

Freshman Courses:**Orientation:**

Honors Freshman Seminar

SLS1102: Honors Freshman Experience

World Food Problems – An Honors Orientation Summer Seminar

Rhetoric and Composition:

Composition and Language: Honors

Arts and Humanities:

East Meets West: Honors 101

Monsters and Marvels Through The Ages

On the Sublime: HNRS 115

Social and Behavioral Sciences:

Social Systems and Issues: Food and Culture

Science and Math:

*Alternate Edens**

Great Questions: Questions that have Changed the World

Interdisciplinary:

English 1302/History 1302: Honors Program Interdisciplinary Course

Foundation of Western Values – Antiquity to Early Medieval

*The Ancient World**

The Seven Deadly Sins: Honors Introductory Seminar

Theory and Practice of Cultural Studies

SLS 1102: Honors Freshman Experience (1 credit)
Honors/First-Year Florida Program
Melissa Johnson (Honors advisor) and an undergraduate honors peer leader (n.b., 6
sections of course are taught by different honors advisors)
University of Florida
University Honors Program
Dr. Sheila Dickison

General Description: Service can be displayed through a variety of measures, from participation in student activities to involvement in research and scholarship. Students will work closely with an honors advisor and a current honors student leader to develop an action plan for university service. Students will discover how to find and apply for scholarships and awards, internships, study abroad programs, research opportunities, and leadership and service projects. Students will get to know the inner-workings of the university and discover available resources and opportunities, all while working with other highly motivated honors students. Finally, they will begin developing a portfolio to display the skills and experiences gained through these activities. This class is limited to 20 students.

Text for Class: *Honors Freshman Experience Handbook* developed by Melissa Johnson

Syllabus:

Date	Topic	Assignment due	Readings for next week (pgs refer to handbook)
8/23	Welcome; Course overview	None	www.honors.ufl.edu ; pg 5-7, 16
8/30	Class discussion; Getting-to-know you activity	Find Melissa's office	www.union.ufl.edu/involvement ; pg 19-23
9/6	Student involvement/ Leadership panel	None	www.abroad.ufic.ufl.edu ; pg 24-26
9/12	Honors FYF Kickoff at 5:30pm, Graham Gallery		
9/13	Study Abroad panel; Overview of study abroad opportunities		www.cityofgainesville.org ; www.alachua-county.org ; pg 27, 55-57
9/20	Civic Engagement in Gainesville	Personal statement draft	www.dso.ufl.edu/cls ; pg 28-30

9/27	Service in the Swamp: Guide to UF service programs	
10/4	Gator Spirit: Homecoming! Draft feedback	pg 31-32
10/11	Communicating with faculty Faculty Interview	www.honors.ufl.edu/research.html ; pg 33-36
10/18	Student research panel; Overview of research opportunities	www.isis.ufl.edu ; pg 37
10/25	Advising information: Degree Audit Prepare for spring registration	
11/1	Diversity	www.crc.ufl.edu ; pg 38-41
11/8	Student internship panel; Overview of internship resources	pg 47-49
11/15	Resume Workshop	Resume Draft
11/29	Open Topic	
12/6	Course wrap-up	Portfolios

Grading Policies: 90-100 (A); 87-89 (B+); 80-86 B; 77-79 (C+); 70-76 (C); 67-69 (D+); 60-66 (D); Below 59 (E). A grade of Incomplete (I) will not be issued under any circumstance.

Each assignment adds up to 100 total points.

Attendance and Participation: 15 points

Blog postings: 10 points

10 discussion topics will be assigned throughout the semester on the class blog. Most topics will be posted by the instructors based on class discussions or other items of current interest. Each discussion posting will be worth 1 point per topic

Class community service project: 10 points

Our entire class will be volunteering with a community agency this semester. We will have more information about the date/time of our project later in the semester.

Gator Adventure Project: 5 points

At the beginning of the semester, you will partner with another class member to participate in the Gator Adventure Project. Each week a new pair will receive the class Gator. It is your responsibility to take the Gator to a location on campus that every UF student should know about. You must have a picture taken with the Gator at that location, and the next week in class you will have 5 minutes to present that location to the rest of the class. You must describe where you took the Gator, why that location is important for students, and any other interesting aspects of the trip. Feel free to share brochures or fliers from that location. You'll also e-mail your picture and description to Melissa before class to be displayed on the class blog.

Meeting/Activity with Instructor: 5 points

Meeting/Activity with Peer Leader: 5 points

The purpose of this assignment is to get to know your Instructor and Peer Leader and for them to get to know you outside of the classroom. You can set up a 15-minute appointment, visit during office hours, have lunch or coffee, attend an event on campus together...your choice.

Capstone Portfolio: 50 points

The FYF experience is about assisting you in your transition to UF by connecting and engaging you in the UF community. On the last day of class you will turn in your FYF Portfolio highlighting your first semester. Your portfolio should be submitted in a folder or thin notebook. You will have 3 sections in the portfolio – career/leadership, academics, and personal – plus an intro and conclusion.

Introduction: ½-1pg intro to portfolio, tying together different components.

Career/Leadership: 500 word personal statement, resume, and 1 additional assignment from list: Interview an officer in a student organization you are interested in joining and write a 1-2pg paper; interview someone working in the field you are interested in pursuing as a career and write a 1-2pg paper; attend the Career Showcase and write a 1-2pg paper about what you observed and your action plan to pursue future internships or employment.

Academic: Faculty interview, degree audit, and 1 additional assignment from list: Include a copy of your best work from your favorite class and include a 1pg paper on the importance of that work; select a second major that you might be interested in pursuing and complete the Dual Degree/Double Major Worksheet; look at research opportunities available for undergraduates and write a 1-2pg paper about your research interests and your action plan to seek those opportunities.

Personal: Collect photos from 7 out of 10 possible events and include a description of each, and 2 additional assignments from list: Write a 1-2pg paper about the leisure interests you have pursued this semester; describe a personal challenge you have met recently in a 1-2pg paper; include a 2pg reflection of a civic issue you are passionate about either in Gainesville or back at home; explore an area of Gainesville you are unfamiliar with and write a 1-2pg review of a local restaurant or attraction.

Conclusion: 2-3pg final reflection. This reflection should include your action plan for your undergraduate career at UF. Which of the undergraduate opportunities (service, leadership, study abroad, internships, research) are you interested in pursuing? How do you plan to pursue them? What else would you like to accomplish at UF? What do you feel like you have accomplished so far?

Freshman Courses

**Honors Freshman Seminar
FRO 1000AH, 0 Credits**

Brooke Carter, M.A. Honors Advisor

Jacqueline Klein, M.S. Honors Advisor

Student Leader A: Junior, majoring in Finance and Investments

Student Leader B: Sophomore, majoring in Marketing Management

Baruch College

CUNY Scholars Program

Dr. Susan Locke, Honors Program Director

General Description:

The Freshman Seminar is a requirement for all Baruch students. This seminar is specifically designed for honors freshmen and each class has approximately 35 students. As a result of the freshman seminar experience, students will:

1. learn about the various opportunities at Baruch to enrich your Honors College experience
2. learn to develop a personal time management schedule
3. create the beginning of the college narrative
4. develop a support system within the Baruch campus community
5. learn about your personal values as well as the diverse values and perspectives of others

Syllabus:

8/31/05

TOPIC: Introduction to the course

Meet your instructors, student leaders, and classmates through a game of Baruch College Bingo. We will go over the course syllabus and explain the College Narrative.

What is a Student Leader?

Student Leaders are successful CUNY Scholars at Baruch who have an outstanding academic record and are involved in campus life. Student Leaders attend each of their assigned Freshmen Seminar Honors sessions as well as assist in the planning and implementation of the course content. Most importantly, Student Leaders serve as a bridge between the instructors and students, assist in facilitating class discussions, communicate with students outside of class, provide feedback to the instructors, serve as a guide to campus resources, and serve as role models for academic, co-curricular, and leadership behaviors.

Assignment due 9/7/05: Begin working on your college narrative, which is a written account describing your goals while in college and beyond.

Turn in 1-2 pages about your impressions of the CUNY Scholar

Freshman Orientation as well as your impressions about your first week as a student at Baruch. Also, include your fears about your first-year of college and what are you looking forward to as a CUNY Scholar.

- 9/7/05 **TOPIC:** Honors Program and Baruch College academic Policies
GUEST SPEAKERS: Dr. Susan Locke, Director, Baruch College Honors Program & Dr. Ron Aaron, Associate Dean of Students
- 9/14/05 **TOPIC:** Using the Library Services
Meet with Baruch College Honors Librarian, Stephen Francoeur to find out how to use the numerous library resources to meet your academic needs.
CLASS VISIT: Newman Library, 151 E. 25th Street
- 9/21/05 **TOPIC:** Career Exploration
Meet with a Career Counselor to learn about the various services offered by the Baruch College Career Development Center such as internship and job placement, resume and interview workshops, and information about choosing your major.
CLASS VISIT: Career Development Center, 2-150 Vertical Campus
- 9/28/05 **TOPIC:** Time and Stress Management
GUEST SPEAKERS: Representatives from Baruch Counseling Center
Tools will be provided for identifying and managing stress as well as information about the various services provided by the Counseling Center.
Assignment due 10/19/05: Attend a Baruch College club or organization event or meeting of your choosing and be prepared to discuss your experiences in class.
- 10/19/05 **TOPIC:** Making the most of your College Experience
GUEST SPEAKERS: Dr. Ron Aaron, Associate Dean of Students and Ms. Jennifer Gordon, Honors College Graduate
Assignment due 10/26/05: Professor Interview! Arrange a 15 minute interview with a Baruch College professor. The purpose of this assignment is to provide you with an opportunity to get to know your professor outside of the classroom and begin to form mentorships. The interview might include questions about the instructor's academic background, how they chose the field they are in, research interests, what he or she likes about teaching undergraduate students, and what the challenges are of teaching. Additionally, feel free to ask the professor any advice he or she may have for first-year honors students. Please hand in a 1-2 page synopsis of the interview.
- 10/26/05 **TOPIC:** Meet the Deans

GUEST SPEAKERS: Dean Myrna Chase, Weissman School of Arts & Sciences, Associate Dean Phyllis Zadra, Zicklin School of Business, Acting Dean David Birdsell, School of Public Affairs, Vice President Ben Corpus, Student Development and Enrollment Management

This is an opportunity for you to talk with the Deans of the individual schools at Baruch. Come prepared with any questions or comments that you have about the various academic programs offered at Baruch College.

