

The following descriptions are for topics courses that are being offered through the Honors Program in the Fall 2011. All other descriptions are listed in the Undergraduate Catalog.

COMMUNICATIONS

Academic Writing

GSW 1120H (3) 11:30-12:45 TR; Diehl

Course # 75888

In this section of GSW 1120H: Academic Writing, we will focus on the form, practice, and politics of documentary filmmaking. Reading and writing assignments will engage students in thinking about the history, conventions, aesthetics, and common rhetorical strategies that typify the genre of documentary, as well as the theoretical and ethical concerns that confront those who make, produce, and watch such films. Throughout the term, students will be invited to optional weekly screenings of a wide variety of contemporary films that represent outstanding examples of investigative journalism in the documentary form, some of which may include: *Shut Up and Sing*, *Jesus Camp*, *The September Issue*, *My Date with Drew*, *Mad Hot Ballroom*, *Pageant*, *Hell House*, *Deliver Us From Evil*, and *Spellbound*. The class may also feature local experts on documentary filmmaking whose knowledge will supplement class readings and discussions.

Academic Writing

GSW 1120H (3) 9:30-10:45 TR; Craig

Course # 72194

Honors students enrolled in this special section of GSW 1120H will devote a semester to the study of the genre of creative nonfiction, and this burgeoning understanding of a literary form will be used as the subject for argumentative writing, and also for the basis of students' own creative efforts. Make no mistake: the focus of this class is the research-based essay, as in all GSW 1120 classes, but for students in BGSU's Honors Program, the exploration of a literary genre will provide a very rich research focus, a fertile ground for their own writing experimentation, and possibly some ideas for spicing up their own academic writing. The question will always be how much is too much when it comes to literary devices in academic writing, and in this course, we will also explore how literary techniques enrich and expand academic writing across the curriculum. Students will maintain a creative nonfiction journal throughout the course, and through it they will be led in experiments in several kinds of literary nonfiction writing-including memoir, lyric essay fragments, and even travel-writing during their fall break. It is in the journals that most creative experimentation will take place. A laptop computer is required for this section.

SOCIAL AND BEHAVIORAL SCIENCES

Introduction to Critical Thinking

HNRS 2010 (4) (9 sections)

MW 10:30-12:15; Jones

Course # 77333

MTWF 10:30-11:20; Folkins

Course # 70485

TR 1:00-2:15 and an addn. one hour arranged; Cesarini

Course # 70489

TR 2:30-4:15; Diehl

Course # 71291

TR 11:30-12:45 and W 6:00-7:15 [E]; Browne

Course # 71908

TR 1:00-2:15 and W 6:00-7:15 [E]; Browne

Course # 71914

MW 11:30-1:15; Steel

Course # 72440

TR 4:00-5:45; Emery

Course # 74132

MW 12:30-2:15; Cruea

Course # 74517

This course teaches students how to apply critical thinking skills to contemporary social controversies. Students learn how to effectively question the experts and how to formulate their own personal beliefs. They learn to recognize and evaluate reasoning problems caused by ambiguous language, faulty assumptions, misleading evidence, logical fallacies, and misleading analogies and metaphors. Participants also study the meaning of values and how values influence conclusions. Students practice skills by examining written and visual forms of persuasive communication related to social controversies. Active learning through discussion is emphasized. *Required for first-year Honors students*

Social and Historical Analysis of Personal Stories

HNRS 2400 (3) 1:00-2:15 TR; Snyder

Course # 71300

This course is designed to give students an opportunity to examine life experiences and personal stories and the way they are embedded in the larger society, past and present. Another way to say this is that personal stories will serve as case studies and we will interpret these biographies within a historical context. In short, the meanings associated with stories of life experiences will provide a resource for sociological and historical analysis. Personal stories also may be analyzed, metaphorically, as a portion of

one's life's journey. The concept of a journey is closely related to the concepts of life cycle and life course. We will frequently use a method of analysis/interpretation I call a "concept map." Stories will be examined from published works, families, members of the community and our class.

Evolutionary Psychology

PSYC 4400H (3) 12:30-1:20 MWF; Gordon

Course # 76044

The theories of natural and sexual selection have become increasingly valuable models within psychology for understanding, explaining, and predicting human cognition, emotion, and behavior. In this course, we will examine the role of evolutionary history, and its interaction with cultural and situational input, in shaping the current psychology of humans. Topics to be covered include: helping, cooperation, and punishment; status and dominance; conflict and aggression; mating strategies and mate preferences; emotions (e.g., jealousy, anger); friendship and family relationships; and, mental illness. Prerequisite: PSYC 1010.

HUMANITIES AND ARTS

Chaucerian Becomings

ENG 4000H (3) 12:30-1:45 MW; Labbie

Course:# 77674

Description available soon.

