the political revolutions of the 18th and 19th centuries, industrialization, urbanization, and the emergence of mass society. We will focus in particular on issues of gender and consumption, though we will also explore intersections of consumption with class, sexuality, and race. Particular themes will include: the emergence of the department store, fashion and beauty cultures, domesticity, and intersections between consumption and politics.

SEM 1140: THE GLOBAL GAME -FUTBOL, POLITICS, AND CULTURE

This seminar is an introduction to the global importance of the sport of football (soccer to Americans, Canadians, and Aussies). Why does this simple game inspire passion and violence in diverse peoples throughout the world? It is intended as both a primer to the game for those students with little background in the history, culture, and even the rules of the sport as well as a critical examination of the "seedy underbelly" of the world's game. Topics include hooliganism and Ultra groups, "Soccernomics", sectarian and nationalist intersections, American exceptionalism, and much more.

SEM 1141: EXPLORING INDEPENDENT PROJECTS

This course is designed for students who have a basic familiarity with the studio art area they wish to explore. The class will meet three days a week. Each Monday morning we will meet as a group to establish our weekly goals. We will also meet as a group for a critique session on Fridays. The instructor will work individually with each student on Wednesday mornings. Students will be expected to work a minimum of 12 hours outside of class per week on their own. Enrollment by instructor permission only.

SEM 1142: COLLAGE

Artist Max Ernst referred to collage as the best invention of the twentieth century and while that might be an exaggeration it is a powerful creative process that goes beyond simple cutting and pasting. Students in this class will explore the process of making the collage with consideration given to understanding the visual design of the image, where to find the best materials for collage and how to handle them. The class will also explore the

history of collage looking at works produced by artists in the past and today as well as how the media and process has affected our cultural visual landscape.

SEM 1143: MAKING THE APPOINTMENT - POETIC METHODS IN PRACTICE

Contemporary poetry is a wild and varied thing. From Confessional to Language poetry, Beats to the Deep Image movement, we'll examine and experiment with some of the most popular poetry of the past fifty years and let it inspire our own writing in workshop. We'll try to identify what it is that speaks to us most in the poetry we read, and then experiment with those potent elements and patterns.

SEM 1144: FLASH - VERY SHORT FORMS IN LITERATURE AND FILM

In this course we'll be taking a close look at some of the shortest forms in artistic storytelling: micro-fiction, flash fiction, the short-short story, micro-essay, and short films. Through reading stories and essays, and viewing films we'll study various shapes and methods used in brief storytelling, and attempt to answer the question of what makes a story a story. Drawing inspiration from our reading, we will also write and workshop our own short pieces, working in a variety of short forms.

SEM 1145: TWENTIETH CENTURY ROMANCE -THE COLLECTED POETRY OF SYLVIA PLATH AND TED HUGHES

To engage in a close reading of the collected poems of Sylvia Plath and Ted Hughes, and to discuss in an open seminar-style format the individual poems as they relate to the poets' work as a whole and in conversation with each other. Sylvia Plath and Ted Hughes were involved in one of the most infamous romantic relationships of the 20th century. As poets, how does one poet's work respond to, engage, or inform the other's? We will read their collected poetry as a conversation about family, love, and death—focusing on the broader implications romance plays in existential questioning. By the end of the course, we hope to gain insight into their individual poems as collections as well as their poetry read together as a whole.

SEM 1146: YOUTH'S LAMB-LIKE WINTER - TWO POST-PUNK POETS

Sometimes poets play guitar, or try to. This course will explore the work of Ian Curtis of the post-punk band Joy Division and Richey Edwards of the Manic Street Preachers. The main focus of our artistic investigation will be Joy Division's *Unknown Pleasures* (1979) and *Closer* (1980) and Manic Street Preachers' *The Holy Bible* (1994) and *Journal for Plague Lovers* (2009). We will also read biographies, critical essays, relevant literary pieces, and more. We'll watch films, explore the post-punk visual aesthetic, examine politics and gender, write, think, make art, spray paint t-shirts, debate, rock.

SEM 1150: DOUBLE TROUBLE - TEXTS AND FILMS

In this workshop-oriented course, we will examine and experience what it means for a text (film, poem, fiction, and nonfiction) to be troubled or compromised. What does it mean for a narrator to be reliable? What is authorial intention? Can a text revise itself? By the act of reading a text or viewing a film, are we compromising the author's intention? Through writing, reading, discussion, and revision, students will come away from the course with an understanding of how authors in various disciplines, commit revisions. Texts which appear to change and shift in relation to the reader and itself, whether temporally, structurally, or linguistically will serve as models for our own revisions. In addition to viewing films such as *The Perfect Human*, *Adaptation*, *Five Obstructions*, and *Jeanne Dielman*, we will read works by Beckett, Nabokov, Eliot, O'Brien, Woolf, and Fowles. Students will be required to complete brief, in-class writing assignments about the films and readings. A final portfolio of revisions is due at the end of the semester, which will count for their final grade.

SEM 1151: SOUNDSCAPES - WRITING MUSIC IN SHORT FICTION

Music, particularly jazz, has often been used to personify characters, conflict, and through the defining elements of its genre, give coherency and structure to a piece of prose writing. Think Ralph Ellison, James Baldwin, and Toni Morrison. In this workshop-based course, we will explore and practice the ways writers use music (jazz, hiphop, punk rock, classical, etc.) in their short fiction. We will write short stories inspired by specific songs, have

in-class descriptive writing and listening sessions, and explore what different musical genres express about the society of their origin. Class presentations, original work, and a final portfolio will round out the term.

SEM 1152: HOW TO START A REVOLUTION WITH YOUR FICTION - HISTORIES, STRATEGIES, AND STYLES OF POLITICAL LITERATURE

What makes writing political? Who can write it, and how do they do it? Can literature ever produce real political or social change? In this class, we will tackle these questions through the study of creative writing that challenges the status quo. With a focus on fiction (and some poetry), we will explore the power that writing has in the face of suffering and injustice. We will read the works of Arundhati Roy, Ann Pancake, Grace Paley, Octavia Butler, Nikki Giovanni, Alice Walker, and others to uncover the strategies and processes of “political writers.” Students will produce and workshop their own piece(s) of fiction that engage with a political topic of personal importance to them.