- 11/2/05 **TOPIC:** Identity and Relationship Building in a Multicultural Society
Small group activities will begin or continue your own self-reflection process.
Assignment due 11/9/05: Students will be divided into groups and each group will receive a written description of a real-life situation. Be prepared to role-play your situation and lead a discussion about what options and resources are available to the student/s in your scenario.
- 11/9/05 **TOPIC:** Real-life situations as first-year students CUNY Scholars at Baruch
Students will present their assigned scenario to the class and lead the discussion of real life situations encountered by Honors Scholars.
- 11/16/05 **TOPIC: Academic Advisement: Prep for Registration**
In preparation for early registration, students will learn about Baruch's academic curriculum as well as the academic requirements for Baruch's honors program. Students will have the opportunity to talk with the students leaders about possible courses and professors for next semester.
- 11/23/05 **TOPIC: Opportunities for Academic Enrichment**
Learn about many opportunities to enhance your academic experience at Baruch such as: writing an honors' thesis, studying abroad, 5 year BBA/MBA program, Writer in Residence Program, Feit Seminar in the Humanities
GUEST SPEAKERS: Dr. Susan Locke, Chair, Committee on Undergraduate Honors, Dr. Richard Mitten, Director, Study Abroad, Dr. Michael Wynne, Director, 5 Year BBA/MBA Program, Dr. Roslyn Bernstein, Director, Writer in Residence Program, Professor Paula Berggren, Director, Feit Seminar in the Humanities
- 11/30/05 **TOPIC: Baruch College Jeopardy and Course Evaluation**
Show us what you learned from the seminar in a friendly game of Baruch Jeopardy! Prizes will be awarded to the winning team.
We are asking for your honest and open feedback regarding the course. What topics did you find helpful and what topics need to be included in this course?

Grading Policies:

Students will receive a PASS or INCOMPLETE grade for the seminar. Due to the seminar format of this course, students must attend each seminar and participate fully in class discussions. The pass grade is based on class participation and course assignments listed above.

Note: Students will not receive a grade for the assignments, but will receive credit for having turned them in. Therefore, in order to receive a passing grade for the seminar, in addition to attendance and class participation, all assignments must be turned in!

Contact person: Jacqueline Klein, Jacqueline_Klein@baruch.cuny.edu.

COMPOSITION AND LANGUAGE: HONORS
Eastern Illinois University; Charleston, Illinois
Honors College Dean: Bonnie Irwin, Ph.D.
English 1091G; freshman-level; 3 credits; 16 students
Instructor: Anne Zahlan, Ph.D., Professor of English

COURSE DESCRIPTION

This first-year writing course is designed to help motivated students become discerning readers and thinkers, informed citizens, and effective speakers and writers. The course requires reading, discussing, and writing expository and argumentative prose and carrying out responsible research.

Many of the readings that will inspire the semester's discussion, writing, and research treat international and cross-cultural issues. Encountering diverse representations of and opinions on contemporary world problems and conflicts, students will analyze and evaluate techniques of exposition, argument and persuasion. They will also increase their awareness of cultural values and reexamine attitudes towards those who differ in background and belief.

TEXTS

Fulwiler and Hayakawa, *The College Writer's Reference*, 3rd ed.

Mary Shelley, *Frankenstein* (1818 text), 2nd ed.

Ann Watters, *Global Exchange: Reading and Writing in a World Context* (Prentice Hall, 2004)

ASSIGNMENTS

WEEK I

Tuesday,	23 August:	Introductions & Assignments
Thursday,	25 August:	Read & think about "Two Views: Women and Veils," GE 113ff. Read & consider "Analysis of an Image," GE 12-13. In-Class Writing (Bring pens and paper to class.)

WEEK II

Tuesday, Culture:	30 August:	Read and study Nagala, "'Om': Hinduism in American Pop Global Strategy or Sacrilegious Mistake?" GE 148ff. Outline the essay and bring your (draft) outline to class.
Thursday,	1 September:	Summarize Nagala's essay; bring summary to class. Prepare the discussion questions following each essay; make notes in your journal as appropriate. Assignment of Paper I (Evaluative Analysis of "Cultural Relativism and Universal Rights") due Thursday 15 September.

WEEK III

Tuesday,	6 September:	Read Pearl, "Rock Rolls Once More in Iran," GE 137ff. and Islam Online, "Fatwas: McDonald's and Barbie Dolls," GE144ff.
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- Thursday, 8 September: Prepare the discussion questions following each essay. Review the previous readings and be prepared to evaluate the expository and argumentative techniques in each. Read and study “Analyzing Texts and Images,” and “An Approach to Analyzing Texts,” GE 5ff.
- WEEK IV
- Tuesday, 13 September: Read and prepare to discuss Fluehr-Lobban, “Cultural Relativism and Universal Rights,” GE 161ff. Make journal notes and prepare to discuss the questions at the end of the essay 6). (166).
- Thursday, 15 September: **Paper I** (Evaluative Analysis of “Cultural Relativism and Universal Rights”) **due in class on this date.**
 Be prepared to present your paper to the class.
 Assignment of Paper II (6 October)
 Assignment of Paper III (due 27 October)
 Conference Sign-Up
- WEEK V
- Tuesday, 20 September: Read and prepare to discuss Epping, “What is Globalization?” GE 192-94, and Iyer, “The Global Village Finally Arrives,” GE 195ff. Prepare to discuss the questions that follow each essay
- Thursday 22 September: Discussion of Paper I; bring *Reference* to class.
 Read and prepare to discuss Campbell, “Blood Diamonds,” GE 208ff and Oxfam. . . , “Women’s Weaving Project, G.E. 214ff., consider the questions that follow each essay.
- WEEK VI
- Tuesday , 27 September: Above Assignments from Chapter IV continued; class reports on Web-site logs.
 Review Paper II & III assignments; Assignment of Papers IV & V
- Thursday 29 September: Read and prepare to discuss Annan, “The Politics of Globalization,” GE 200ff. Prepare to discuss the questions (207).
- WEEK VII
- Tuesday , 4 October: Pre-Writing for Paper II; Introduction to Argument by Definition
- Thursday 6 October: **Paper II:** in-class writing; bring pens and test booklets to class.

WEEK VIII

- Tuesday , 11 October: Read and prepare to discuss Freeman, "Gender and Power," GE 282ff., and Hochschild and Ehrenreich, *Global Woman*, GE 297ff.
- Thursday 13 October: Consider the questions following each essay.
Discussion of Paper II; above assignments continued.

WEEK IX

- Tuesday , 18 October: Shelley, *Frankenstein* Try to have the novel read by today.
- Thursday 20 October: *Frankenstein* continued; attend opening of *Frankenstein* exhibit at Booth Library, Thursday evening.

WEEK X

- Tuesday, 25 October: *Frankenstein*—class discussion concluded
- Thursday 27 October: **Paper III due in class**--Presentations as scheduled
Review of Assignments of Paper IV and V.
Conference Sign-Up for Week XII

WEEK XI

- Tuesday, 1 November: Paper III Presentations continued; Discussion of Paper III
Discussion of Research Topics
- Thursday 3 November: Research Day--NO CLASS MEETING
Conferences next week

WEEK XII

- Tuesday, 8 November: Prospectus for Research Project due in class.
Read and prepare to discuss Huntington, "The Clash of Civilizations?" GE 227ff. Consider the questions on 250- 251. Read and prepare to discuss Said, "The Clash of Ignorance," G252ff. Prepare to discuss the questions at the end of the essay.
- Thursday, 10 November: Above Assignments continued

WEEK XIII

- Tuesday , 15 November Read and prepare to discuss Keen, "Apparitions of the Hostile Imagination," GE 400ff. and Twain's "The War Prayer," GE 407 ff. Consider the questions at the end of each essay.
Research presentations scheduled—last week of semester
(The schedule will be posted on my office door.)
- Thursday 17 November: **Paper IV due in class**; be prepared to present your paper in class.

WEEK XIV

THANKSGIVING HOLIDAY--NO CLASS MEETINGS

WEEK XV

- Tuesday, 29 November: Read and prepare to discuss D'Souza, "In Praise of American Empire," GE 84ff. and Boniface, "Reflections on America as a World Power: A European View." Look at also the cartoon "America's World" from *The Economist* (90) and consider the questions following the cartoon and each essay.

Thursday 1 December: Above assignments continued
 CONFERENCE SIGN-UP
Research Presentations in Class as scheduled
Last chance for review of draft of Paper V during my office hours today.
*Be sure to schedule your **EWP conference** by today—last day to schedule the conference is 1 December.*
Required documentation conferences scheduled for Week XVI--class will meet as usual.
(Bring at least four sources--books or photocopies of articles or Web material, and your printed and fully documented paper to your conference.)

WEEK XVI

Tuesday , 6 December: **Paper V due in class on this date or by 5:00 p.m. (for those who are in class!) in my office**
Those who speak on Thursday should be sure to keep extra copies of whatever materials needed for their oral presentations!

Thursday, 8 December: **Research Presentation in Class as scheduled**
 FAREWELLS

GRADE CALCULATION

Daily Preparation, Participation, Oral Presentation of Papers, In-Class Written Assignments=25%

Papers I, II, III = 30% (10% each); Paper IV = 15%
 Research Presentation = 5% Paper V (Research Paper) = 25%

ONE UNIVERSITY, ONE BOOK

This year's "one book" is *Frankenstein* by Mary Shelley. Please attend as many of the presentations and events related to this book as possible.

