

Honors College Seminars
Fall 2014

Course and Instructor	Instructor-supplied Abstract	Time/Place	Attributes
<p>HON 480 – 101</p> <p><i>The Hows and Whys of Popular Fiction: Reading and Alternative Communication</i></p> <p>Dr. April Fugett-Fuller, Psychology</p>	<p>There is nothing quite like reading a good book. The characters on the page seem to come alive and often manage to find a place in our hearts. In the very best books, that place in our heart can last a lifetime and often means revisiting our literary friends in pages of dog-eared and worn texts. What does it mean to “read” a “good” book? What are the characteristics of a book that make it “good?” What does it mean to “read” a book? This course will explore these questions in the context of several types of popular fiction selected from across genres. In addition, students will discuss what it means for a book to be banned and will explore the implications of banning books. The purpose of this course is to attempt to re-define what can be meant when someone says, “I just read the best book...”</p>	<p>M-W</p> <p>2:00 – 3:15</p> <p>OM 353</p>	<p>Social Science</p> <p>Writing Intensive</p>
<p>HON 480 – 102</p> <p><i>The Post-9/11 Novel</i></p> <p>Dr. Jane Hill, English</p>	<p>Why did the events that we call 9/11 happen? How do humans begin to understand such terror? Such loss? What is art’s role in efforts to make meaning out of real-life tragedy?</p> <p>Dozens of writers have used the novel to wrestle with these questions: American and international writers, Christian, Muslim, and secular writers, male and female authors, beginning and canonical novelists have taken cautious steps toward shared understanding and deeper questioning of the event’s realities and the world those realities transformed.</p> <p>Grounded in the discipline of literature, the course will allow students to juxtapose how journalism and nonfiction narrate such a moment with the ways that fiction shapes the same moment. We will gain deeper understanding of how an integrated narrative begins to emerge in the wake of a historically definitive event and of our consequent responsibilities as citizens to embrace complexity through engagement in critical reading, thinking, discussing, and writing.</p>	<p>T-R</p> <p>9:30 – 10:45</p> <p>OM 353</p>	<p>Literature</p> <p>Writing Intensive (will apply)</p> <p>Multicultural (will apply)</p>
<p>HON 480 – 103</p> <p><i>Human Ecology: Interpreting the Cultural Landscape</i></p> <p>Dr. Brian Hoey, Anthropology</p>	<p>In this seminar, we will work together to examine how the human-produced environment impacts our individual and collective health in a variety of ways. Our intent is not to determine one correct way to understand what we will come to refer to as a cultural landscape, but to broaden our ability to interpret what we see and experience around us in settings both exceptional and mundane. Our aim is to look beyond immediate, taken-for-granted patterns of the built environment, for example, so that we might understand the cultural history of everyday places in which people live and work. Students will begin their investigations immediately in the varied environments that surround the Marshall campus in order to explore ideas and issues raised in class. With Huntington as our laboratory, student projects will develop the analytic skills necessary to propose practical solutions to enduring problems in urban and regional planning.</p>	<p>T-R</p> <p>2:00 – 3:15</p> <p>OM 353</p>	<p>Social Science</p> <p>Writing Intensive (will apply)</p>
<p>HON 480 – 104</p> <p><i>Ruth Etting: American Popular Culture in the 1920s and 1930s</i></p> <p>Dr. Charles Lloyd, Classics (retired)</p>	<p>Ruth Etting—recording artist, radio singer, Broadway and film star—opens a window on American popular culture of the 1920s and 1930s. On her rise to fame, she performed for Al Capone in Chicago. In New York Flo Ziegfeld chose her as a Ziegfeld Girl, one of his famous American Girls. Her singing style set the standard for female crooners, and her torch song renditions, blues for white people, made her internationally famous—she was the top female radio vocalist four years running. She sang in forty short film subjects, forerunners of music videos. This writing-intensive course will explore American entertainment culture during the Roaring Twenties and the Great Depression, the short subject as a means to celebrity, the art of the torch song, and the significance of crooning as an art form. To understand her formative era, you will interpret Etting’s music by singing it yourself.</p>	<p>M-W</p> <p>5:00 – 6:15</p> <p>SM 107</p>	<p>Social Science</p> <p>Writing Intensive</p>

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<p>HON 480 – 105</p> <p><i>Historical Development of Cosmological Thought</i></p> <p>Dr. Ronald Bieniek</p>	<p>The development of science, from ancient times to the present, has had a profound impact on civilization – not only through its technological contributions, but also with its ideas and concepts. These concepts have influenced and been influenced by other forms of human creativity, particularly philosophy and theology. This course will examine the evolution of cosmological ideas (the overall grand structure of the universe) in western civilization, from Pythagoras to Einstein. This is a particularly rich concept to illustrate the interplay of science with religion, philosophy, mathematics, and politics. Some topics to be covered: the nature of scientific inquiry, visions of a mathematical Creator, what is at the center of universe (and is this a meaningful question), support and conflict with established traditions (such as philosophical or religious tenets), and how science changes, and how new scientific ideas become validated and accepted. Although students in this course will gain understanding of a few of the basic concepts in mechanics and astronomy, the chief thrust will be to see the development of physical thought within the context of the history of ideas.</p>	<p>T-R</p> <p>4:00-5:15</p> <p>OM 230</p>	<p>Natural Science</p>
<p>HON 480 – 106</p> <p><i>Calls of the Wild: Wild Animals in American History and Culture</i></p> <p>Dr. Robert Deal, History</p>	<p>Have you ever wondered why most Americans are terrified of wolves, celebrate the bald eagle as a symbol of national pride, and find a cartoon deer named Bambi irresistibly adorable? Why do we celebrate some wild animals while waging war on other species? This course will look at how Americans think about wild animals. The paws, hooves, claws, and fins of wild animals are everywhere in American history and culture. They have been vilified, loved, deified, and anthropomorphized. We will study the product of this ceaseless effort to understand wild animals and their relationship to humans as we consider works of fiction, music, history, art, and film. While we will learn much about animals, we will almost certainly discover that thinking with wild animals tells us even more about what it means to be human.</p>	<p>M</p> <p>4:00 – 6:20</p> <p>OM 353</p>	<p>Social Science</p>
<p>HON 480 – 107</p> <p><i>Hispanic Culture through Literature and Film</i></p> <p>Dr. Viatcheslav Gratchev, Modern Languages</p>	<p>The course is designed to introduce students to the cinematic productions of some of the most important Spanish and Latin American directors from the 1960s to the present. We will focus on how these directors have portrayed Spain and Latin America. What can we learn from these directors' depictions of today's reality and society? Through their films, we will critically analyze historical, political, social and cultural developments that have shaped today's Spain and Latin America. The understanding of these trends is fundamental if we want to better understand and fully appreciate the Hispanic culture. Some of the topics that we may examine during the course of the semester are: racial, gender, and sexual construction; nation formation; national identity; revolution; emigration/immigration; repression; utopia; resistance; political violence; slavery and freedom; homosexuality; exile; machismo; political and social inquiry; urban violence, etc. Students will develop interpretative filmic skills through an exploration of the connections between the technical composition of the films and the social, political, and cultural context underlying the film narrative.</p>	<p>M</p> <p>6:30 - 9:00</p> <p>OM 353</p>	<p>Literature</p> <p>Multicultural</p>