SEM 1153: COLLABORATIONS AND COLLECTIVES – THE ART OF CO-CREATION

This course will explore the function of collaboration in the arts, challenging notions of creative origins and individual authorship. Looking at various combinations and schools of working artists, we will study friendships and rivalries, marriages and partnerships ranging from Coleridge and Wordsworth’s *The Lyrical Ballads* to Andy Warhol’s *Factory*. We will have several small, in-class projects emulating the work that we discuss. Students will be responsible for one oral presentation on a famous collaboration or collective of their choosing, and will propose and complete an artistic work with at least one other member of the class on their own time. This final project will feature a creative writing component, and will be showcased at an end-of-term symposium that will count for their final grade.

SEM 1154: APPALACHIA - PEOPLE, PLACE, AND PLANTS

Discover the vibrant culture of Appalachian peoples—including Native Americans, early settlers, and their descendants—and their sense of place and interaction with this unique Appalachian landscape. Explore the use of native plants for medicine, wild edibles, art, music, and metaphor through readings, music, food, film, field trips, guest speakers, and field interviews. Further immerse yourself by using wild-collected plants and traditional methods to complete projects such as primitive fire-making, preparing acorn flour, and hand-crafting baskets, gourd art, musical instruments, and natural dyes. An additional course fee will be required for an extended fieldtrip to the Cherokee Indian Reservation in the Great Smoky Mountains of North Carolina. Enrollment is limited to 12 students.

SEM 1156: WRITING FROM LIFE

In this class we will read and write in different forms—journals, essays, short memoirs—about personal thoughts and experiences. Prompts will be provided at times, but students will have the ample opportunity to choose their own topics.

SEM 1158: ADVANCED STUDIO PROJECTS

This class is designed for students who have completed at least two studio art courses at Hollins and wish to pursue a self-directed, independent studio project for the month. Students should have a basic familiarity with the studio art area that they wish to explore. The goal of this course is to produce a cohesive body of work in studio art. Students will be required to work at least 12 hours outside of class per week. Each Monday we will meet as a group to establish our weekly goals. The instructor will meet individually with each student on Tuesdays. There will be a group critique on Thursdays to offer students feedback on their projects. Prerequisite: students are required to complete a project proposal and discuss it with the professor before registration for the course.

SEM 1165: MONEY MATTERS

Why do I need a budget? How much should I be saving? Is it OK to use credit cards? Can I afford to buy a car? Should I buy or rent? Should I invest in the stock market? How do I make wise investments? This course will give students experience with four areas of financial planning: earning, spending, saving and investing, and planning for retirement. Students will investigate a variety of web-based materials (including YouTube videos) and determine which are credible and useful. Students (in teams) will serve various clients as their financial advisor and play Ne\$T Egg, a board game that simulates investment strategies over a 30 year period. Course requirements include: keeping a journal, completing daily homework, readings and excel assignments, and being responsible for at least one class presentation and a final project.

SEM 1166: HISTORY OF ANIMATION

This course surveys the history of animation in cinema, focusing on the feature films of Walt Disney but also looking at animation's development internationally. We will analyze the aesthetics of the animated image as well as its unique ability to communicate by exploring the tools and technology used in animation and its various techniques: stop-motion, cel animation, and CGI. Students will view animation from various studios, cartoons, feature-length films and experimental shorts as well as try their hands at a simple animation.

SEM 1167: THE ROAD TRIP IN PHOTOGRAPHY

In this class we will study the styles, techniques and ideas from established road trip and street photographers before hitting the road on our own photographic road trip. Students will photograph daily based on a focused project idea. We will also visit galleries and museums and review images regularly. Upon return students will edit and print a body of work.

SEM 1168: ENGAGING “THE WIRE” – THE URBAN POLITICAL GEOGRAPHY OF AN AMERICAN TELEVISION CLASSIC

The Wire, largely the vision of its creator David Simon, has been lauded by critics as one of the most important and politically relevant television shows in the history of the medium. Throughout its five-season run on HBO, *The Wire* explored issues of poverty, drug policy and enforcement, housing, race relations, corruption, education, surveillance, mayoral politics, deindustrialization, unionization, and queer and gender relations within the American city of Baltimore, Maryland. In this course, we will screen episodes taken from throughout its five season run and critically analyze the content of the show. Additionally, we will read articles from scholars and critics about the show and students will engage in their own critical writing projects related to the series.

SEM 1169: ON THE NEXT EPISODE – TV AS NARRATIVE TEXT

Recently, serialized television has experienced a cultural and creative rebirth. Screenwriters have begun considering a program's run more as a novel and less as episodes of disconnected instances or short stories. In this course, through brief analyses, class discussions, and creative small group work—culminating in original collaborative scripts for invented pilot episodes—we will get to the heart of what this means. Using the contemporary television series as our lens we will realize the medium's advantages of narrative arc, gradual development, and character evolution. Through these programs, as well as critical studies and a survey of major stories from the medium's past, we will take TV as the serious, stirring text that it has come to be.

SEM 1170: THE LINE OUT LOUD – LITERATURE IN PERFORMANCE

This class will examine the relationship between poetry and theater, to better elucidate for the participant how to read poetry, both internally and externally. We will start with auditory word association activities, rhythmic chanting and clapping, theatrical voice and movement techniques, and move on to incorporate the physical performance of traditionally page-bound texts. We will be introduced to spoken word bands, spoken word venues, and bicoastal Poets Theater, in addition to watching and critiquing readings of more traditional lineated text. We will read beat poets and jazz poets from Allen Ginsberg to Langston Hughes and observe iconic

performance poets like Saul Williams. We will do in-class and out-of-class writing exercises and perform these pieces in a supportive environment.