19th Century American Women's Fiction

ENG 4310H (3) 2:30-3:45 TR; Emery

Course # 77474

The primary goals of this course are to introduce students to some very interesting and talented authors with whom they may be unfamiliar; to acquaint students with both the general concerns that motivated American women writers in the 19th century and the challenging situations they faced as writers; to compare and contrast these writers with their male counterparts; to acquaint students with the strategies that have been employed by creators of the American literary canon to exclude most American women writers from it; and to lead students to explore American women's writing more fully after the course has ended. Writers to be studied include Louisa May Alcott, Kate Chopin, Fanny Fern, Mary Wilkins Freeman, Sarah Orne Jewett, Catharine Maria Sedgwick, and E. D. E. N. Southworth. Course Requirements: Three short (4-5-page) papers or one short and one longer (9-10-page) paper; a take-home final exam; and regular class participation.

Cinematic Border Crossings

ENG 4850H (3) 6:00-9:00 T; Begum

Course:# 78205

Description available soon.

SPECIAL SEMINARS

Man Up!: Social Construction of Masculinity in America

HNRS 3000 (2) 10:30-11:20 MW; Cruea

Course #78202

The purpose of this course will be to examine the social and cultural construct of masculinity in American society. The course will begin with an analysis of the historical origins of "manhood" and the "myths" that they inspire. We will then examine biological and physiological characteristics that may possibly contribute to these ideas. Finally, we will look at current gender expectations – particularly those placed on young males – and the ways which these expectations are perpetuated by literature, film, and mass media.

Perspectives on the Art and Practice of Leadership

HNRS 4000 (2) 2:30-4:10 R; Folkins

Course # 71297

This seminar will explore conventional and unconventional ideas about what it takes to be a good leader. It will be of interest to students from all disciplines and with all career objectives, as comparisons will be made about governmental leadership, business leadership, educational leadership, arts leadership, military leadership, and religious leadership. Even if one does not plan to be a leader, the seminar will be of interest as we are all influenced by leaders. In addition to professional perspectives, there are lessons for leading ones family and leading one's life.

The course will be taught as a seminar and class meetings will center on discussion of assigned readings and student presentations.

Deliciously Addictive Dexter: What Jeff Lindsay's Serial Killer Says About Those Who Watch, Read, and Adore Him

HNRS 4000 (2) 9:30-11:15 M; Diehl

Course # 72433

Serial killers have to date occupied a fairly uncomplicated position in American (popular) culture. This figure of the serial killer—whether on the big screen or the small, whether in the news or in popular fiction—has historically elicited both fascination and revulsion in American audiences. That is, until Dexter Morgan came along . . .

The fictional figure of Dexter Morgan is a study in contradictions. On one hand, Dexter appears from the outside to be an upstanding and well-respected member of the Miami, Florida, community. Beneath this socially acceptable veneer, though, Dexter battles with an unspeakable demon (what he calls his Dark Passenger) that compels him to commit serial murder. Perhaps what is most fascinating about the character of Dexter Morgan is the impact that this fictional character has had on reading and television-viewing audiences within the United States and, indeed, across the globe.

What does our fascination with Dexter reveal about prevailing attitudes toward violent crime in the current historical moment? How have (Have?) such attitudes shifted and what factors (socioeconomic, cultural, historical, intellectual, etc.) have contributed to the perceived shift? What does our simultaneous fascination and discomfort with Dexter reveal about prevailing attitudes toward justice in the current historical moment? How have (Have?) such attitudes shifted and what factors (socioeconomic, cultural, historical, intellectual, etc.) have contributed to the perceived shift? What does our relishing of all-things-Dexter reveal about prevailing conceptions of American-ness and/or American national identity in the current historical moment? How have (Have?) such conceptions shifted and what factors (socioeconomic, cultural, historical, intellectual, etc.) have contributed to the perceived shift?

To address these questions, we will read the five books of Jeff Lindsay's Dexter series that to date have been published, as well as two academic studies of the series, (Bella De Paulo's *The Psychology of Dexter* and Douglas Howard's edited collection *Investigating Cutting Edge Television*). In addition to regular assigned readings from and in-class discussions of these texts, screenings of episodes from the first season of the Home Box Office series *Dexter* will be scheduled every week or every other week outside of class.

Zen Buddhism, The Arts and Everyday Life

HNRS 4000 (1) 4:30-5:20 M; Dickinson and Morgan-Russell

Course # 77850

This seminar will examine the basic philosophical underpinnings of Zen Buddhism, its historical development as a school of Mahayana Buddhism, its influence on contemporary cultural and artistic practices such as the Japanese tea ceremony, haiku and the improvisational aesthetic in the arts of writers, artists and musicians, as well as its manifestation as a practice for everyday living. Zen is famously described as a "special transmission outside the scriptures, not founded on words or letters," and our goal is therefore to understand how Zen's emphasis on experiential knowledge and insight finds expression not only in the arts, but also in such mundane everyday tasks as cleaning the dishes, shoveling snow and cooking etc. How can we "understand" a practice that flourishes at precisely those moments when the limits of conceptual thinking are reached?

The course includes a discussion-based component that emphasizes theoretical and historical understanding and an experiential component focused around practice. These two components should be considered as complementary and are weighted equally. Readings chosen from: Nelson Foster and Jack Shoemaker, eds. *The Roaring Stream: A New Zen Reader* (Ecco, 1996); Rick Fields, *How The Swans Came to The Lake: A Narrative History of Buddhism in America* (Shambhala, 2004); additional critical essays, talks and poems.