JOURNAL ASSIGNMENT

Keep a separate notebook, journal, and/or blog for 1091G in which you outline articles and write both initial and considered responses to reading assignments and class discussion. Also use your journal or blog to document your tracking of a non-U.S. Web site throughout the semester (see page 3 of *Global Exchange*). From time to time you will be asked to write written responses in class, and you should add them into your journal when they are returned; you will also be asked to report on what you have found on your non-U.S. Web site(s). Use your journal or blog also to list new words that you encounter and wish to include in your permanent vocabulary. Record reading and research other than course assignments; use your journal or blog as a source of material for your papers. I will not review or grade blogs or journals (although I will be happy to discuss entries or material with you at your request).

Contact person: Anne Zahlan, arzahlan@eiu.edu.

East Meets West
Honors 101
Eliza Glaze (History) and Philip Whalen (History)
Coastal Carolina University
Eliza Glaze and Philip Whalen, Honors Program Co-Directors

Course Description

Honors 101 is a humanities-based interdisciplinary course designed to explore itineraries pertinent to a life of public engagement and ethical responsibility. The theme for the current academic year is "East Meets West." We examine key primary sources (textual, graphic and musical) and scholarly analyses that discuss various encounters—between the West and East around the globe, past and present. By the end of term, students will have a sounder understanding of the historical roots of contemporary opportunities, challenges, obstacles, and future departures engendered by East-West encounters.

Course Schedule

W 8/17 Introductions & Syllabus Review

Module 1: Ancients and Empires

M 8/22 Prof. Arne Flaten (Art History): "Western Origins? From Babylon to the Hellenistic World"

Readings: David W. Del Testa, ed. "The Persian Empire of Darius," *idem*, "The Greek Empire: The Creation of the Hellenistic World." Richter, Gisela. "Greeks in Persia," *and* Stott, G. "Persepolis."

W 8/24 Discussion

M 8/29 Prof. Nils Rauhut (Philosophy): "Ideals of Virtue, Family, and Politics in the Ancient World"

Readings: Plato, *Republic* Book IV (Plato on Justice) 441c-445d and Book V (Plato on Women and Family) 455d -461a; Confucius: Selections from the *Analects* and from the *Commonwealth State*

W 8/31 Discussion. Paper questions given out for 9/7.

M 9/5 Labor Day Holiday

W 9/7 Prof. Eliza Glaze (History): "Whose Hero? Alexander the Great in the Literature of East and West" Lecture & Discussion.

Readings: Minoo S. Southgate, "The Portrait of Alexander in Persian Alexander-Romances of the Islamic Era." William L. Hanaway, "Anahita and Alexander," and Excerpts from Walter of Chatillon's *Romance of Alexander*.

Module 2: Ethical and Economic Frontiers

M 9/12 Prof. Eileen Joy (English): "The Old English *Wonders of the East* and Martha Nussbaum's 'Body of the Nation'"

Readings: The Old English "Wonders of the East" and Martha Nussbaum, "Body of the Nation: Why Women Were Mutilated in Gujarat."

W 9/14 Discussion

M 9/19 Prof. Eliza Glaze (History): "Europe Ascendant: Crusades, Curiosities & the Technology of Conquest"

Readings: Rudolf Wittkower, "Marvels of the East" and Jordanus Catalani, *Mirabilia Descripta: the Wonders of the East*, excerpts.

W 9/21 Discussion

M 9/26 Prof. Philip Whalen (History): "Jesuits Create New Worlds"

Readings: John Strickland, "Jesuits and the Civilizations of Europe and Asia," David Sweet, "Rich Realm Disturbed," excerpts from *The Jesuit Relations*, and Olive P. Dickason, "Amerindians in Europe."

W 9/28 Discussion

M 10/3 Prof. Philip Whalen (History): "From Napoleon's Egypt to the 1931 Colonial Exposition"

Readings: Gerard de Nerval excerpts from *The Women of Cairo*, Charles Baudelaire, *The Flowers of Evil*, Florence Lemoine, "Napoleon's Occupation of Egypt and the Reforms of Muhammed 'Ali," and Martin Evans, "Projecting a Greater France."

W 10/05 Discussion

Module 3: Orientalism, Desire and Identity

M 10/10 Prof. Arne Flaten (Art History): "Orientalism, Fantasy and Slavery"

Readings: Linda Nochlin, "The Imaginary Orient," Abigail Solomon-Godeau, "Going Native: Paul Gauguin and the Invention of Primitive Modernism," and Frederick N. Bohrer, "Inventing Assyria: Exoticism and Reception in Nineteenth-Century England and France."

W 10/12 Discussion

M 10/17 Profs. Maggie Ivanova (English) & Sandi Shackelford (Theater) "Orientalizing the Self: *Madame Butterfly* and *M. Butterfly*."

Readings: Sunday 10/16 Film preview of *Madame Butterfly*; David Henry Hwang, *M Butterfly* and Edward Said, "Introduction" from *Orientalism*.

W 10/19 Discussion

M 10/24 Prof. Sandi Shackelford (Theater): "Shakespeare's *Macbeth* and Kurosawa's *Throne of Blood*"

Readings: William Shakespeare's *Macbeth* Act I, sc. I- Act II, sc. i; Act V, sc. i and Harold Bloom, "Macbeth."

W 10/26 Discussion

Module 4: East-West Hybrids

M 10/31 Prof. Eileen Joy (English): "Suicide Terrorism and the *Mahabharata*"

Readings: M. Ignatieff, "Democracy and the Lesser Evil" (1-24) "The Weakness of the Strong" (54-81), and the *Mahabharata*, selections.

W 11/2 Discussion

M 11/7 Prof. Maggie Ivanova (English): "'I Refuse to Choose:' East-West Transplantations"

Readings: Rudyard Kipling, "On the City Wall," Salman Rushdie, "The Courtier" and "Imaginary Homelands."

W 11/9 Discussion

M 11/14 "Profs. Eliza Glaze & Philip Whalen (History): "Describing Other, Becoming Other, Consuming Other? Western Travelers to the East"

Readings: Isabella Bird, *Journeys in Persia and Kurdistan* (Selections); Freya Stark, "Winter in Arabia," Paul Gaugin's *Noa Noa* and Haunani-Kay Trask, *From a Native Daughter* selections.

W 11/16 Discussion

M 11/21 – W 11/23 Thanksgiving Break

M 11/28 Conclusions & Review

W 11/30 Summary Discussion. Final papers due as scheduled.

Grading

Quizzes: *There will be brief 3-Question quizzes administered during the first 5 minutes of class every Monday. These are designed to insure that you have done the readings for that day. If you're late to class, you miss the quiz. There will be no make-ups, but only 10 out of 14 quizzes will be counted.*

Papers: *At the close of every Monday lecture, you will be given a series of critical questions or problems to think about regarding material covered in the lecture and in that day's readings. When you come to class on Wednesday, bring with you a 2.5-page written analysis of one of these problems. Papers are to be typed, spell- and grammar-checked, and are due at the start of class. Only 8 out of a possible 14 such 2.5-page papers will be counted (so you can choose, based upon your schedules and preferences, which readings to analyze, and which weeks to write papers). A final, reflective 4-5 page paper will be due on the last meeting of the semester, November 30. This final paper will consist of your analyses of 3 scholarly articles on any topic related to the class that you have located using databases and indices in the Library. This final paper will count as 2 shorter papers, giving 10 papers in all for the semester. **Scale:** A= 90-100; B+= 88-89; B= 80-87; C+= 78-79; C= 70-77; D+= 68-69; D= 60-67. **Grade Calculation:** The following grading standards will apply:*

Papers:	50 %
Quizzes:	25 %
Discussion:	25 %

Contact persons: Philip Whalen, philip_whalen@yahoo.com; Eliza Glaze, fglaze@coastal.edu

Monsters and Marvels Through the Ages
University Honors Program, 100-level, 3 CR
Leslie A. Donovan
University of New Mexico
University Honors Program
Honors Director: Rosalie Otero

Description:

Among the most fascinating and compelling stories passed down through the ages that continue to engage us today are works that involve monstrous creatures or the marvelous realms of the otherworld. Goblins and fairies, Grendel and Circe, dragons and gargoyles evoke visual or verbal creations from earlier periods that have inspired the imaginations of writers, artists, and thinkers since ancient times. This Fall 2005 course of 14 students examined how such monsters and marvels reflect a variety of historical ideas, social constructs, cultural patterns, and spiritual themes in ways that have become integral to contemporary popular culture.

Texts:

Gilgamesh, trans. Herbert Mason

Beowulf, trans. Seamus Heaney

Homer, *The Odyssey*, trans. Robert Fagles

The Saga of the Volsungs, trans. Jesse L. Byock

William Shakespeare, *The Tempest*

Mary Shelley, *Frankenstein*

Robert Louis Stevenson, *Dr. Jekyll and Mr. Hyde*

Anne Thomson, *Critical Reasoning: A Practical Introduction*

Michael Harvey, *The Nuts and Bolts of College Writing*

SurLaLune Fairy Tales website at <http://www.surlalunefairytales.com/index.html>.

“Culhwych and Olwen”

Handout from *The Romance of Arthur : An Anthology of Medieval Texts in Translation*, edited by James J. Wilhelm (New York: Garland Publishing, 1994), 25-58.

Marie de France, “Bisclavret.”

Handout from *The Lais of Marie De France*, edited by Robert W. Hanning and Joan M. Ferrante (Grand Rapids, MI: Baker Academic, 1995), 33-38.

