

Honors College Seminars
Spring 2015

Course and Instructor	Instructor-supplied Abstract	Time/Place	Attributes
<p>HON 480 – 201</p> <p><i>Agency, Identity, Resistance: Prostitution in Historical Perspective</i></p> <p>Dr. Laura Michele Diener, History</p>	<p>Prostitution is one of the most hotly debated issues within feminist discourse. Are prostitutes exploited or empowered? Should feminists work to legalize prostitution or strive to eradicate it? In this class, we will use contemporary feminist theoretical works to examine questions of agency and identity within the history of prostitution. We will read accounts of the hetairai of Ancient Greece, the prostitutes of medieval and Victorian England, the courtesans of Venice, the Comfort Women of World War II, and the denizens of Japan's Floating World. Class sources will include novels, poems, memoirs, pottery, photographs, and paintings.</p>	<p>M-W 1:00 – 2:15</p> <p>OM 230</p>	<p>Social Science</p> <p>Women's Studies</p> <p>Sexuality Studies (applied for)</p> <p>Writing Intensive</p>
<p>HON 480 – 202</p> <p><i>Epic Themes in Literature and Culture</i></p> <p>Dr. Kateryna Schray, English</p> <p>Dr. Caroline Perkins, Classics</p>	<p>In this seminar we will examine themes of heroic epic that persist through time. We will integrate readings from the ancient world by such authors as Homer, Apollonius and Vergil with readings from Anglo-Saxon, medieval and 18th, 19th and 20th century British and American literature. It is our intention to examine the themes of the journey, the quest, the romance, and the task in order to see whether and/or how they have evolved over time and why they resonate with their own and modern audiences. We will accomplish through reading and class discussion, informal writing in an online discussion board, film analysis, a set design project, and an interdisciplinary anthology of items related to the course themes.</p>	<p>M-W 2:00 – 3:15</p> <p>HH 302</p>	<p>Humanities</p> <p>Writing Intensive</p>
<p>HON 480 – 203</p> <p><i>Technology and Human Identity</i></p> <p>Dr. Kristen Lillvis, English</p>	<p>Do you use a smart phone? Have (or an iPad? Ever thought about how these products shape us? Today, as greater numbers of people engage with the world via Internet-ready technologies, some theorists argue that our identity must be understood as informational or digital rather than physical. This course explores what it means to be human by studying robots, cyborgs, and post-human subjects in literature. We will look at texts from the early 19th century to today in order to examine how thought about the human mind and body has developed.</p>	<p>T-R 11:00 – 12:15</p> <p>OM 230</p>	<p>Literature</p> <p>Writing Intensive</p>

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<p>HON 480 – 204</p> <p><i>The Book Beautiful</i></p> <p>Prof. Christine Ingersoll, Journalism</p>	<p>Will printed and bound books be replaced by pixels and iPads? What will future books look like? Are there values in the printed book that a digital execution can never match? This course will examine the physical beauty of printing text on paper, not only as a vessel for words, but as a work of art. “The Book Beautiful” will deconstruct the printed book and prepare ideas for the next generation of digital books with a feast for the eyes, the sensitivity of touch, the passionate voices of book designers, and participation in an international culinary celebration of the book. No prior art or publishing experience is required for this course – just a love for the book.</p>	<p>T-R 12:30 – 1:45</p> <p>Morrow Library 2nd Floor Hoffman Rm.</p>	<p>Humanities</p> <p>Writing Intensive</p>
<p>HON 480 – 205</p> <p><i>Sociology of Science, Knowledge, and Technology</i></p> <p>Dr. Marty Laubach. Sociology Dr. Michael Castellani, Chemistry</p>	<p>This course is a social science analysis and critique of the dominant institution in modern societies for construction and authorizing knowledge claims. By emphasizing the socially constructed nature of the knowledge process, it challenges the claims of objectivity and “truthiness” of the physical sciences, and as such often appears as a dialog between the subjectivity of the social and objectivity of the physical sciences. This course will be taught by the chairs of a social and a physical science to support both sides of the debate. The course will start with classics in the sociology of knowledge, then delve into a history of scientific epistemology, tackle the development of science and technology studies since the 1960s, and end with contemporary research and concerns with theory, practices, politics, institutions, and technosciences. We will include a class on ethical challenges faced by researchers.</p>	<p>T-R 2:00-3:15</p> <p>SH 531</p>	<p>Natural Science</p> <p>Writing Intensive (applied for)</p>
<p>HON 480 – 206</p> <p><i>1920s Women and Screen Idol Rudolph Valentino</i></p> <p>Dr. Charles Lloyd, Classics (ret.)</p>	<p>Transport yourself to 1921 and imagine this scene: a young housewife, taking a break from scrubbing the floors, decides to catch a movie with her girlfriend. The movie is <i>The Sheik</i>, starring the dark, handsome Rudolph Valentino women rave about. Men, including her husband sometimes, mock his manliness, but today he tags along. Mostly women, young and old, fill the theater. Lights dim, the piano starts to play . . . This course offers two perspectives on 1920s women’s lives, caught between eroding Victorian values and scary flapper independence. You will investigate 1920s movie fan magazines for clues about how women view themselves through strong sensualities film idols like Valentino arouse and watch Valentino first hand on the silent screen, analyzing his powerful allure.</p>	<p>M-W 5:00 – 6:15</p> <p>SM 107</p>	<p>Social Science</p> <p>Writing Intensive</p> <p>Women’s Studies (applied for)</p> <p>Sexuality Studies (applied for)</p>