SEM 1171: WOMEN WRITING COMEDY

In her coffee table book about entertaining, Amy Sedaris notes, “If you’re boring, pick exciting music to play.” We will take her advice. We will resist writing boring prose. Expect to read, write, and rewrite pithy essays, comic monologues, poems and short stories infused with humor, comedy sketches, and plain old jokes. We will also read many and write at least one critical essay on the topic of women writing comedy. Expect in-class writing assignments, collaborative writing projects, reading your work aloud, and lots of revisions. Being funny is not a prerequisite, being a serious student is. The class will be largely workshop and discussion based. Students will produce a portfolio of creative and critical work.

SEM 1172: FICTIVE REALITIES – ADAPTING THE SHORT STORY FOR MEMOIR

Inherently, fiction provides us with a buffer from the struggles and tragedies it contains. As readers, we are able to separate ourselves from the text via the construct of form—i.e. *this happened by not happening*. However, both memoir and fiction share similar skeletons, in that their framework in storytelling supports either truth or the inclination of truth. We will thus rely on two collections of short fiction to develop and polish our own stories: Flannery O'Connor’s *A Good Man is Hard to Find*, and Richard Sears’ *No Insurance Available*. In so doing, we will dissolve the buffer of distanced reading by directly addressing subjective memory and honoring experience as narrative. This course will involve substantial reading, daily in-class discussion, weekly creative writing submissions, as well as a final portfolio.

SEM 1173: PHYSICS IN DAILY LIFE

This interactive J-term course is designed to take the mystery out of common physical phenomena. With demonstrations, games and fun experiments we will use the laws of physics to answer: why does your body want to fly off a car when you make a sharp turn? Why do you see a rainbow after it rains? In addition, you will learn how electricity works, how magnets exert their pull, and gain a number of practical skills, such as how to design and install lights in your room. This class is for science and non-science majors.

SEM 1174: POSITIVE PSYCHOLOGY: THE SCIENCE OF HAPPINESS

This course will consider recent work in psychology that focuses on positive aspects of the human experience. Positive psychology is the science of human strengths and virtues. Rather than starting from mental illness, positive psychology begins instead at mental wellness. It uses scientifically controlled studies, well validated test batteries, and interventions that are evidence-based. Students will learn about different aspects of happiness and what factors contribute to these aspects, signature strengths and how to apply them, and the role of creativity and flow in everyday activities. Students will gain an understanding of psychological research methods and contemporary research on positive psychology. Students will also put principles into practice, learning skills to help them flourish in college and beyond.

SEM 1175: INSTALLATION ART

Space and time are the two main component of installation art, a fluid, inclusive and at times eclectic art form. For this class, students will explore different ways to make art that impacts the environment of the exhibition space. Group installations will be created throughout short term as we explore large-scale drawing, sculptural elements, and even projections as a means to create installation art. A more in depth installation by the class will be created at a location off of Hollins campus for possible inclusion in the Marginal Arts Festival.

SEM 1176: A CAPPELLA ADVENTURES

Have you ever been interested in singing in an a cappella group? Now is your chance! Spend this January learning about the craze that is “collegiate a cappella.” We will be listening, notating, watching, arranging,

discussing, creating, and rehearsing...and ultimately performing here on campus at the end of the term. Come join us! Open to all students, all majors; good singing technique and strong musicianship skills necessary.

SEM 1177: DRAW/ SCULPT/ PAINT THE PORTRAIT

This class will focus on one of the most challenging subjects in representational art: the portrait. Through sculpting, drawing and painting we explore the planes of the face and the expressive possibilities of our features while mastering the inner anatomical structure of the human head. No experience with drawing, painting or sculpting is required!

SEM 1178: HALF-HOUR COMEDY – WRITING THE TELEVISION SITCOM

This course will examine television's most enduring genre, the sitcom. Through screenings, readings, and discussion, we will break down the structure of the sitcom, analyze sitcom characters for voice and habit, and learn to recognize tropes across and within series. In the television industry, spec scripts—an original episode written on speculation for a current run show—are used as writing samples to obtain television writing positions. As such, you will pitch story ideas, write outlines, and complete sitcom writing exercises culminating in writing a spec script for a current run sitcom.

SEM 1179: HART CRANE'S *THE BRIDGE* – A MYSTICAL SYNTHESIS OF AMERICA

A rising poet in his twenties, Hart Crane undertook a project so ambitious it seemed almost inevitably doomed to fail. He wanted to create a Modern American epic poem, “a mystical synthesis of America,” using the Brooklyn Bridge as its central symbol. This poem was to entwine history with the modern age, reality with mythology, nature and technology, public and private. He meant his poem to follow in the footsteps of Walt Whitman and counter the pessimism of TS Eliot's *The Wasteland*. As we become intimate with this difficult poem, each student will work towards the creation of a cycle of poems or compact epic about a place that means something to her.

SEM 1180: SCREENWRITING FOR THE SHORT FILM

The focus of this course is on the art and craft of screenwriting for the short. We will read many screenplays and watch many short films – some famous and some lesser known, some conventional (i.e., *La Jetée*, *Sherlock Jr.*, *Tales of Tales*) and some experimental (i.e., *Choros*, *The Event*, *Dame Factory*). We will discuss elements of style, structure, and narrative tendencies within the writing. Drawing inspiration from our readings and viewings, students will devise and compose an original short film screenplay whose form adheres to industry standards. And we will workshop these in class throughout the month.

SEM 1188: SMART WOMEN: THE FEMALE SCIENTIST IN FILM

This course will explore the portrayal of female scientists in movies. We will examine and discuss the particular scientific disciplines and specialties of these women and how this relates to their particular roles. In the first two weeks of the course we will watch films from the 1950s. In the post war era many female scientists were portrayed. The third week showcases female scientists from the seventies and eighties. The final week portrays scientists in the 90s. We will discuss the development of these characters in each of these decades and relate this to changes in both scientific developments as well as societal changes as more women moved into various scientific fields (e.g. the portrayal of female physicists). We will examine the many stereotypes of scientists (smart, nerdy, etc.) and how these apply to women in different social eras.

