

The following descriptions are for topics courses that are being offered through the Honors Program in the Fall 2010. All other descriptions are listed in the Undergraduate Catalog.

Academic Writing

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

Course # 75171

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; Rybak

Course # 83394

This section of General Studies Writing 1120 is grounded in academic writing about works of art from a variety of time periods and styles. The majority of the writing will be argumentative in nature, with a focus on the synthesized use of sources. The course is designed to familiarize students with reading, critiquing, and utilizing academic sources in their own writing process, and to view topics and issues from multiple perspectives. General Studies Writing 1120 is meant to prepare students for the types of writing most frequently assigned in college classrooms. There will be four major writing assignments including one evaluation of a scholarly text, two medium length synthesized arguments in which students utilize sources provided to them, and finally a longer argumentative essay in which they propose the topic, research their own academic sources, and complete a fully developed draft demonstrating mastery of synthesis and college-level writing. The course is designed around the belief that writing is a process that demands revision and input—each essay will require at least one draft, and students will receive feedback on all drafts, from both the instructor and their classmates.

SOCIAL SCIENCES

Introduction to Critical Thinking

HNRS 2010 (4) (11 sections)

The following sections are Values sections. If you need to register for this course you must register for it in the Honors office.

MTWF 10:30-11:20; Folkins	Course # 71089
MTWF 2:30-3:20; Moore	Course # 71099
TR 9:30-11:15; Jesse	Course # 73023
TR 11:30-12:45 and W 6:00-7:15 [E]; Browne	Course # 74533
TR 1:00-2:15 and W 6:00-7:15 (E); Browne	Course # 74547
TR 1:00-2:15 and an addn. one hour arranged; Cesarini	Course # 75747
TR 4:00-5:45; Emery	Course # 76319
TR 2:30-4:15; Diehl	Course # 79707
MW 10:30-12:15; Cruea	Course # 80599
MW 11:30-1:15; Steel	Course # 83510
MW 4:00-5:45; Earley	Course # 83511

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 People's Stories

HNRS 2400 (3) 1:00-2:15 TR; Snyder**Course # 73049**

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. Personal stories will serve as case studies to interpret biographies within a historical context. In short, the meanings associated with stories of life experiences will provide a resource for sociological and historical analysis. Stories will be examined from published works, families, members of the community and class members.

Affective Neuroscience**PSYC 4400H (3) 1:30-4:20 M; Cromwell****Course # 83559**

The course covers current ideas and research on brain and emotion including: 1) theories for what emotions are and how they are produced, 2) major brain circuits involved in emotion, 3) how emotions are regulated over short and longer periods of time (development) and 4) how emotions can become impaired and what evidence from neuroscience there is to discuss the brain substrates of emotional disorders. The course includes a lecture and a research discussion each class session. The students form small groups and give presentations on current research. There are mid-term and final papers on related topics. The instructor emphasizes gaining knowledge and use of current research information, extensive literature database searching in affective neuroscience and scientific critical thinking. The course has significant relevance for psychology & neuroscience majors and those interested in learning about the concept and science of emotion. *Introduction to Neuroscience* and *Introduction to Psychology* are both highly encouraged as prerequisites.

HUMANITIES AND ARTS**(The Victorian Novel) “Victorian Decadence”****ENG 4160H (3) ; 4:30-5:45 MW; Pal-Lapinski****Course: 83493**

This course on Victorian fiction will explore the exotic and sophisticated world of Victorian decadence (which began and culminated between 1860-1901). The term “decadence” was highly charged, implying both fantasies and anxieties about *decay*—in fashion, civilization, the arts and popular culture. Along with decadence came a heightened fascination with other cultures: India, the Middle East, Egypt, Italy and Greece, the Far East. The growth of the British empire and imperial culture also contributed to this phenomenon. The “decadence” produced a demi-monde or “half world” of ambiguous, hybrid identities in terms of gender, race and sexuality—in particular a range of female “monsters”, a reaction to the growing controversy around the “New Woman”. Decadence also had a major impact on modernism and the social/racial conflicts of the 20th century. We will look at a range of Victorian writers—focusing mainly on fiction—but also looking at the visual arts, architecture, sculpture, etc. Texts might include: Wilkie Collins, *The Moonstone*, Oscar Wilde, *The Picture of Dorian Gray*, H Rider Haggard, *She*, H.G. Wells, *The Island of Dr Moreau*, Dickens, *Pictures from Italy*, Emile Zola, *Nana*, George Eliot, *Romola* and lesser known women writers such as Mary Elizabeth Braddon, *Lady Audley’s Secret* and Vernon Lee, *Hauntings*. We might also look at the way contemporary writers have re-imagined the Victorians, for instance AS Byatt’s *Angels and Insects* and/ or on film.