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<p>HON 480 – 207</p> <p><i>Mass Media and the Civil Rights Movement</i></p> <p>Dr. Robert Rabe, Journalism</p>	<p>This seminar is an in-depth examination of the mass media and popular culture during the civil rights era in Post-World War II America (mostly 1950s-1980s, but also how these issues continue to influence us now). Part of the class will focus on evolving news media representations of the movement, including attempts by activists to create alternative media narratives. The other major focus will be the many different ways that changing ideas about, and representations of, race affected popular culture. We will talk about how changing ideas about race and politics influenced music, television, film, advertising, fashion, and other art forms.</p>	<p>W 4:00 - 6:20</p> <p>OM 353</p>	<p>Social Science</p>
<p>HON 480 – 208</p> <p><i>Spanish Arts in Context</i></p> <p>Dr. Viatcheslav Gratchev, Modern Languages</p>	<p>This course offers a panoramic overview of Spanish arts throughout the XVI-XX centuries. The course by its very nature is the interdisciplinary study that combines in itself the inquiry into Spanish arts, music, and film in historic context. The course covers the period of XVI-XX centuries, and has the goal to discuss the most notable Spanish artists and architects (Velazquez, Zurbaran, Ribera, El Greco, Goya, Picasso, Dali, Alonso Cano, Jose Chiriguera, Antonio Gaidi), as well as musicians (Andres Segovia, Manuel de Falla, Isaac Albeniz, Enrique Granados, Monserrat Cavalier and Placido Domingo). In addition, the course discusses the cinematographic production of three internationally acclaimed Spanish directors: Pedro Almodovar, Luis Bunuel, and Guillermo del Toro. A particular attention will be given to how Spanish Arts have changed in response to the social and cultural changes that occur in Spain throughout XVI-XX centuries.</p>	<p>T 6:30 – 9:00</p> <p>SH 437</p>	<p>Humanities</p> <p>Multicultural</p>
<p>HON 480 – 209</p> <p><i>Appalachia on Film</i></p> <p>Walter Squire, English</p>	<p>This course will examine depictions of Appalachia within popular and documentary film, with special attention paid to films set in West Virginia. Students will compare Appalachia as it appears on screen to historical and scholarly accounts, as well as to students' own experiences. We will evaluate the veracity of filmic presentations of Appalachia, consider absences within such presentations, and balance the works of filmmakers from outside Appalachia to those by Appalachians, including works created by local filmmakers and former Appalachia on Film students who work within a variety of video genres.</p>	<p>R 6:30 – 9:00</p> <p>CH 467</p>	<p>Literature</p> <p>Writing Intensive</p> <p>Multicultural</p> <p>Women's Studies (applied for)</p>