SEM 1189: THE LOVE STORY

This course will examine the love story. Through exposure to stories in various formats (print, audio, and film), from various cultures and time periods, we will formulate theories about the elements that comprise a love story. Films will include the works of Ang Lee (*Sense and Sensibility*, *Brokeback Mountain*); print work will mostly draw from *My Mistress's Sparrow is Dead*; audio will be novels and podcasts focused on the works of writers such as Edwidge Danticat and Tobias Wolff. The goal is to take different mediums and ask ourselves:

what, if anything, unites our ideas about the love story? Using these ideas, students will build a single project in the medium of their choosing based on or related to a work encountered in class. These projects will be submitted for peer and instructor evaluation at the end of class.

SEM 1190: RETURN TO TINKER CREEK: FOLLOWING THE PILGRIM'S PATH

This course is an investigation of voice through style and will be reading and writing intensive. Discussion will focus on close readings of Anne Dillard's work and an exploration of the Hollins campus (we will be going outside.) Fundamental bookmaking will be incorporated into creative responses.

SEM 1191: WOMEN TAKE ON THE WORLD: WOMEN'S TRAVEL WRITING

This course will examine travel and place-based writing by both women and men in order to unpack ideas about women's experiences with travel and learn techniques for travel-writing in general. Although we will focus on writing by women, we will read travel essays by men in order to compare and contrast. The course will also spend time discussing the importance of place in writing and the philosophies that stem from a "vagabond" lifestyle—a lifestyle that can be employed across the globe or at home. Students will learn ways in which to make a place and its experiences vivid to readers and will experiment with re-creating their own sense of time and awareness in order to deliberately move through places (either familiar or strange) and experience them for all they are worth. Students will complete writing exercises based on memory and field trips and will compile these along with an extended narrative or "travel essay" as a final portfolio.

SEM 1194: GETTING TO KNOW THE ROANOKE VALLEY: A JANUARY TERM PRIMER

Want to know more about the area where you go to university? This course is part of a broader project designed to get students to know about the entertainment, cultural, recreational, and culinary scenes within the Greater Roanoke Valley. Students will work throughout the semester designing and publishing a new website designed for Hollins students focused on the Roanoke Valley. Students will be expected to go into the community, meet and speak with local business owners and groups, and to write reviews online about their experiences. Web experience and car availability is absolutely not required for course registration, but it is highly valued.

SEM 1199 - INTRODUCTION TO CHILDREN'S BOOK ILLUSTRATION

Everyone can remember that special childhood picture book—the one read over and over, the pictures examined and reexamined for special details. Picture books are of utmost importance to the social and emotional development of the young child, and the illustrators who create the pictures for them have a challenging and exciting job. This course outlines the fundamentals of illustrating for children by examining published picture books, introducing skills in drawing and composition, and exploring various media, including pencil, colored pencil, pen and ink, and watercolor.

SEM 1209: POLITICAL SOCIOLOGY

This course will center on the acquisition, utilization and maintenance of power by groups including nations, organizations and social movements. We examine the social bases of power; strategies for developing political influence; focus of power in America and globally, relations between citizens and authorities, and problems and methods of achieving and maintaining political legitimacy.

TRAVEL/STUDY PROGRAMS

The travel/study programs listed are dependent on sufficient enrollment. Students must contact the instructor at the earliest possible date to express an interest and to learn details about schedules and costs. First-year students may apply to some programs, but every student must be 18 years of age to participate in a travel/study program. Complete descriptions (including fees, dates, and prerequisites) are located on the Hollins Web site, www.hollins.edu, under Academics, Short Term.

TRIP 1002: THE BAVARIAN GIANT

Two weeks of thorough immersion in one of the world's great cities. From our rooms in Munich's Hotel Olympia, we'll take excursions to the countless sights and treasures of the Bavarian capital. Settled by monks (which explains the name) in the eighth century and officially chartered as a city in 1158, Munich, with a population of over 1.5 million, has palaces, churches, galleries, museums, theatres, and opera houses, as well as the world's only "geographic" zoo. Of course, Munich also has an international reputation for the annual Oktoberfest, the Hofbräuhaus, Löwenbräu--in short, it is the city of beer. And it is renowned for the best shopping in all of Europe. Our many activities will include a tour of the BMW corporation and the Olympic Village, visits to Munich's palaces, churches, galleries, museums (one day in the Deutsche Museum, the world's largest museum of science and technology), encounters with a filmmaker or two, a couple of musicals/operas/dance performances, a day trip into the Alps to explore "Mad" King Ludwig's Castle Neuschwanstein, a day in Salzburg, and several additional surprises. We'll meet on campus for a few days of orientation and discussion sessions before departure. Participants are required to familiarize themselves with various reading and viewing materials about Munich prior to departure and to maintain a journal of their experiences and observations during our stay in Munich. Cost includes round-trip transportation to Munich, a pass good for Munich's subways and all other mass transit systems, lodging, all breakfasts, all admissions, and many special lunches and dinners. No knowledge of German is necessary, but an adventurous spirit is essential. Limited enrollment.

TRIP 1003: ITALY

This is a special opportunity to live and work for a sustained period of time with a group of dedicated artists, in a culture where living and art are joined. Prerequisite: One art class is required (two are recommended) or permission of instructor. Trip fee is required.

TRIP 1004: SPANISH IN SEVILLE

The Center for Cross-Cultural Studies in Seville, Spain, offers a January Term program which can be taken either on its own or in conjunction with study at the center for the spring term. The January Term offers intensive courses in intermediate and advanced Spanish; media culture and politics; and anthropology field work. Trip fee is required.

TRIP 1005: STUDY IN CONTEMPORARY CUBA

The Center for Cross-Cultural Studies offers a January Term in Havana, Cuba. Students may enroll in Introduction to Contemporary Cuba, taught in Spanish or English. Trip fee is required.