Syllabus:

Week 1	Tues. 8/23/05	Introduction/Syllabus
	Thurs. 8/25/05	Backgrounds and Beginnings

Week 2	Tues. 8/30/05	<i>Gilgamesh</i> : Explanatory material (pp. 97-129), Part I (pp.11-24)
	Thurs. 9/1/05	<i>Gilgamesh</i> : Parts II-IV (pp. 25-92)

Week 15	Tues. 11/29/05	Stevenson, <i>Dr. Jekyll and Mr. Hyde</i> : Continued
	Thurs. 12/1/05	Shakespeare, <i>The Tempest</i> : Intro. (pp. ix-li), Essay (pp. 185-201) Acts I-II (pp.7-88)
<u>Week 16</u>	Tues. 12/6/05	Shakespeare, <i>The Tempest</i> : Acts III-V (pp. 89-171)
	Thurs. 12/8/05	Wrap-up discussion <u>Final Portfolio Due</u>

Grades:

Course requirements earned up to 100 points distributed as follows.

Attendance (15% of total grade):

Students earned ½ point for every class they attended (30 classes x .5 = 15 points maximum).

Participation (15% of total grade):

Scores for participation were earned for: 1) Participating actively in class most every class session; 2) Being well prepared for class discussion; and 3) Performing in-class exercises and short exercises conscientiously and thoroughly.

Group Oral Presentation (10% of total grade):

Group Oral Presentations provided information on a classic fairy tale from the SurLaLune Fairy Tales website. Each presentation incorporated the following: 1) Plot Summary; 2) Historical Background; 3) Significant Themes/Ideas; 4) Similarities/Differences to at least one other work of contemporary popular culture; 5) Related Fairy Tales; 6) Visual Image related to the fairy tale. Points for the oral presentation were based on scores recorded on a form filled out anonymously by classmates.

Creative Project (10% of total grade):

Each student completed a creative project composed of two parts: 1) An original creative work (5% of grade); and 2) A descriptive paper (5% of grade). For Part 1 of this project, students were asked to create their own contribution to the cultural tradition of Monsters and/or Marvels by writing a short story (6 pages minimum), painting or drawing a series of artworks or sculptures (1 large piece or 2 small pieces minimum), drawing a comic book (4 pages minimum), writing a long poem (8 pages minimum), composing and performing original music (minimum 5 minutes long), or completing a lengthy project in another medium after consultation with the instructor. For Part 2, students were required to write a 3-5 page paper describing the background of the creative work and explaining the reasons behind the choices made to construct it.

Electronic Discussion (10% of total grade):

Using a basic e-mail discussion list, students were required to dialogue with each other throughout the semester about course readings and related subjects. During the semester, they were expected to make an average of 2 postings a week on topics pertinent to the course for a total of 30 or more postings by the end of the semester. Individual postings did not receive points, but students earned scores based on the quality and quantity of their total entries combined.

Analytical Papers (each 10% of total grade):

Students were required to write two fully developed, analytical papers of 5-7 pages, using standard essay structure. Scores were earned for the overall success of the finished products (i.e., how well they met the assignment, displayed serious and significant thought, presented thorough and convincing evidence, established and supported an appropriate logical structure, met acceptable standards of written English, etc.). Students were allowed to develop their own topics in consultation with the instructor or choose from the list below:

1. Episodes: Write a paper that compares and contrasts the significance of narrative episodes from two of the syllabus texts.
2. Theme: Examine the development in one or more of the course texts of one of these themes: the role of women; the significance of animal imagery; the use of formal vs. informal dialogue; social commentary; the use of earlier cultural allusions and references; human attitudes toward the divine; the tension between sacred and secular concepts; or the use of comedy or humor.
3. Fate/Free Will: Compare and contrast the theme of fate and/or free will in two or more of our texts.
4. The Hero: Examine the role of the hero in one or more of our texts.
5. Legacy: Explore the “legacy” of one work read for class by considering how an idea or theme presented in the reading is still important today.
6. Monstrous/Marvelous: Select one monstrous or marvelous element from any of the texts on our syllabus and write a paper in which you analyze the author’s choice in presenting that element as marvelous or monstrous.

Final Portfolio (20% of total grade):

At the end of the semester, students compiled a Final Portfolio of all their major assignments, selected short assignments, revised versions of some assignments, and assessments of their work on each of the items included in the portfolio. An additional analytical paper of 5-7 pages that required them to synthesize their thoughts on the topic of Monsters and Marvels was also included in this portfolio.

Contact person: Leslie Donovan, ldonovan@unm.edu.

On the Sublime
HNRS 115 – 3 credit hours
Course Instructor: Kelly Younger (English)
Loyola Marymount University, Los Angeles
University Honors Program
Kelly Younger, Director

General Description:

On the Sublime takes its title from the 1st century text attributed to Longinus and is an interdisciplinary investigation into the aesthetics of perception, expression, and various ways of knowing. This first Honors seminar is required of all entering Honors Program students and serves as an invitation for Honors students to explore the ways we look at ourselves, each other, and the world around us; to understand the history of Great Ideas and their effects; to synthesize personal opinion with research; to create and articulate perception and identity; to experience and initiate wonder; to identify and seek out the sublime; and to foster a life-long love of learning. This course also serves as a foundation for The University Honors Program.

Texts:

de Botton, Alain. 2002. *The Art of Travel*. Pantheon, New York, NY.
 Dickens, Charles. 2001. *Great Expectations*. Modern Library, New York, NY.
 Homer. 1997. *Iliad*. Trans. Stanley Lombardo. Hackett, Indianapolis, IN.
 Leader, Darian. 2002. *Stealing the Mona Lisa: What Art Stops Us From Seeing*. Counterpoint, New York, NY.
 Melchior-Bonnet, Sabine. 2002. *The Mirror: A History*. Routledge, New York, NY.
 Sontag, Susan. 1997. *On Photography*. Picador, New York, NY.
 Vowell, Sarah. 2003. *The Partly Cloudy Patriot*. Simon and Schuster, New York, NY.
 Weschler, Lawrence. 1996. *Mr. Wilson's Cabinet of Wonder*. Vintage, New York, NY.

Syllabus:

Tues, Aug 30	Introduction to the Course
Thur, Sep 1	Alain de Botton, <i>The Art of Travel</i> (Departure I-II: "On Anticipation," "On Traveling Places," Motives III-IV: "On the Exotic," "On Curiosity.")
Tues, Sep 6	Lawrence Weschler, <i>Mr. Wilson's Cabinet of Wonder</i> (Part I)
Thur, Sep 8	Lawrence Weschler, <i>Mr. Wilson's Cabinet of Wonder</i> (Part II)
Fri, Sep 9	Required Evening Event: Field trip to The Museum of Jurassic Technology, followed by Honors Dinner
Tues, Sep 13	Homer, <i>Iliad</i> (Books 1-3)

- Thur, Sep 15 Homer, *Iliad* (Books 4-8)
- Tues, Sep 20 Homer, *Iliad* (Books 9-10, 16-17)
- Thur, Sep 22 Homer, *Iliad* (Books 18-22)
Writing Project I: *On Wonder* Due
- Tues, Sep 27 Homer, *Iliad* (Books 23-24)
- Thur, Sep 29 Alain de Botton, *The Art of Travel* (Landscape V-VI: “On the Country and the City,” “On the Sublime,” Art VII-VIII: “On Eye-Opening Art,” “On Possessing Beauty”)
- Tues, Oct 4 Darian Leader, *Stealing the Mona Lisa* (Part I)
- Thur, Oct 6 Darian Leader, *Stealing the Mona Lisa* (Part II)
- Tues, Oct 11 Susan Sontag, *On Photography* (“In Plato’s Cave,” “America, Seen Through Photography, Darkly”)
- Thur, Oct 13 Susan Sontag, *On Photography* (“Melancholy Objects,” “The Heroism of Vision”)
- Tues, Oct 18 Susan Sontag, *On Photography* (“Photographic Evangelists,” “The Image-World”)
- Thur, Oct 20 Alain de Botton, *The Art of Travel* (Return IX: “On Habit”)
- Thur, Oct 27 Sarah Vowell, *The Partly Cloudy Patriot*
HNRS 115 private Q&A with author Sarah Vowell
- Tues, Nov 1 Sabine Melchior-Bonnet, *The Mirror: A History* (Part I: *The Origin of the Mirror*)
Writing Project II: *On Perception* Due
- Thur, Nov 3 Sabine Melchior-Bonnet, *The Mirror: A History* (Part II: *The Magic of Resemblance*)
- Tues, Nov 8 Sabine Melchior-Bonnet, *The Mirror: A History* (Part III: *Troubling Strangeness*)
- Thur, Nov 10 Sabine Melchior-Bonnet, *The Mirror: A History* (*Conclusion*)
- Tues, Nov 15 Charles Dickens, *Great Expectations* (*Part I*)

Thur, Nov 17	Charles Dickens, <i>Great Expectations</i> (Part I)
Tues, Nov 22	Charles Dickens, <i>Great Expectations</i> (Part I)
<i>Tues, Nov 29</i>	<i>Charles Dickens, Great Expectations (Part II)</i>
Thur, Dec 1	Charles Dickens, <i>Great Expectations</i> (Part II)
<i>Tues, Dec 6</i>	<i>Charles Dickens, Great Expectations (Part III)</i>
Thur, Dec 8	Charles Dickens, <i>Great Expectations</i> (Part III)
Mon, Dec 12	Writing Project III: <i>On the Sublime</i> Due
Thur, Dec 15	Final Examination

Grading Policy:

Students will complete three major writing projects: I) *On Wonder* (10%) Using Lawrence Weschler's *Mr. Wilson's Cabinet of Wonder* as an example, conduct your own investigation of an object of wonder. In an intelligent and well-written 5 page essay, discuss the history, significance, theory, and/or meaning of your object. Like Weschler, you should support your ideas with textual citations and references. Choose a topic that is of vital interest to you (i.e., an approach from your own major); II) *On Perception* (25%) Select one work of art in any genre (e.g., a painting, photograph, film, text, performance, sculpture, etc.) and discuss it in the style of Leader and/or Sontag. For example, discuss some of the 'problems, aesthetic and moral, posed by the omnipresence' of the image. What does it reveal about 'why we look at art, why artists create it, and why it has to be so expensive?' Create your own specific thesis for this 8 page essay. Do not merely summarize, explain, or offer your impressions. Rather, model your project on Leader and Sontag who 'combine anecdote, observation, and analysis;' III) *On the Sublime* (50%) Using Alain de Botton's *The Art of Travel* as a paradigm, select a Person of note who interests you, a Place you have either visited or wish to visit, and a Thing you wish to investigate, prove, or resolve. In other words, create a 15 page mini-thesis project shaped to your own curiosity and area of study. You may use authors and topics from class, outside of class, or any combination, but focus on supporting and revealing how your topic 'gently moves [you] to acknowledge limitations,' serves as a reminder of 'all that exceeds [you],' or challenges you to move beyond your own great expectations. The Final Examination (15%) is a comprehensive written exam based on the seminar readings. You may choose two of the three questions for response.