Topics in 19th Century American Literature: Varieties of Realism**ENG 4320H (3) 2:30-3:45 TR; Emery****Course # 83496**

Many of the American novelists of the latter half of the nineteenth century wrote in strong reaction to what they considered to be the irrelevant and distorting unrealities purveyed by the writers of “romance” (Cooper, Hawthorne, and Poe, for instance) who dominated the first half of the century. Their disdain for romance was most famously expressed by Mark Twain in his devastating catalogue of “Fenimore Cooper’s Literary Offenses.” However, while Twain and the other American “realists” who wrote between 1865 and 1900 had a common enemy in romance, they failed to agree on just what constituted the “reality” that novelists had an obligation to depict. This course will focus on the varieties of “realism” developed by several important American novelists of the late nineteenth century. Novels to be read will likely include Twain’s *Huckleberry Finn*, William Dean Howells’ *A Modern Instance* and *The Rise of Silas Lapham*, Willa Cather’s *My Antonia*, Upton Sinclair’s *The Jungle*, Theodore Dreiser’s *Sister Carrie*, Kate Chopin’s *The Awakening*, and Henry James’ *The Ambassadors*. Course Requirements: Three 4-5-page papers or one 4-5-page and one 9-10-page paper; a take-home final exam; and regular, thoughtful, and enthusiastic participation in class discussion.

Topics in Continental American Literature**ENG 4340H (3) 2:30-3:20 MWF; Albertini****Course # 83497**

In contemporary mass culture, sexuality is often treated as simply a pleasure to be pursued, or as a form of intimate joy between two people. But what about the times when sex gets complex? This course will examine representations of sexuality in fiction, film, and memoir in the post-WWII period, paying special attention to narratives in which sexuality and intimacy are treated as sites of pleasure as well as difficulty. We will examine sexuality in intersection with race, gender, ethnicity, and class positions, as well as in dialogue

with difficult issues such as violence, illness, etc. We will examine a range of texts, both unpacking works that treat sexuality directly as well as those that address it through coded or symbolic language. We will discover the ways that texts negotiate difficult topics, how they face suffering and where they find community, grace, and pleasure. Texts will be mostly from American authors but will include some from other nations, as well.

SPECIAL SEMINARS

Perspectives on the Art and Practice of Leadership

HNRS 4000 (3) 2:30-4:10 R; Folkins

Course # 73043

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 ones life.

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

“Beyond Happily Ever After”: Adaptations and Retellings of “Sleeping Beauty”

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

Course # 75731

While Stephen Sondheim’s *Into the Woods* might be one of the most widely recognizable adaptations and retellings of classic fairy tales, that musical by no means stands alone in its attempt to “look back,” to “[enter] an old text from a new critical direction” in order to understand the cultural, political, and ideological assumptions within “which we are drenched” (Adrienne Rich, “When We Dead Awaken”). From “Snow White” to “Cinderella” to “Rapunzel” and “Beauty and the Beast,” classic fairy tales of all types and varieties have served as the jumping off point for many a creative artist to stage a “radical critique of literature.” One classic fairy tale that has enjoyed less popularity in the realm of adaptation is “Sleeping Beauty.” Yet like its much more frequently adapted peers, “Sleeping Beauty” boasts of an equally long and distinguished literary heritage and contains mythic themes and motifs common to other fairy tales like “Snow White” and “Cinderella.” In this special topics seminar, we will consider the politics and poetics of literary adaptation by examining a variety of texts that re-vision the Sleeping Beauty story. We will begin our study by reading the classic tale by Charles Perrault and by screening the 1959 Disney animated film. Next, we will turn our attention to a series of contemporary adaptations of the “Sleeping Beauty” narrative, including: Cameron Dokey’s *Beauty Sleep*; Robert Coover’s *Briar Rose*; Mercedes Lackey’s *The Gates of Sleep*; Jane Yolen’s *Briar Rose*; and Orson Scott Card’s *Enchantment*.

Research Seminar: Militias and Insurgent Groups

HNRS 4000 (3) 6:00-8:50 M; Englehart

Course # 83399

Non-state and quasi-state armed groups such as militias and insurgents are responsible for an increasing proportion of the world’s political violence. Yet we know relatively little about them as a global phenomenon. The purpose of this seminar is two-fold: to educate students about these groups, and to help them increase our collective understanding of these groups by contributing to a research database. Students will also benefit by getting firsthand experience with a faculty research project, including training in using a variety of data sources.

We will begin with a brief introduction to non-state armed groups, which will occupy the first three or four weeks of the course. Students will then select a country with the assistance of the instructor, and construct a list of non-stated armed groups operating in that country. They will then conduct research on individual groups based on a wide variety of sources. The information they collect will be added to a research database on non-state armed groups which a small group of students has been piloting under my instruction for the last year. Students will also write summaries of their findings for each country. The primary teaching strategies employed will be close guidance of student research and group discussion of each student’s findings. Students will be evaluated on their seminar performance and research.