TRIP 1006: FRENCH IN TOURS

Hollins students may enroll in a four-week intensive French language course at the Institut de Touraine. The institute is affiliated with l'Université de Tour in the Loire Valley, and enrolls students from all over the world. This program can be undertaken on its own or as preparation for Spring Term on the Hollins Abroad-Paris program. Trip fee is required.

TRIP 1007: THE NEW YORK STUDIO SCHOOL

Study art during January at a professional art school in New York City, where students join regular classes at the Studio School, hear lectures about contemporary and historical art, and visit museums in the city. The Studio School evaluates slides of student's work and places students in appropriate classes. Additional costs are required.

TRIP 1008: BROADWAY BOUND: NEW YORK THEATRE TOUR

This eight-day tour of New York's theatre district will feature six Broadway and Off Broadway performances. Talks by professional actors, writers, and directors will enhance the experience, and any interested students will participate in performance workshops conducted by Broadway performers. In addition, the group will enjoy

sight-seeing in what many consider to be the most exciting city in the world. All aspects of the tour are subject to change.

TRIP 1009: MEXICO

This Short Term trip begins with a one-week, on-campus introduction to the history, customs, and geography of Mexico, which will prepare students to immerse themselves in the contemporary culture of Mexico. While abroad there will be a wide range of activities. In Mexico City, we'll visit the National Museum of Anthropology, the Cathedral of Mexico, and the Museum of Templo Mayor. Beyond the capital, students will spend some time in a colonial city, where they'll attend classes at a language center and get to know Mexican students who are interested in U.S. culture. Students will also visit the famous Cuahutemoc-Moctezuma brewery, a coffee plantation, and a fishing town. The goal of the trip is to familiarize students with Mexican culture while practicing their Spanish in a relaxed and real environment. Students will be required to give a public presentation on their Mexican experience after they return to campus. Detailed language requirements will be announced.

TRIP 1010: BERLIN – PAST, PRESENT, AND FUTURE

TRIP 1010: BERLIN - THE REUNIFIED METROPOLIS

TRIP 1010: BERLIN – GERMANY'S REUNIFIED CAPITAL

This is the opportunity for students to become thoroughly familiar with one of the world's largest and most vibrant cities. In addition to exploring Berlin's unique history and character, we'll witness the awesome changes brought about by the reunification of this once-divided city. We'll visit museums and art galleries and encounter many of the world's greatest treasures. We'll attend a concert by the world-famous Berlin Philharmonic, an opera at one of Berlin's three opera houses, go backstage in the renowned Renaissance-Theater, experience an avant-garde modern dance performance, and hang out in Quasimodo Jazz Cellar. We'll visit the studios of Radio Free Berlin, the Olympic Stadium, Brandenburg Gate, Checkpoint Charlie Museum, the Reichstag, the Pergamon, Sans Soucci Palace, Charlottenburg, the Käthe Kollwitz Museum, and the Bauhaus-Museum. We'll attend a midnight performance at the notorious Chamäleon/Variété, tour Europe's largest movie studios, have dinner with a couple of filmmakers, shop in the KadeWe (Europe's largest department store) and the Europa-Center, and come face-to-face with Nefertiti's bust in the Egyptian Museum. We'll take a leisurely stroll through Berlin's Bohemian quarter, experience one of the huge weekend flea markets, and mingle with students at one of Berlin's three major universities. No knowledge of the German language is required. Trip cost includes hotel accommodations in double rooms, all admissions, ground transportation (subway, S-train, bus, streetcar), all breakfasts, most lunches, many dinners, and roundtrip transatlantic transportation). Enrollment is limited to 16 students.

TRIP 1011: ARCTIC BIOLOGY

The main objective of this course is to provide students with the unique opportunity to explore and study life in Arctic. Students will gain January Short Term credit for this course, but will participate in the specified course activities during a three- to four-week period in the summer (mid-June to mid-July). The course is divided into two parts. The first portion occurs on the Hollins Campus and involves an introduction to the discipline of ecology, a brief history of the Hudson Bay and its peoples, and a focused study of three ecosystems—the tundra, the boreal forest, and the Arctic coastal/marine ecosystem. The second portion of the course involves a "field trip" to the edge of the Arctic to study these topics first hand. We'll travel to Churchill, Manitoba, Canada and study at the Churchill Northern Studies Centre (CNSC), a nonprofit research institute located outside the town of Churchill. Churchill's unique location on the western edge of the Hudson Bay makes it an ideal site for study at the southern-most edge of the Arctic tundra, the northern edge of the boreal forest, and the Arctic marine coastline. During the short Arctic summer, life abounds—beluga whales and harbor seals enter the Churchill River estuary, over 100 species of birds either stopover or breed in the surrounding areas, wildflowers carpet the tundra and the forest floor, frogs and insects breed in the shallow tundra pools, foxes, weasels, hares,

wolves, and caribou roam the tundra and forest edges, and polar bears come ashore from Bay to stage along the coastline until the waters freeze again in the fall.

TRIP 1012: ALLIGATORS, ANHINGAS, AND ASIMINA: THE BIOLOGY OF SOUTH FLORIDA

This is a field-oriented course in which students explore the biology and ecosystems of Florida. The first part of the term is spent at Hollins, where students are introduced to the natural history of Florida. The latter part of the term (approximately two weeks) is spent in Florida. Natural areas we'll explore in Florida include Archbold Biological Station, Ding Darling National Wildlife Refuge, and the Everglades. Previous knowledge of Florida and expertise in biology are not required. A sense of adventure and a desire to learn about new topics is essential.

TRIP 1013: CONCERT CHOIR TRIP TO CUBA

This choral exchange includes an introduction to Cuban culture as well as singing, listening, and visiting with a variety of first-rate elementary to professional-level island choirs. The trip culminates with a collaborative concert between Hollins and at least one other Cuban choir. Prerequisite: Participation in Fall Concert Choir. This trip is optional for Concert Choir members.

