

Honors College Seminars
Fall 2017

| Course and Instructor | Instructor-supplied Abstract | Time/Place | Attributes |
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| <p>HON 480 – 101</p> <p><i>The American Presidency</i></p> <p>Dr. Damien Arthur, Political Science, and Dr. Michael Woods, History</p> | <p>This course introduces students to the historical and institutional complexities of the American Presidency. It offers a broad overview of the office of chief executive, emphasizing its historical development, institutional responsibilities and expectations, and formal and informal powers. Using insights from history, political science, and their own areas of interest, students will be empowered to transcend their preconceived notions and political predilections in order to gain deeper insight into one of the most commonly misunderstood offices in the American government. Tracing the institution of the presidency over time and through various political and policy contexts, we use a combination of primary source documents and scholarly studies to ascertain whether presidents can possibly live up to the expectations placed upon them by the people, the other branches of government, and the American political system.</p> | <p>M-W-F 11:00 – 11:50</p> <p>HH 138</p> | <p>Writing Intensive</p> |
| <p>HON 480 – 102</p> <p><i>Sermon as Text</i></p> <p>Dr. Robert Ellison, English</p> | <p>You may be asking, “Why would I want to study sermons?” I’d reply, “Why <i>not</i> study them?” Sermons have something to interest students in a range of majors: not just religious studies, but also communication studies, English, history, philosophy, psychology, and more. In this class, we’ll study texts and audio/video recordings of a variety of sermons: Jewish, Christian, Islamic, humanist, freethinking, and even atheist (yes, they do exist!). Many of those sermons will be selected by the students themselves, which will bring good variety to our work and give the class a true “seminar” feel. You’ll also have the opportunity to work with a collection of sermon manuscripts in Morrow Library, and to participate in an academic conference on preaching that will take place on our campus in October 2017.</p> | <p>M-W 2:00 – 3:15</p> <p>WS 210</p> | <p>Writing Intensive</p> <p>Multicultural</p> |

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| <p>HON 480 – 103</p> <p><i>Thrones and Roses: George R. R. Martin and William Shakespeare</i></p> <p>Dr. Timothy J. Burbery, English</p> | <p>Even die-hard <i>Game of Thrones</i> fans may not realize that George Martin’s series <i>A Song of Ice and Fire</i> is indebted both to Shakespeare and to the conflict known as the Wars of the Roses (1455-1487), in which two sides, represented by a white rose and a red rose, respectively, contended for the crown of England. This course will examine the ways in which Martin and Shakespeare comment on the Wars in their works. For instance, the names of two key families in Martin’s series echo the two factions in the Wars: House Lannister is based on the real-life Lancaster dynasty, and House Stark, on the York dynasty. We will read the second and third installments of <i>A Song of Ice and Fire</i>, that is, <i>A Clash of Kings</i> and <i>A Storm of Swords</i>, as well as several of Shakespeare’s Wars-based dramas, including his <i>Henry VI</i> plays. In addition, we will study Dan Jones’s gripping 2015 text <i>The Wars of the Rose</i> for some historical background. We will also discuss excerpts from the HBO <i>Game of Thrones</i> series and from the BBC’s <i>The Hollow Crown</i>, starring Benedict Cumberbatch.</p> | <p>T - R 11:00 – 12:15</p> <p>HH 443</p> | <p>Writing Intensive</p> |
| <p>HON 480 – 104</p> <p><i>Vampires, All Too Human</i></p> <p>Dr. Kristen Lillvis, English, and Dr. Walter Squire, English</p> | <p>Vampires—those creatures who feast on blood or another life substance—exist in the folklore and fiction of almost every culture. Vampires’ bodies and behaviors tell us what a culture simultaneously most fears and desires. What does it mean if a vampire is a colorless, creeping predator? An attractive, seductive teenager? A sullen, unsettling child? In this course, we will consider literary and cinematic vampires from a variety of cultures, exploring how vampires represent bodily, ethnic/racial, gender, moral, religious, and/or sexual difference. We will examine how and why societies categorize certain peoples as less than equal or other than fully human while at the same time desiring something from those demonized peoples, even if the desire is only for scapegoats. Finally, we will evaluate how vampire films and fiction reveal potential sites of resistance to structures of power.</p> | <p>T-R 12:30 – 1:45</p> <p>FN 1150</p> | <p>Writing Intensive</p> <p>Multicultural (will apply)</p> |

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| <p>HON 480 – 105</p> <p><i>1920s Popular Culture: Gender Tensions, Fan Mags, and Screen Idol Rudolph Valentino</i></p> <p>Dr. Charles Lloyd, Classical Studies 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>Writing Intensive</p> <p>Film Studies</p> |
| <p>HON 480 – 106</p> <p><i>Spanish Arts of the 16th – 20th Centuries</i></p> <p>Dr. Slav Gratchev, Spanish</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 Chirriguera, Antonio Gaudi), 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 4:00 – 6:20</p> <p>SH 437</p> | <p>Multicultural</p> |
| <p>HON 480 – 107</p> <p><i>Biology and Science Fiction: A Historical Approach</i></p> <p>Dr. Victor Fet, Biological Sciences</p> | <p>This seminar brings together biological research and science fiction writers from Victorian England to Communist Russia focusing on the decades between 1890s-1930s. The major themes and authors are "the father of science fiction" H.G. Wells (The Time Machine, The Island of Dr Moreau), Karel Capek (RUR, the first robot story), and Mikhail Bulgakov (The Dog's Heart). We explore real science behind the fiction, The instructor’s own country of origin served 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 the diversity of bold dreams and sad facts.</p> | <p>R 4:00 - 6:20</p> <p>HH 135</p> | <p>Writing Intensive</p> <p>Multicultural</p> |