

The following descriptions are for topics courses that are being offered through the Honors Program in the Fall 2012. All other descriptions are listed in the Undergraduate Catalog.

Academic Writing

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

Course # 71976

The Making of the President 2012: Argument and Persuasion in the 2012 Election

This course will follow the current events of the 2012 U.S. Presidential election, analyzing contemporary political speeches, debates and advertisements while also learning the basics of argumentative rhetoric. We will read articles, listen to speeches, and watch documentaries that are relevant to the drama of the Presidential race. We will use these political texts to motivate our own writing, analyzing the arguments in contemporary political speeches and campaigns. Students with a wide variety of political beliefs are especially welcome, as this class seeks for greater understanding of all perspectives on American democracy and does not wish to favor any one particular belief system or candidate.

SOCIAL SCIENCES

PSYC 4550H (3) 6:00-8:50 [E] M; Jex

Course # 77689

This course is designed to provide students with an overview of stress in work settings. The course will examine sources of stress in the workplace, typical ways that employees react to stress, and ways that both individuals and organizations can mitigate the impact of stress. The course will draw primarily on the organizational stress literature, but some material will also be drawn from other fields such as public health, occupational medicine, and ergonomics.

HUMANITIES AND ARTS

American Modernism

ENG 4330H (3) 1:30-2:20 MWF; Coates, K.

Course # 77691

It was Gertrude Stein who coined the term "lost generation" to describe the writers, artists, and intellectuals who, in the wake of World War I, left America for Europe in search of artistic, sexual, and political freedom. In this course, we will explore the lives and work of American expatriate writers in Europe beginning with Henry James and Edith Wharton; James and Wharton have often been credited with establishing the major themes of an expatriate literature. We will then forge ahead to examine the work of American writers who moved largely between Paris and London: Gertrude Stein, Djuna Barnes, H.D. (Hilda Doolittle), Ernest Hemingway, F. Scott Fitzgerald, Ezra Pound, T.S. Eliot, and the less familiar Emily Holmes Coleman and Mina Loy. We will also study writers like William Carlos Williams and William Faulkner, both of whom refused to expatriate and who deliberately grounded their aesthetic projects in the local conditions of a regional America. The above writers and their work will be considered in relation to the radical artistic innovations occurring in America and on the European continent at this time as well as in relation to the developing field of psychoanalysis, which resulted in a radical reevaluation of the nineteenth-century American gender system. We will largely, then, be taking a New Historicist approach to the material that we read, meaning that we will seriously consider the social and historical context within which these texts were written and explore the confluence of ideas emerging within and between works of art and the political, social, and historical milieu in which they were created. The list of texts we are reading is by no means exhaustive, and I will refer frequently to, and recommend that you read, literature we will not cover during the course of the semester.

Interpretation of Dreams

ENG 4560H (3) 4:30-5:45 MW; Labbie

Course # 77350

The Interpretation of Dreams, (Die Traumdeutung) Dreams are forms of narrative in visual cues. Interpreting dreams is much like interpreting literature, and many texts are based on dream visions or a narrative of a dreamer who reflects on her/his sleeping visions. This class will focus on the long literary history of dream interpretation and dream visions. We will read material by Artemidorus, one of the first philosophers of dreaming, medieval dream theory, and Freud's famous *The Interpretation of Dreams*. That text is a scientific approach to dreaming, but Freud was not satisfied with it; he also wrote *On Dreaming*, which discusses fantasies of the past and Pompeii. We will work closely with these texts and we will also investigate the clinical scientific bodily approaches to dreaming as chemical reactions. Dreaming is a literary device to connect textuality with authority, and we will investigate this topic by way of dream vision poetics. Certain films like Inception, Alice in Wonderland, and The Science of Sleep will be considered alongside medieval dream vision poetics and contemporary literature on dreaming.

SPECIAL SEMINARS

Adaptation and Auteurism in the Cinema of Alfred Hitchcock

HNRS 3000 (1) 10:30-12:20 R; Diehl

Course # 76740

Alfred Hitchcock is widely regarded both by film critics and by film enthusiasts as one of the great auteurs of twentieth century cinema. Indeed, Hitchcock's films often are quite easily identifiable through the employment of technical innovations (e.g., the "Zolly" shot made famous in *Vertigo*), the use of the McGuffin conceit to fuel the narrative (e.g., the suitcase of money in *Psycho*), and the exploitation of cinematic voyeurism (e.g., optical point-of-view shots through the "eyes" of L. B. Jeffries in *Rear Window*), all of which emphasize and privilege the role of the director in shaping the "look" and the meaning of a given cinematic text. Less frequently noted with regard to the cinematic oeuvre of the "Master of Suspense" is the role that adaptation plays in shaping Hitchcock's signature style. Many of Hitchcock's most widely regarded and accomplished films—including, but not limited to, *Rope* (1948), *Strangers on a Train* (1951), *Rear Window* (1954), *Vertigo* (1958), and *Psycho* (1960)—are based on earlier short stories, novels, stage plays, and even real life events. In this Special Topic Seminar, we will study a number of Hitchcock's films that span nearly the length of his directorial career—from *The Thirty-Nine Steps* in 1915 to *The Birds* in 1963—and films that are based on/inspired by a variety of literary sources (from stage plays to newspaper articles to short stories and novels). We will screen each film outside of class and simultaneously read the source text(s) on which those films are based. In-class discussions and out-of-class projects will challenge us to examine the interplay between the cultural politics and the cinematic poetics of literary adaptation. We will consider the choices that are made in adapting from page to screen, as well as how those choices are historically contingent, ideologically inflected, and artistically motivated. Our study will provide us not only with a better understanding of Hitchcock's signature style, but also with a deeper understanding of the practices, the possibilities, and the pitfalls of literary adaptation.

Nietzsche

HNRS 3000 (3) 4:00-5:15 TR; Landgraf

Course # 77391

This course is designed to explore main aspects of Nietzsche's thought, notably his concepts of truth, art, history, and morality. Special attention will be given to Nietzsche's legendary preference of art over truth and its far-reaching implications. Careful and deliberate readings of a variety of Nietzsche's essays and aphorisms will allow us to discuss fundamental philosophical and moral questions; to rethink the significance of art, literature, and history for society; and to come to a better understanding of both Nietzsche's time and its influence on the 20 and 21st centuries.

In addition to gaining familiarity with Nietzsche's thought, the course will focus on developing critical reading skills as suggested by Nietzsche's philosophy, persistently engaging the controversial (and often paradoxical) nature of Nietzsche's thought with regard to its epistemological, anthropological, historical, moral, and religious assertions.

The Polish Diaspora in the United States

HNRS 4000 (1) 1:30-2:20 W; Jackson

Course # 72179

This course will examine the over nine million-strong Polish Diaspora in the United States, primarily through the lenses of politics and culture, but also with a view to economic factors related to immigration success, sociological considerations of "melting Pot" v. "mosaic" models of ethnic integration, as well as other significant perspectives. We will examine the Polish-Americans' changing political beliefs, neighborhoods, music, attitudes toward other immigrants, and so on. We will do this through readings comprised of the best histories available, novels, memoirs and scholarly journal articles. We will also examine first-hand contemporary Polish-American cultural and political practices in Northwest Ohio, including participation in events sponsored by organizations such as the Polish American Community of Toledo, the Toledo Area Polka Society, and the International Music Association, among others. Students will be assigned to lead discussions of each of the books/readings in the course.

Perspectives on the Art and Practice of Leadership

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

Course # 76457

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.