TRIP 1013: CONCERT CHOIR TRIP TO VENICE

The Hollins University Concert Choir and a select orchestra of Hollins students comprising of strings and continuo are taking a special tour to Italy. We will be performing in a variety of venues and visiting a number of historical sites throughout Venice. Along with performances in various historically significant churches such as the San Marco Basilica, the choir and orchestra will have the unique opportunity to perform the original SSA version of Vivaldi's *Gloria* in the space for which it was originally composed, the Ospedale della Peita.

TRIP 1015: ENVIRONMENTAL ETHICS: COSTA RICA TRIP

In this class we'll spend two weeks traveling throughout Costa Rica exploring issues related to the use and allocation of natural resources, endangered species, indigenous religions of Costa Rica, and alternative/creative responses to economic oppression. Each student will experience a three-day family stay. Also, we'll explore the impact of U.S. policies and practices on the people and natural environment of Costa Rica. Enrollment is limited to 20 students. Trip fee is required.

TRIP 1016: ART TRIP TO MADRID AND BARCELONA

On this trip we'll see the great art of Spain, where there is a significant painting tradition from the 17th and 18th centuries with Valesquez and Goya. That strong tradition continued into the 20th century with J. Sorolla and the modernist visions of Picasso, Miro, and Dali. The 19-century architect Gaudi had a unique organic-form based vision, and his major work, La Sagrada Familia Church, is still being built in Barcelona today. Students on this trip will keep a sketchbook/journal of drawings from selected works we see and notes about the historical contexts of these works. Prerequisites: ART 100 and ART 264. Enrollment is limited to 20 participants.

TRIP 1017: LONDON THEATRE TOUR

Travel with Visiting Assistant of Theatre Ernest Zulia and Hollins Faculty Technical Director Joey Neighbors to see some of the best theatre in the world. Enjoy professional productions from London's West End to the Royal Shakespeare Company. Additional sightseeing and other local experiences round things off for a full London experience. Anticipated 10 days and nights. Cost is to be announced.

TRIP 1019: WRITING TRAVEL/TRAVEL WRITING: PERU

Narratives that chronicle contact with different cultures, travels to new locales or experiences in foreign lands constitute one of the oldest as well as richest literary genres in Western literature. In these texts, writers routinely blur and blend the lines between fiction and nonfiction, autobiography and anthropology, objective recording and subjective interpretation. In this study/travel course, we will explore and explode the concepts of writing travel and travel writing by combining a classroom examination of the genre with a journey to a locale

that has been the subject of numerous past and present travel narratives: Peru. Prior to departure, we will investigate the historical origins, major practitioners, literary characteristics, and cultural implications of travel narratives as a distinct and unique form of creative nonfiction. Then, after our arrival in Lima, we will shift our focus from that of an outside investigator to an inside participant. As we visit locales such as the Andean highlands, the tented markets of Pisac, the ancient Incan temples of Cuzco, the fortified city of Ollantaytambo, and of course, the “lost city” of Machu Picchu, students will keep a travel journal and thereby transform their daily experiences into new written subjects for literary study.

TRIP 1020: WORTH SEEING: TRAVELOGUES AND TRANSLATIONS OF GREECE

TRIP 1020: WORTH SEEING: TRAVELOGUES AND TRANSLATIONS OF GREECE AND TURKEY

The areas known today as Greece and Turkey share a long, complicated relationship which has found expression in myth, art, history and the writing of travelers. This travel-study course explores the links by introducing you to the geography of the region, the impressions of select travelers, and the art, culture, and archaeological remains of various historic civilizations: the Greeks, Romans, Byzantines, and Ottomans, as well as the modern cultures of Greece and Turkey. You will also participate in creation of our own multi-media travelogue of our adventures. Sites visited will include but not be limited to Athens, Delphi, Olympia, and Mycenae in Greece, and Izmir, Ephesus, Troy, Gallipoli and Istanbul in Turkey.

TRIP 1021: TURKEY THROUGH THE ARTS

This trip will focus on the art, architecture, and ceramics in Turkey. We'll begin in the ancient city of Istanbul (begun in the 13th century BCE) and visit the Topkapi Museum, Hagia Sophia, the Archeological Museum, grand mosques, and other architectural monuments. Then we'll travel to Bursa, Kusadasi, and to Pergamon and Perge to see Roman ruins. In Cappadocia we'll visit potteries and rug makers and see the Silles rock dwellings. Upon returning to Istanbul we will see the famous cisterns of Binkirdirek and Yerebatan, experience how this ancient city now belongs to the modern world, and attend the city's famous markets. Prerequisite: one art class. Sketchbook required. All flights, lodging, travel, some meals, lectures, and museum tours included in fee.

TRIP 1022: BAJA WILDERNESS EXPERIENCE

Hollins University will be collaborating with the Wilderness Education Association to offer a J-term class in Baja, Mexico. This course will certify students as Wilderness Stewards through the Wilderness Education Association (WEA) 18 Point Curriculum. The WEA's Wilderness Steward Program is designed to teach students the basics of judgment and decision-making skills, leadership, minimum impact camping and travel techniques, and other essential components of the WEA curriculum. Students in this course will have a hands-on overview of the “must-knows” of outdoor leadership skills and techniques. While outdoor leadership skills and techniques are an important focus, students will also explore the local culture, history and ecology of sites in Baja Mexico.

TRIP 1023: FIELD DANCE STUDY AND PERFORMANCE

This course is open to intermediate and advanced students with a strong background in dance who wish to immerse themselves in a program which includes regular daily classes, performance opportunities, and/or student teaching. Proposals are submitted and evaluated by dance department faculty. Students are evaluated at the end of term through videotape documentation/presentation and critique as well as written evaluations by studio/company sponsors. Additional costs are required.

TRIP 1024: TRAVEL WRITING/WRITING TRAVEL

Narratives that chronicle contact with different cultures, travel to new locales or experiences in foreign lands constitute one of the oldest as well as richest genres in Western literature. In these texts, writers routinely blur the lines between fiction and nonfiction, autobiography and anthropology, objective recording and subjective interpretation. In this study/travel course, we will explore and explode the concepts of writing travel and travel writing by combining a classroom examination of the genre with a journey to a locale that has been the subject of numerous past and present travel narratives. Countries visited have included Japan, Peru, Argentina and

Brazil. Students will keep a travel journal and thereby transform their daily experiences into new written subjects for literary study.

