

Honors College Seminars  
Fall 2016

Course and Instructor	Instructor's Abstract	Time/Place	Attributes
<p>HON 480 – 101</p> <p><b><i>Doctors Who Write: Literary Physicians, Nurses, and Scientists</i></b></p> <p>John Van Kirk, English</p>	<p>Did you know that the great English poet John Keats was apprenticed to a physician and assisted at surgeries at Guy's Hospital in London? That renowned Russian dramatist and short story writer Anton Chekhov was a practicing physician? That Walt Whitman served as a nurse in the Civil War? Or that American novelist Walker Percy trained to be a psychiatrist? Training in science and medicine makes for careful observation, which lies at the heart of strong writing. Many of our finest writers have been doctors, nurses, or scientists. This course will explore the works of some of the major figures in that tradition--poets, fiction-writers, and essayists--and will give students the opportunity to write a science- or medicine-based piece of their own.</p>	<p>M-W 12:30 – 1:45</p> <p>CH 407</p>	<p>Literature</p> <p>Writing Intensive</p>
<p>HON 480 – 102</p> <p><b><i>The Hows and Whys of Popular Fiction: Reading and Alternative Communication</i></b></p> <p>Britani Black, 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 themes lie within the text that connect across disciplines, be it psychological or otherwise? 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>T-R 11:00 – 12:15</p> <p>OM 230</p>	<p>Social Science</p> <p>Writing Intensive</p>
<p>HON 480 – 103</p> <p><b><i>The American Presidency</i></b></p> <p>Dr. C. Damien Arthur, Political Science</p> <p>Dr. Michael Woods, History</p>	<p>This course explores the history and institution of the American presidency, from its Constitutional foundations, through its historical development over the past two centuries, and up to the present day. Using methods from History and Political Science, we will analyze one of the most commonly misunderstood offices of the U.S. government. Our readings, discussions, and assignments will tackle fundamentally important questions about the nature of the presidency, from the process of election to the use of power at home and abroad. How and why have past presidents transformed the office? How and why have popular expectations for the presidency changed over time? How do presidents interact with the electorate? How do presidents work with and against the other branches of government? How can scholars objectively evaluate and rank past presidents? Who will win in 2016, and – more importantly – why?</p>	<p>T-R 12:30 – 1:45</p> <p>HH 138</p>	<p>Social Science</p> <p>Writing Intensive</p>

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<p>HON 480 – 104</p> <p><b><i>1920s Women and Screen Idol Rudolph Valentino</i></b></p> <p>Dr. Charles Lloyd, Classics (Emeritus)</p>	<p>1920s women were free for the first time to frequent movie theaters unaccompanied by men, and comprising three-quarters of film audiences, they made or broke stars. But what they saw in silent films created a tension between the women their mothers expected them to be and the modern women before their eyes, offering new outlets for feelings they once kept inside. They avidly followed romance on the screen, women's changing roles in that romance, and men on screen they fell for. By his dark good looks and stunning, soft seductiveness, Rudolph Valentino aroused the greatest interest and reaction, especially among women but among many men also. 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 viewed themselves through the strong sensualities film idols like Valentino aroused and watch Valentino first hand on the screen, analyzing his powerful allure.</p>	<p>M-W 5:00 – 6:15</p> <p>SM 107</p>	<p>Humanities</p> <p>Film Studies</p> <p>Writing Intensive</p>
<p>HON 480 – 105</p> <p><b><i>Natural Science in Literature</i></b></p> <p>Dr. Victor Fet, Biological Sciences</p>	<p>A chance for future "betterment of human race" arguably lies in our endless enrichment through science and art – culturally inherited, and naturally selected, uniquely human tools. This seminar brings together scientists and writers from Victorian England to Communist Russia to the modern world. The major themes and authors are <i>Human Place in Nature</i> (H.G. Wells), <i>Making a New Human</i> (M. Bulgakov) and <i>Artist as Nature's Coauthor</i> (V. Nabokov). "There is no science without fancy, and no art without facts", maintained Nabokov who embodied a synthesis of these two fields. Students will read fiction and critical scholarship as well as learn basic mechanisms of modern science, especially as applied to human evolution and biology. The instructor's own country of origin served in 1920-40s as a testing ground for "making a new human", and Dr. Fet shares his observations of both Russian and Western cultures, bringing a unique perspective on this diversity.</p>	<p>T 4:00-6:20</p> <p>HH 443</p>	<p>Humanities</p> <p>Multicultural</p> <p>Writing Intensive</p>
<p>HON 480 – 106</p> <p><b><i>Responding to Trauma</i></b></p> <p>Dr. Barbara Ladner, English, WVSU</p>	<p>The grief and terror of traumatic experiences have been powerfully represented for millennia, but they have become almost commonplace in the last century. This course will explore theories and historical examples of traumatic experiences and recovery from them. We will examine and compare various historical examples of trauma, including private dramas, wars, genocides, epidemics, and disasters, along with post-traumatic responses and disorders stemming from them. Students will respond in writing and in discussions to attempts to represent traumatic horrors in fiction, drama, film, visual art, and nonfiction. How can they portray wounds which draw much of their psychic power from being hidden from conscious language and memory? To what extent do these works repeat the horror, or aid in recovery from it? Assignments will include reflections, responses to class material, short papers, and a significant written project and class presentation on a topic chosen by the student.</p>	<p>W 4:00 – 6:20</p> <p>WS 210</p>	<p>Literature</p> <p>Writing Intensive</p>