Social Systems and Issues: FOOD & CULTURE
Honors Breadth Social Sciences, HNR 1340 (freshman), 3 Credit Hours
Dr. Sarah Gordon
Utah State University
Honors Program
Dr. Christie Fox, Director

General Description:

This interdisciplinary course explores the complex roles of food and consumption in western and non-western cultures from pre-history to the present day, using socio-historical, developmental, and comparative approaches. Food and foodways are universal aspects of the human experience, across time and geographical boundaries. Class investigates the relation of food to changing and static cultural values, beliefs, attitudes, rituals, and practices. We eat and consider how foods, such as chocolate, sugar, potatoes, and insects have had an impact on different societies and cultures. We discuss current world events and issues related to food and hunger, health and disease. Past enrollment 20-50.

Texts:

Book: Tannahill, *Food in History*.

E-mail Weekly News Alerts on Food Topics. Students must sign up on:

CNN <http://www.cnn.com/youralerts/>, and on BBC <http://news.bbc.co.uk/>

Other required readings, short excerpts from books, and journal articles are listed below and available on Library Electronic Reserve.

Syllabus:

1/10 Introduction to course, discussion of food issues today
 Book intro. xv-38

1/12 What is culture?
 Excerpt, Kuper *The Anthropologist's Cookbook*

1/17 Prehistory, "Raw vs. Cooked"
 Excerpt Claude Lévi-Strauss, *The Raw and the Cooked: Mythologiques*

1/19 Meat, Beef, and the Expansion of the American West
 Article Willard, "The American Story of Meat: Discursive Practices on Cultural Eating Practice," *Journal of Popular Culture*

1/24 Hunting, debates and critical discussion of readings
 Article Cartmill "Hunting and Humanity in Western Thought," *Social Research*. Book 118-122, 45-86

- 1/26 The Salt of the Earth
Book 177-80, 174-181, Excerpt Kurlansky *Salt: A World History*
- 1/31 Chocolate and (Post) colonialism
Excerpt, Coe *True History of Chocolate*
- 2/2 Hunger and Social Issues, group discussion on readings, video on hunger
Two recent newspaper articles on hunger, copies distributed in class
- 2/6 Sacred Foods and Taboos, Cannibalism, **Documentary Film clips: *Keep the River on Your Right: A Modern Cannibal Tale 1999***
Article, Petersen "Great Apes as Food," *Gastronomica*
- 2/9 Entomophagy: Insects, Survival and Spectacle. **Bug eating in class!**
Book 105-115, 211-214
- 2/13 **Visit to Anthropology Museum on campus: Presentation of food and agriculture artifacts, treasure hunt group exercise**
- 2/16 Corn, Agricultural developments and problems
Excerpt Kneen, *Farmageddon: Food and the Culture of Biotechnology*
Book 124-140, 202-208, 281-303
- 2/21 **Food Industry Guest Speaker.** Rep. from Aggie Ice Cream / USU Dairies
- 2/23 Potatoes and famine, group problem solving exercise and discussion
Jonathan Swift, "A Modest Proposal," Excerpt Zuckerman *The Potato: The Humble Spud That Saved the World*, Book 214-218, 347-371
- 2/28 **MIDTERM EXAM**
- 3/2 "I'm Loving It" Food and advertising, marketing discussion
- 3/6 Food and Television, FoodTV clips and discussion
Article Adema, "Vicarious Consumption: Food, Television, and the Ambiguity of Modernity," *Journal of American Culture*
- 3/9 **Library Research Instruction** on Social Sciences and Food Resources
- 3/13-3/16 **Spring Break**
- 3/21 **Documentary Film: *Supersize Me 2004***
Excerpt, Schlosser *Fast Food Nation: Dark Side of the American Meal*
- 3/23 **Documentary Film *Supersize Me* continued**, discussion of film and *Fast Food Nation*
Article Boym "My McDonald's," *Gastronomica*, Book 141-146, 252-79

3/28 France Today: *la gastronomie* vs. le fast food
Book 218-223, 230-251

3/30 Breaking Bread
Book 51-3

4/4 Fish: exploration, trade, slavery, technology, tradition
Book 147-151, 332-346, 224-228 Excerpt, Kurlansky *Cod: A Biography of the Fish that Changed the World*

4/6 Table Manners, Artifacts and Rituals
Excerpt Visser *The Rituals of Dinner*. Article Banerji, "The Bengali Bonti," *Gastronomica*

4/11 **Library Special Collections: Rare Cookbooks Collection visit**

4/13 Cultural Documents: Cookbooks, Recipes, Cooking Shows, Celebrity Chefs
Book 246-247

4/18 Sugar & Spice and Everything Nice
Excerpts, Turner *Spice: The History of a Temptation*

4/20 Food as Medicine and Menace: food-borne illness, disease, social issues
CDC website info, Excerpt Diamond, *Guns, Germs, and Steel*

4/25 **FINAL PAPER DUE.** In-class presentations and discussion of paper topics.

4/27 Conclusions. In-class discussion of paper topics. Review for Final Exam
Article Miner "Body Ritual Among the Nacirema," *American Anthropologist* 1956

5/2 **FINAL EXAM**

Grading policies:

10% Participation in in-class discussion, group work/field trip tasks, preparation

25% Paper and oral presentation on a food

30% Midterm Exam

35% Final Exam

Exams: Exams are short answers and choice of essays covering lectures, readings. Review sessions are offered by our Honors UTF fellow (TA) before each exam.

Paper: Required 1 research essay, length 7-8 full pages, plus bibliography, with minimum 6 scholarly sources on one specific *food of your choice* that is *not* listed on syllabus. Students should choose one perspective and theoretical framework based on the methods of sociology, political science, history, or anthropology that we have used in class. Meeting with professor to discuss topic required. Our visits to the library will highlight interdisciplinary resources helpful in the study of food in culture. Project will culminate in a short presentation of research topic in class and question-and-answer session with classmates. Further details on expectations for the paper, useful on-line resources, and an introduction to various Social Sciences research methods will be given in class.

Participation: This course encourages active learning. Voluntary active verbal participation is expected in class discussions and group discussions/group work.

Social: Evening social with ethnic food, music, and cultural activities (optional).

Food in Class: Foods discussed are served on occasion (chocolate, insects, etc.) Please let the instructor know if you have food allergies or dietary restrictions.

Contact person: Christie Fox, christie.fox@usu.edu.

Alternate Edens: Our Gardens, Ourselves
Honors 112, 4 Credits (first-year science gen ed)
Charlotte England
Salisbury University
Bellavance Honors Program
Richard England, Director.

General Description:

Gardens are archetypal spaces rich in cultural associations and intimately connected to the forces of history. On a philosophical level we ask why gardens are built and how they reflect attitudes to nature. As historians we examine how gardens have fitted into power structures, exploited particular environmental conditions, and spurred scientific inquiry. Visits to gardens historical, fictional, and actual deepen our understanding of the impulse to recreate Eden, and we ground our speculative forays with some hands-on practical work in the honors garden on campus. This class sets out to change the way we see the world around us.

Main Course Texts:

Michael Lewis ed. *American Wilderness*.

Michael Pollan *Second Nature*.

Christopher Thacker *A History of Gardens*.

EReserve Readings from: Edmund Burke *An Inquiry into the Origin of Our Ideas of the Sublime and the Beautiful*, Francesco Colonna *Hypnerotomachia Poliphili* (trans. Godwin), Penelope Hobhouse *Story of Gardening & Natural Planting*, Melvin Kalfus *Frederick Law Olmsted: the Passion of a Public Artist*, Guillame de Lorris and Jean de Meun *Le Roman de la Rose* (trans. Robbins), Anna Pavord *The Naming of Names*, William Robinson *The Wild Garden*, Simon Schama *Landscape and Memory*, Henry David Thoreau "Walking", Jenny Uglow *A Little History of British Gardening* & JSTOR Articles as noted.

Syllabus

Week 1: What is a Garden? Theory, Archetype, and Dirt

Jan 25 Of Paradise and Wilderness

*OED definitions, Genesis 2:8-25.

Jan 27 A Brief History of Paradise

Jan 29 Gardens at Home

*Pollan "Two Gardens" & "Nature Abhors a Garden" 7-53.

Week 2: Symbolism and Landscape Design: 2 Models

Feb 1 Japanese Gardens: Tsukiyama, Kare Sensui, Cha Niwa and the Sakuteiki

* Thacker 63-79.

Feb. 3 Traditional Islamic Design: Persia, Mughal India, Moorish Spain

*Thacker 27-42, & EReserve Hobhouse Story 72-9.

Feb. 5 Landscape Design: Translating Views of Nature to Space

Week 3: Monks, Monarchs and Poets: Gardens of the Christian Middle Ages

Feb 8 Monastery Gardens and the "Hortus Conclusus"

*Thacker 81-7 & EReserve Hobhouse *Story* 104-7.