TRIP 1025: TRAVEL TO TURKEY

Ancient Anatolia is the second holy land. All the major monotheistic faiths were shaped in Turkey. The early church was called Christian in Antioch, now Antakya, Turkey. Paul, the Christian apostle, was from Turkey, so also was Rumi, the Muslim Sufi founder. The Islamic expansion tore through Turkey. The Christian Byzantine empire was controlled from Constantinople, now Istanbul. The Jewish population of Turkey has always been welcome, large, and successful. For all its ancient sacred sites, Turkey is also a lovely and beautiful terrain, with hospitable people and wonderful food. We will also visit some art centers: silk, pottery, carpets, tiles, and calligraphy. It is a very safe place to visit and is not really part of the Middle East and its conflicts. Come with us to experience the magic of this place.

TRIP 1027: CRETAN TALES: MINOAN MARVELS TO MODERN MYSTERIES

Crete, the largest of the Greek islands, at the crossroads between Egypt, the Near East, and Western Europe, preserves a long and colorful history in its ruins and artifacts and many unique geological and biological areas in its natural environments. This course explores the remains of several historical periods from Minoan palaces to Byzantine churches to the battlefields and cemeteries of WWII. We will climb mountains, descend into caves, wander through labyrinths, and sample Cretan cuisine and hospitality. We will be guided by the voices of writers, travelers, scholars, and mystics who have discovered and interpreted the island before us.

TRIP 1028: MEXICO CITY PROGRAM

The objective of this study/travel course is to expose students to various business institutions and business protocols from an international lens and at an enriching intercultural setting: Mexico City. The course aims at crossing cultural boundaries, allowing students to immerse in a study/travel experience that promotes socioeconomic awareness and leadership opportunities overseas. Prior to the trip, one week will be spent in the classroom introducing students to cultural issues, trends in business, and socioeconomic problems prevalent in Mexico.

TRIP 1030: WILDERNESS LEADERSHIP EXPERIENCE

As an affiliate of the Wilderness Education Association we are offering a 28-day National Standards Course for Hollins Students. This course is concentrated in the southeast and typically consists of four distinct activity components. The course is tentatively scheduled for 5-days of technical caving school utilizing the expansive cave systems of southwest Virginia. Also, a whitewater canoeing clinic/trip held on the Chattooga River, a wild and scenic river of South Carolina/Georgia. Students will transition to the final portion of the course to be held in the Pisgah National Forest of North Carolina for a 7-day rock-climbing clinic in the Cedar Rock area and finish the course with a backpacking expedition. Throughout the adventure based portion of the course students will also be focusing on positive leadership skills and group dynamics. The dates for this course are May 19-June 15 and the cost is \$520. Contact Jon Guy Owens at jowens@hollins.edu for more information.

TRIP 1031: THE IRELAND OF W. B. YEATS, JAMES JOYCE, AND IRISH MYTHOLOGY

TRIP 1031: THE IRELAND OF W. B. YEATS, JAMES JOYCE, AND IRISH HERITAGE

W. B. Yeats and Lady Augusta Gregory collaborated and inspired each other as they collected the great stories of Irish mythology, legend, and history. These collections also helped inspire some of the best work of the Irish Literary Renaissance, including the magical poetry and drama of Yeats, the dramas of J. M. Synge, Sean O'Casey and the establishment of the Abbey Theatre, and the novels of James Joyce. This study/travel opportunity will start in Dublin and then trace Irish literature and legend west to the town of Sligo and Yeats country. This study/travel Short Term will have one other important feature: we will bring together current students and Hollins alumnae. The members of the trip will include both.

TRIP 1033: THE CARIBBEAN - BIODIVERSITY, CULTURAL HISTORY, AND ENVIRONMENTAL ISSUES

This J-Term course will explore the Caribbean environment and cultural history of St. John in the U.S. Virgin Islands. Unlike other Caribbean islands, over 60% of the land and waters/reefs of St. John have been preserved in National Parks. As such, St. John offers an ideal environment for exploring patterns of Caribbean biodiversity above and below water as well as considering environmental (e.g. global climate change, coral bleaching, introduced species) and cultural (e.g. slavery, people and parks, ecotourism) issues. Students in this course will explore many of these issues in readings (during Fall Term and prior to departure in January 2012) and physically on island (12 days) in January. Time on island will be by boat and in the landscape by foot. Students will also have the opportunity to develop and discover answers to their own research question. This course is ideally suited for students that are interested in environmental issues, marine ecosystems, and in understanding more about the non-human inhabitants of this incredible planet we occupy.

TRIP 1034: GREENING THE UNION JACK

This travel/study course intends to expose students to interdependent urban and rural groups, their distinct areas of operation, and the concrete steps they have undertaken to better understand and embrace environmental sustainability. Equally important is the objective of analyzing cross-cultural boundaries that allow students to immerse themselves in a travel/study experience that promotes international awareness as well as stewardship opportunities. Through visits to farms, regional/national government agencies, and multilateral institutions, we intend to experientially engage with the theories and practice of environmental sustainability and urban planning in Britain. The course includes talks and interviews with leading decision makers in academic, business, nonprofit, and government agencies that explain some of the connections between firms or institutions' administrative culture with the social and economic conditions prevalent in the UK. Students will also have the opportunity to appreciate the arts, history, and local folklore at major urban centers in the U.K.

TRIP 1035: LEADERSHIP THROUGH SPORT

This course is centered around a ten-day trip to Costa Rica where students will participate in a service project, leadership development exercises, sightseeing, and soccer activities. Prior to the trip, group projects will prepare students in areas of leadership study and Costa Rican culture. During the trip, the group will serve the local community through in-depth involvement at a children's community center that cares for and educates low-income children. Students will visit with the children, play pick-up soccer games with them, teach them soccer skills during a clinic, and complete a labor intensive service project at the center. In addition to watching a professional soccer match or training session, the group will play an informal game against a local team where the players from the two teams are mixed. Leadership exercises will take place during the sightseeing part of the trip, which will include excursions to the rain forest and the beach. Students will keep a guided diary throughout the duration of the class. Upon returning to campus, the class will present their experiences to the Hollins community. Enrollment is limited to 20 students. The Hollins University soccer team will raise money to help offset some of the cost of the trip.