Feb 10 The Garden of Courtly Love

*EReserve: excerpts *Roman de la Rose* Book 1.

Feb 12 Honors Garden Renovation Project - Introduction

*EReserve: Design collection notes & 2007 Planting Guide.

Week 4: Allegory and Culture: The Learned Gardens of Renaissance Italy

Feb 15 Italian Design Theory: Alberti and the Hypnerotomachia

*Thacker 95-8, EReserve: excerpts *Hypnerotomachia Poliphili*.

Feb 17 Italian Villa Gardens

*Thacker 98-111, & JSTOR: Claudia Lazzarro-Bruno "The Villa Lante at Bagnaia: An Allegory of Art and Nature" *Art Bulletin* (1977).

Feb 19 The Villa Garden: Shall We Dance?

*JSTOR: Jennifer Nevile "Dance and the Garden: Moving and Static Choreography in Renaissance Europe" **Renaissance Quarterly** (1999)

Journals DUE

Week 5: Technology and Mechanical Nature

Feb 22 Water Technology and Artifice in the Third Nature

*Thacker 113-19, 134-7.

Feb 24 Descartes' Rainbows

*JSTOR: Simon Werret "Wonders Never Cease: Descartes' Meteores and the Rainbow Fountain" *British Journal for the History of Science* (2001)

Feb 26 Back to Earth: Garden Renovation Project discussion

Week 6: French Power Gardening

Mar 1 Vaux le Vicomte and the Envy of Kings

*Thacker 139-45, EReserve: Schama *Landscape* "Power Lines" 33-46.

Mar 3 Versailles, Le Trianon and the Queen Shepherdess

*Thacker 139-45, Handouts: Marlowe's "Passionate Shepherd" & Raleigh's "Nymph's Reply to the Shepherd".

Mar 5 Down to Dirt: Garden Renovation Project Discussion

Week 7: Renaissance (Plants)men

Garden Work Outdoors

Mar 8 Plants in Antiquity

*Handouts: Pliny's *Naturalis Historia* & Dioscorides' *De Materia Medica*.

Mar 10 Renaissance Herbals and Early Botanic Gardens

*EReserve: Pavord Naming "Theophrastus Reborn" 143-60 & "Brunfel's Book" 161-73. & Handouts: Title pages of early herbals and florilegia.

Mar 12 Collectors and Explorers

*EReserve: Hobhouse Story "Plants on the Move" 169-75, 184-94. & Uglow: *Little History* "The Plantsman Cometh" 67-78. *Journals DUE*

Week 8: The English Landscape Garden Leaps the Fence *Garden Work Outdoors*

- Mar 22 The Genius of the Place: Pope, Kent and Claude
*Thacker 181-207 & Handout: Alexander Pope “Moral Essay IV”.
- Mar 24 Capability Brown and the Calm before the Sublime
*Thacker 209-12 & Handout: Goldsmith “The Deserted Village”.
- Mar 26 Sublimity and Terror
*EReserve: excerpts Burke’s *Inquiry* & Handout: from Jane Austen’s *Northanger Abbey*.

Week 9: Poets and Scientists in the Garden

- Mar 29 Sublimity and Terror in the Picturesque Garden
*Thacker 212-25.
- Mar 31 Two Faces of Arcadia
*Schama *Landscape* “Primitives and Pastorals” & “Rudeness and Confusion” 526-45.
- Apr 2 John Ray, Linnaeus and the Frontiers of Modern Botany
*Pavord *Naming* “The Beginning of the End” & “Epilogue” 372-402.

Week 10: The Suburban Gardening Revolution in C19 England *Garden Work Outdoors*

- Apr 5 Victorian Opportunities
*Thacker 227-42.
- Apr 7 Victoria’s Daughters
*EReserve: Uglow *Little History* “Victoriana” 170-81 & “Don’t Sneer at Mrs. Lawrence” 210-19 & Handouts: excerpts from Jane Loudon’s *The Lady’s Country Companion*.
- Apr 9 William Robinson’s Wild Garden
Thacker 242-52 & EReserve Robinson *The Wild Garden* “Explanatory” 3-17, *The Garden of British Wild Flowers*” 157-61.

Journals DUE

Week 11: Early American Gardens: Cultivating the Wilderness

- Apr 12 European Models on American Soil
* Pollan “Planting a Tree” 150-75& EReserve: Hobhouse *Story* 207-384.
- Apr 14 A Singularly Cultivated Man: Jefferson at Monticello
*JSTOR: Kenneth Hafertepe “An Inquiry into Thomas Jefferson’s Ideas of Beauty” *Journal of the Society of Architectural Historians* (2000).
- Apr 16 Gardening the Wilderness
*Lewis AW, Perreault “American Wilderness and First Contact” 15-33 & Stoll “Religion Irradiates the Wilderness” 35-51.

Week 12: American Romantics in the Garden

Garden Work Outdoors

- Apr 19 Landscape Ideals in New England
*Lewis AW, Dean “Natural History, Romanticism and Thoreau” 73-89 & EReserve: Thoreau “Walking”
- Apr 21 Opening the West
*Lewis AW, Miller “The Fate of Wilderness in American Landscape Art” 91-112 & EReserve Schama *Landscape* “Grizzlies” 185-201.

Apr 23 Wilderness Parks at Home and Abroad

*Lewis AW, Johnson “Wilderness Parks and Their Discontents”

EReserve: Schama *Landscape* “The Forest of Fontainebleau” 546-60.

Reflective Gardening Essay DUE

Week 13: Public Parks and Suburban Ideals

Garden Work Outdoors

Apr 26 Frederick Law Olmsted’s Pastoral Vision

*EReserve: Kalfus *FLO* “A Philosophy of Urban Landscape Design”

277-89 & Handouts: Olmsted & Vaux Plans for Prospect Park.

Apr 28 Olmsted and Suburban Aesthetics

*Pollan “Why Mow?” 54-65.

Apr 30 National Parks: Preservation vs. Conservation

*Lewis AW, Miller “A Sylvan Prospect” & Pollan “Idea of a

Garden” 176-201.

Journals DUE

Week 14: Naturalism and the Native Plant Movement

May 3 Following in Robinson’s Footsteps

*EReserve: Hobhouse *Natural Planting* 18-32.

May 5 Politics and Plant Choice

*EReserve: Groning and Wolschke-Bulmahn “The Native Plant Enthusiasm:
Ecological Panacea or Xenophobia” PDF (Arnold Arboreteum).

May 7 Theorizing Weeds

*Pollan “Weeds are Us” 98-116.

Week 15: Review

May 10 & 12 Exam Review

Grading:

Garden Journals 40% : Collected at the ends of weeks 4, 7,10 and 13, the journals contain both casual observations and more fully developed pieces. Students choose 15 from a list of 20 prompts and work up 12 (3 for each collection period) as 500 word essays.

Class Garden Renovation Project 15%: Students work (minimum of 5 hours) on perennial, shrub and herb plantings in a campus garden. A reflective paper (700wds) invites them to relate their experiences to what we are studying and is due at the end of week 12.

Field Trip Assignments 10%:We visit the National Gallery (in February) to look at paintings and Longwood Gardens (in April) to see the real thing. Short scavenger hunt type assignments encourage close observations.

Final Exam 35%

Contact person: Charlotte England, cpengland@salisbury.edu

GREAT QUESTIONS: QUESTIONS THAT HAVE CHANGED THE WORLD*

HON 183—3 credit hours

Course Instructor: Dr. Dave Pruett, Department of Mathematics & Statistics

James Madison University

Dr. Maureen Shanahan, Director of the Honors Program

General Description:

“Which [do we] love more, the small island of [our] so-called knowledge or the sea of infinite mystery?” (Karl Rahner) “Great Questions” are those that radically alter our perceptions of physical reality, of self, and/or of our place in the universe. For example, Jacob Bronowski observed of Einstein that he was “a man who could ask immensely simple questions” from whose answers he could “hear God thinking.” Einstein’s theories of special and general relativity each originated from simple questions and *Gedanken* (thought) experiments that can be readily grasped by ordinary persons. It is the answers that are extraordinary. The course will examine selected interrelated “great questions” from the domains of science and philosophy as well as their impact upon human perceptions of self and of physical reality.

Texts:

- 1) Timothy Ferris, *Coming of Age in the Milky Way*, Perennial, 2003.
- 2) Erwin Schroedinger, *What is Life? with Mind and Matter*, Cambridge University Press, 1967.
- 3) Immanuel Kant, *Prolegomena to Any Future Metaphysics*, translation by James W. Ellington, 2nd Ed., Hackett Pub. Co., 1977.

Syllabus:

DAY	TOPICS	READINGS**
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Part I--Where am I? (are we?): Questions of Place & Cosmology

Week 1

- 01 Aug. 30 Introductions & Expectations
 02 Sep. 01 Does the Earth Move?—Cosmological Origins

Week 2

- 03 Sep. 06 The Dome of Heaven: The Ptolemaic Universe Chaps. 1-2
 04 Sep. 08 Earth Dethroned: The Copernican Revolution Chaps. 3-4

Week 3

- 05 Sep. 13 The Music of the Spheres: Kepler, Galileo, & Newton Chaps. 5-6, [Newton.doc](#)
 06 Sep. 15 *The Search for Longitude* (VIDEO) Chaps. 7-8

Week 4

- 07 Sep. 20 Special Relativity I: An “Immensely Simple Question” Chaps. 9

* Based upon a preliminary version developed at JMU in summer 2004 by Cheryl Talley (Psychology) and Dave Pruett (Mathematics & Statistics), with contributions by Cindy Klevickis (Integrated Science & Technology).

** Chapters refer to *Coming of Age in the Milky Way*.

08 Sep. 22	Special Relativity II: <i>A Wrinkle in Time</i>	Chap. 10	30
Week 5			
09 Sep. 27	General Relativity I: The Principle of Equivalence	Chap. 10 still	
10 Sep. 29	General Relativity II: Cosmological Implications	Chap. 11	
Week 6			
11 Oct. 04	<i>Stephen Hawking's Universe</i> (VIDEO): "The Big Bang"	Chap. 14	
12 Oct. 06	Test I		

Part II--What am I? (are we?): Questions of Biological Origins

Week 7

13 Oct. 11	Bronowski's "Old Testament God:" Einstein	Einstein.doc	
14 Oct. 13	DISCUSSION: How Old is the Earth?	Chaps. 12-13	

Week 8

15 Oct. 18	<i>Darwin, His Daughter, and Human Evolution</i>	Chap. 13	
16 Oct. 20	<i>The Voyage of the Beagle</i> (AUDIO selections)		

Week 9

17 Oct. 25	Evolution: Theory & Misperceptions		
18 Oct. 27	DISCUSSION: "Was Darwin Wrong?"	<i>Nat. Geo.</i> , Nov. 2004	

Week 10

19 Nov. 01	The Quantum Universe I: Uncertainty	Chaps. 15-16	
20 Nov. 03	The Quantum Universe I: Uncertainty	continued	

Week 11

21 Nov. 08	The Quantum Universe II: Wave-Particle Duality	Chaps. 17-18	
22 Nov. 10	Entropy: The Arrow of Time		

Week 12

23 Nov. 15	DISCUSSION: <i>What is Life?</i>	<i>What is Life?</i>	
24 Nov. 17	The Double Helix	<i>Nature</i> , April 25, 1953	

Part III--Who am I? (are we?): Questions of Perspective

Week 13

25 Nov. 22	Test II		
--- Nov. 24	THANKSGIVING HOLIDAY		

Week 14

26 Nov. 29	The Quantum Universe III: Schrodinger's Cat and Quantum Mystery		
27 Dec. 01	DISCUSSION: Kant's <i>Prolegomena</i>	<i>Prolegomena</i>	

Week 15

28 Dec. 06	DISCUSSION: Schrodinger's <i>Mind and Matter</i>	Chap. 19	
29 Dec. 08	Summary Discussion: The Web of Interconnections	Chap. 20	

Week 16

30 Dec. 15	FINAL EXAM (8:00-10:00a.m.)		
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Grading:

This course will examine selected “immensely simple questions” from the domains of philosophy and natural philosophy as well as their impact upon human perceptions of self and of physical reality. Because of the close historical connection between philosophy and natural philosophy (science), it is fitting that these two domains of inquiry should be considered in unison, as “inner” and “outer” approaches to probing the deeper mysteries of the universe. Because the course was designed expressly for Honors students, it will be interdisciplinary in nature and will incorporate a variety of formats and evaluation techniques.

Balance & Interdisciplinary Connections-The “immense questions” to be considered naturally blur the lines between scientific inquiry, philosophy, and religion. The course will especially focus upon resonances; that is, those points of nexus where scientific and philosophical lines of inquiry lead toward mutual illumination.

Critical Thinking-A premise of the course is that the process of inquiry is as at least as important as the answers gleaned. That process should follow appropriate guidelines relative to “critical thinking.”

Primary Sources-Whenever appropriate, readings will excerpted from primary sources. For example, Darwin’s *Voyage of the Beagle*, Schroedinger’s *What is Life?* and Kant’s *Prolegomena* are each primary.

Writing Intensive-Students will be required to write one book report and to keep a journal in which to respond to class discussions. Tests will include essay questions. The book to be reported upon should be chosen from a list of approved references or pre-approved alternatives, and the report will be due early in the semester to ensure that students are invested in some component of the course, for which they bring to the class relative expertise.

Communication Intensive-Approximately 1/3 to 1/2 of class time should be devoted to discussion in seminar format. Each student (in groups of 4-5) will be required to assume leadership for a class discussion. Good communication skills will be emphasized. Among these, students should employ critical and sensitive listening behaviors and should be able to deliver effective and concise oral presentations.

Historical & Cultural Context-What is the *story* behind the scientific or philosophical achievements? Who were the principal players? What was their historical context? Their cultural perspective? What qualities did they have that predisposed them to ask the relevant questions? What obstacles did they overcome? What was the impact of their achievement upon their culture? Upon humankind?

Grading Scale: 90-100 A, 80-89 B, 70-79 C, 60-69 D, below 60 failing, with appropriate +/-

Weight	Assignment
10 %	Class participation (attendance, contribution to discussions, sensitive listening)
15%	Presentations (“expertise” assignment 5%; leadership of assigned discussion 10%)
18 %	Bi-weekly journal
30 %	Two one-hour tests; see dates on schedule
12 %	4-5 page book report
15 %	Final exam

Contact person: Dave Pruett, pruettcd@jmu.edu.

English 1302/History 1302
Greg Smith, Ph.D. and Eddie Weller, Ph.D.
Honors Program Interdisciplinary Course
San Jacinto College South
Jennifer Tate, Honors Program Director

TEXTBOOK:

Kennedy, X. J. & Gioia, Dana ed. *Literature: An Introduction to Fiction, Poetry, and Drama*. 9th ed. New York: Addison Wesley Longman, Inc.

Henretta, Brody, et al., *America's History* Fifth Edition

COURSE DESCRIPTION:

This six-hour course fulfills 3 hours of the history and English core requirements. The course blends the two subjects together, with extensive writing in both English and history; since this English course is literature based, the literature will be studied as the class studies the period in which it was penned. Each class will incorporate both English and history material.

Tentative Outline HIST 1302/ENGL 1302

(Literature in boldface/*Literature* 9th edition.)

- | | | |
|-----|---|---------------|
| I. | Overview of literature | Week 1 |
| | A. Poetry | |
| | B. Short Story | |
| | C. Novel | |
| | D. Drama | |
| II. | Overview of Beginning era/Gilded Age 1877-1900 | |
| | “The Lottery” –ss (262); “The World Is Too Much With Us” –poem (978) | |
| | A. Great Concentration of Wealth | |
| | B. Panic of 1873 | |
| | C. Conditions of Workers | Week 2 |
| | 1. Women in Seat Shops | |
| | 2. Child Labor | |
| | “The Chimney Sweeper” –poem (739) | |
| | 3. Coal Miners | |
| | 4. Meat Packing | |
| | D. Growth of cities and problems of the cities | |
| | “London” –poem (778); “Chicago” –poem (handout); “Fog” - poem (1086) | |
| | “Acquainted With the Night” - poem (919) | |
| | E. Political Corruption | |
| | 1. City Bosses–example of Tammany Hall–Richard Croker | |
| | 2. State Bosses–example of NY GOP–Tom Platte | |
| | 3. Political Spectrum in 1876 | |
| | 4. Crime of ‘76 | |
| | 5. Bureau of Indian Affairs and NYC Customs’ House | |
| | <i>The Jungle</i> by Upton Sinclair —novel (<i>begin</i>) | |
| II. | Industrialization–Why/Catalysts | Week 3 |

- “Those Winter Sundays”–poem (1074); “God’s Grandeur”–poem (875)**
“Dover Beach”- poem (1141)
- A. Huge Civil War spending and war profiteering
 - B. Business tied itself to Republican Party--Economic Realities
 - 1. Morrill Tariff
 - 2. Tight Fiscal Policy
 - 3. Railroads and government subsidies
 - C. Great Natural resources
 - D. Huge Labor force–New Immigration
 - E. New innovations and inventions
- III. New Immigration
- “America”–poem (1007)**
- IV. Political Developments–Era of the Fat Presidents 1880-1892 *Week 4*
- A. 1880 election and Garfield
 - 1. Assassination of Garfield
 - 2. Pendleton Act
 - B. Chester A. Arthur
 - C. 1884 election and Cleveland
 - 1. Interstate Commerce Act
 - 2. Beginnings of unions
 - D. 1888 election and Hayes
 - 1. McKinley tariff and Sherman Silver Purchase Act
 - 2. Billion dollar Congress
 - 3. Sherman Anti-trust Act
- V. Populism *Week 5*
- “Mending Wall”–poem (1176); “Birches”–poem (1175)**
“The Road Not Taken”-poem (912)
- A. Regional Background
“Barn Burning”-ss (178) “A Rose for Emily”–ss (29)
 - B. Non-political efforts
 - C. Political Party
 - D. Populist party Platform of 1892
 - E. Election of 1892 and Cleveland’s second term
 - F. Election of 1896–End of Populist threat
- VI. Progressivism *Week 6*
- “Out, Out”–poem (710); “Miniver Cheevy” poem (1232)**
“Richard Cory”-poem (842) “My Papa’s Waltz”–poem (718)
- A. Overview of thought
 - B. Local level
 - C. State level
 - D. National level
 - 1. Theodore Roosevelt
 - a) Anti-trust action
 - b) Anthracite coal strike
 - c) Re-election 1904

- d) Meat Inspection Act
- e) Pure Food and Drug Act
- f) Conservation
- 2. William Howard Taft
 - a) His progressive views
 - b) Fight with TR
- 3. Wilson
 - a) Underwood Tariff
 - b) Federal Reserve Act
 - c) Clayton Anti-Trust Act
 - d) Federal Trade Commission Act

TEST ONE—Henretta (pp. 454-632) and any literature discussed to this point. (February 27, 2006—tentative date) *Week 7*