TRIP 1037: IN THE FOOTSTEPS OF CÉZANNE: LANDSCAPE PAINTING IN PROVENCE

This travel course will explore the landscape in and around Aix-en-Provence, France, spending three weeks painting and drawing in plein air from sites that inspired Paul Cézanne. Cézanne is recognized as one of the fathers of the modern movement in painting. Matisse and Picasso referred to him as "the father of us all". This J-term travel experience will focus on his sense of place, especially as a painter exploring the landscape in and around his hometown of Aix-en-Provence. Although he spent time elsewhere in France, especially Paris, Cézanne repeatedly returned to Provence, where he lived nearly all of the last twenty years of his life. In studios at the Jas de Bouffan and at Les Lauves, and on painting expeditions into the surrounding countryside, Cézanne created some of his most original and compelling works, not only landscapes but also portraits of local characters, friends, and family; still lifes, and imaginative figure paintings, such as the monumental bathers painted in the last decade of his life. Students will live and work in Aix-en-Provence, working 4-6 hours a day weather permitting painting in plein air. Weekend excursions to Vence to visit Henri Matisse's chapel and a visit

to the painting grounds of Vincent Van Gogh in Arles will be included in the trip. Open to first-year students.
Prerequisite: ART 200 or permission.

TRIP 1039: HEROIC WOMEN DURING NAZI GERMANY

The purpose of this study trip is to introduce German students to recent German history, the decadence that led to the rise of Nazi dominance, and the identification of those who resisted tyranny at the risk of losing their own lives. Students will also be introduced to the ways in which Germany has tried to make amends for its past "sins." The travel will be arranged and designed in a way in which German college students would travel around Germany. That is to say, that we will stay in youth hostels in cities we visit, take public transportation and purchase economical meals. This is certainly not the kind of luxury trip many students are used to taking during their J-terms. The upside of planning a trip in this fashion is that it is affordable for those who may not ordinarily have these opportunities.

TRIP 1041: JAPANESE CULTURE: CLASSICAL AND MODERN

The objective of the course is to experience the essence of Japanese culture, art, tradition and life-style in two ancient capitals, Nara & Kyoto, and the current capital, Tokyo, where Japanese Emperors have been lived at each Imperial Palace about for 1300 years. During the trip, students will visit the most famous, representative arts of each historical era at Buddhist temples, Shinto shrines, castles, Imperial palaces and villas, theaters, festivals and museums in the two ancient capitals, Nara and Kyoto, in addition to Tokyo. Students will study both classical and modern Japanese culture, as well as learn how to enjoy Japanese Art and how to discover the aesthetic elements of Japanese tradition, religion and life-style.

TRIP 1042: THE ROMAN EXPERIENCE- FROM TOURIST TO TRAVELER

Vacations are often a hurried affair. People rush to see the famous attractions, stay in hotels and dine in restaurants catered to tourists, and take hundreds of photographs to share with friends and family back home. This short-term course is the anti-thesis of that experience. We aim to discuss the process of becoming a traveler rather than a tourist. Instead of checking off lists of places we see, we will learn about the site or work of art, pondering over why everyone declares it a "treasure" or a "must see." Rather than staying in a hotel and eating all our meals at restaurants, we will live in apartments and learn how to live and cook like locals. To help make the most of our Roman experience, we will read about, write about, speak about, and sketch the Eternal City's many treasures. No previous drawing experience required!

TRIP 1043: SPANISH IN ALICANTE

January Term in Alicante offers a program of intensive courses in beginner to advanced Spanish language and culture at the Universidad de Alicante in Spain. Study tours, activities, and courses in literature, history, business, economics, education, health sciences, and social sciences are included in the program. Estimated cost is \$3,900 plus airfare. Application deadline: October 15.

TRIP 1044: SPANISH IN HAVANA

A four-week intensive program of coursework at the Universidad de La Habana in language, history, culture, and literature for intermediate to advanced Spanish language learners. Classes are complemented with study visits and cultural activities ranging from jazz, salsa, and hip-hop concerts to museum excursions. Estimated cost is \$4,200 plus airfare. Application deadline: October 1.

TRIP 1080: WOMEN'S LEADERSHIP AND SOCIAL CHANGE

This travel/study course introduces students to the topic of women's leadership and social change within the context of New York City. New York has a rich history of activism and movements for social justice created, sustained, and led by women. Through field visits, on-site activities, and discussions with women working in a range of fields, students will learn about the daily work, challenges, and rewards of doing social change work.

INDEPENDENT STUDY

Independent study is an opportunity to explore topics within an academic discipline or area of special interest to the student. Independent study proposals must be discussed with the faculty member directing the study. Application with faculty required prior to registration. Study below the advanced level is numbered 290, and study at the advanced level is numbered 390. ***Not open to first-year students.***

INTERNSHIPS

An internship is a learning opportunity in which the student gains supervised practical experience with a business or organization. Internships can be beneficial in many ways: a good internship can provide the student with specific skills, give her insights into many professions, introduce her to the rigors of the workplace, and allows her to measure her own abilities against the demands of a given profession.

See pages 16 and 32 for a more complete description of Hollins internship opportunities and regulations. This information is also available on the Web site under Academics and Library, Internships, and Student Life/Career Center. The following academic departments/programs have specific Short Term internship guidelines: art, biology, communication studies, computer science, economics and business, education, English, French, gender and women's studies, German, history, physical education/athletics, physics, political science, psychology, sociology, Spanish, theatre, and veterinary medicine.

The Hollins Abroad–London internship program arranges Short Term internships for students in a variety of fields. Fee for internship placement and housing. For more information, see the director of international programs.