- VII. World War I *Week 8*
 - A. Coming of the war
 - B. Overview of the war
 - “The Death of the Ball Turret Gunner”—poem (1195)
 - “To an Athlete Dying Young”—poem (1194); “Dulce et Decorum Est”—p (742)
 - C. On the home front *Week 8*
 - D. Versailles Peace Conference and the League of Nations fight
 - E. Women’s right to vote and prohibition
 - “The Storm”—ss (127); “Sweat”—ss (594); “Chrysanthemums”—ss (253)
 - F. Election of 1920
- VIII. Roaring Twenties *Week 9*
 - A. Political corruption of Harding
 - B. Social history of the decade
 - “America”—poem (1007); “Theme for English B”—poem (1122)
 - “Harlem” [Dream Deferred]—poem (1124); “I, Too”—poem (1118)
 - “A Negro Speaks of Rivers” (1117); *The Great Gatsby* novel
 - C. Suffering Agriculture
 - D. TVA
 - E. 1928 election
- IX. Great Depression *Week 10*
 - A. The Big Crash
 - B. America at rock bottom
 - C. Hoover does nothing
 - 1. Europe’s fault
 - 2. Raise the Tariff
 - 3. RFC—too little too late
 - D. 1932 election
- X. New Deal *Week 11*
 - A. 1st hundred days
 - B. 2nd hundred days
 - C. Courtpacking
- XI. World War II *Week 12*

“The Fury of Aerial Bombardment”–poem

- A. Causes of war (and end of depression)
- B. Overview of war
- C. Holocaust
- D. Atomic bomb and peace

“Welcome to Hiroshima”–poem (1234)**“Shiloh”–ss (643)****TEST TWO: Henretta (pp. 634-778) and any literature discussed since Test One. (April 12, 2006—tentative date) Week 13****X. Cold War**

- A. Truman
 - 1. Truman Doctrine and Marshall Plan
 - 2. Fall of Eastern Europe and Berlin Blockade
 - 3. Bi-partisan foreign policy, NATO formed
 - 4. Communist China
 - 5. Korea
- B. Eisenhower and end of Korean War
- C. Vietnam

***The Things They Carried* by Tim O’Brien—novel**

- D. Afghanistan
- E. Fall of Berlin Wall End of Communist Threat
- F. The world’s only superpower

XI. McCarthyism Week 14**XII. Civil rights****“Everyday Use”–ss (102); *To Kill a Mockingbird* by Harper Lee--novel****“Revelation”–ss (443); “Ballad of Birmingham”–poem (847)**

- A. Background
- B. Brown vs. Board of Education
- C. Montgomery Bus Boycott
- D. Little Rock Central High School
- E. March on Washington–I Have a Dream
- F. Assassination of JFK and Johnson
 - 1. Civil Rights Act of 1964
 - 2. Voting Rights Act
 - 3. Fair Housing Act
- G. Assassination of Martin Luther King, Jr.
- H. Later civil rights movements

XIII. Suburbia to Drugs 1950s to 1960s Week 15**“Men at Forty” (1015); “Cathedral”–short story (109)****“Autumn begins in Martin’s Ferry, Ohio”–poem****XIV. Watergate and later politics**

- a. Nixon and Watergate
- b. Carter and “moral leadership”
- c. Reagan years and greed
- d. Bush, the Gulf War, and paying for the Reagan Years

e. Clinton

FINAL EXAM: Henretta (pp. 780-935); all lectures and presentations Week 16

GRADE DETERMINATION:

Grades will adhere to the following scale:

900-1000	=	A
800-899	=	B
700-799	=	C
600-699	=	D
Below 600	=	F

Foundation of Western Values – Antiquity to Early Medieval
HON 101, 4 Credits
Robert Goodrich (History), Don Dreisbach (Philosophy), Sandra Burr (English)
Northern Michigan University
Honors Program
Robert Goodrich – Honors Program Director

General Description:

The course is team-taught. The professors come from different fields, have different styles, and display very different senses of humor. If it seems that we are disagreeing with each other, we probably are. We want to expose students to the reality that scholars do not agree – on either the answers or even the questions. Thus, the goal is not to have students consume knowledge passively but to become active creators of knowledge. This creation occurs through dialogue and the testing of ideas against logic and evidence. We are happiest not when students conform their ideas to ours but when they provide their own insight that they defend through logic and evidence.

Texts:

Survey text:

Hunt, Lynn, et. al., *The Making of the West: Peoples and Cultures*, 2nd ed. (Boston: Bedford St. Martins, 2005)

Primary texts:

Epic of Gilgamesh, trans. by Andrew George (Penguin: 2000)
Access Bible: College Edition (Oxford University Press: 2002)
Homer, *Iliad*, trans. by Robert Fagles (Penguin: 2003)
Sappho, selected poems
Hesiod, *Theogony* (Oxford University Press: 1999)
Sophocles, *Oedipus Rex* – on-line at: <http://classics.mit.edu/Sophocles/oedipus.html>
Aristophanes, *Clouds* (Hackett)
Plato, *Six Great Dialogues*, trans by Benjamin Jowett (Dover: 2007)
Marcus Aurelius, *Meditations*, trans. by Maxwell Stanforth (Viking: 1964)
Christian Creeds: Nicene, Nicene-Constantinopolitan, Chalcedonean
Augustine, *Confessions* (Oxford)

Syllabus:

The course follows the readings roughly chronologically, and we spend as little or as long as needed on each text. All texts are assigned with at least a week's notice. Each primary text or related texts have the following assignments associated:

- An on-line quiz on the relevant chapter from Hunt due prior to first discussion of the document
- A Document Analysis Worksheet (DAW) due prior to first discussion of the document
- An on-line quiz on the primary document due prior to the first discussion of the document

- An on-line posting to the discussion posting for the week due at any point during that week
- Participation in one of the weekly student-led chats

We use Hunt's survey text only to provide historical background information. Importantly for the Hunt material, class time does not review material students have read; rather, it augments and applies that material to our understanding of the primary texts. All other activities outside of class are about preparation for discussion rather than reflection after the discussion. Class time, therefore, makes little sense without having read the assigned chapters in Hunt and done the other preparatory work.

We assume that students are in the class voluntarily and that they want to be challenged intellectually. We further assume that they therefore place their studies above other mundane considerations and strive to attend class unfailingly and to be prepared and engaged in each class meeting. To that end, participation is factored into the final grade, measured primarily on verbal intervention during class.

We understand that American primary and secondary education does not encourage independent thinking or the articulation of ideas. And we appreciate that students have been socialized to provide pre-designated answers to problems. Also, we are aware that Americans fear public speaking more than death – literally. Finally, we are sensitive to the fact that many honors students are in fact quite shy. However, this course is discussion-based and Socratic. We do not provide answers but rather a forum for students to develop their own answers. Students must speak in order to engage in this process.

Grading policies:

The ultimate goal of the Honors Program is not a diploma or a job, but the ability to think critically, to develop cognitive abilities, and to achieve the skills to realize one's full possibilities. These goals require critical reading and critical writing. Pressed for time as we are, we concentrate on mastering the limited material of the class – but not through rote memorization. Rather, we, alongside learning a baseline of empirical data, conceptualize historical connections, explore relationships, and look for arguments and analyses to make sense of our texts. To that end, we combine in-class rigor with frequent on-line quizzes and exams that require constant vigilance for class preparation.

Students consider this a demanding course. A “100 level” course is not meant to be easy; rather, it is meant to be challenging for those taking their first course in that field. As this course is Honors, they often find our expectations either more than they expected or simply different, especially if they have not had this sort of course before. Since we employ a combination of Socratic, student-centered, and argumentative pedagogies, it may not be similar to most of their previous courses; therefore, they must be prepared to work. Many students find the discussions, exams, and essays a true test since we expect them to take ownership of the learning process and not wait for the professor to tell them what they need to know. Thus, they are repeatedly told never to ask, “Do we need to know this for the exam?” If we have read it or talked about it or can make inferences about it, it is worth knowing. Similarly, they should not expect a study guide – if we have read it or discussed it (though not necessarily both) they are responsible for it.

Quizzes (10%): On-line quizzes include: syllabus quiz used as a shakedown for on-line testing; Hunt quizzes for each chapter; document quizzes. Since the quizzes are not proctored, it is obviously possible and permissible for students to use outside sources, including colleagues from class. We use the syllabus quiz as a shakedown quiz. Completion of the syllabus quiz indicates students' understanding and acceptance of all terms and conditions of the course syllabus. After the due date of the syllabus quiz, ignorance of these terms and conditions are not accepted as an excuse for any exceptions to the syllabus. The Hunt quizzes draw directly on answers from that text while the document quizzes tend to be more interpretative.

Exams (20%): Exams consist of a combination of take-home essays and in-class components. In-class components are closed book and individual. The essays must follow all of the expectations for other writing assignments.

Writing (40%): There are several types of writing assignments of varying lengths. Students are expected to move beyond the ability to summarize content. Their writing is expected to show an understanding of the basic concepts from the course, change over time in core ideas, analytic frameworks, and causality and agency. Further, their writing must use evidence that distinguishes between primary sources (documents, graphics, images) and secondary sources (texts, graphs, maps), analyzing and critiquing that evidence. Most importantly, their writing must reveal that they recognize writing as an argument and debate. The writing consists primarily of three-page essays that may be revised. The final revised grade of the last draft is the recorded grade. Students may be required to submit more than one draft. Failure to submit a required revision results in the lowering of the last grade on the essay by a letter grade. Papers must follow all rules of Standard Written English and Chicago Style citations (grammar, spelling, and style do matter).

Verbal intervention during class (20%): By participation, we do not mean having the correct answer, speaking at every opportunity, or speaking for the sake of saying anything. Instead, we want to think about the questions raised by the readings and our discussion. We have no pre-determined direction for any given discussion. Therefore, questions are just as valid. Indeed, any relevant comment is valid since it reveals an attempt to engage with the ideas we are studying. We expect full participation from all class members every day. Students are penalized for not speaking and coming unprepared; they are rewarded for speaking and being prepared (a rubric, not attached, is included in the full syllabus).

Oral Final (10%): Regardless of any written or on-line component to a final exam, students take an individual, oral final of approximately 20 minutes with the instructors during finals week. This oral final consists of a single, broad question about a theme from this course, followed by clarifying questions (a rubric, not attached, is included in the full syllabus).

On-line participation: On-line participation (chat, chat leadership, discussion posting) is evaluated separately and differently from in-class participation. It is primarily based on students' willingness to engage the material and their peers on-line on a regular basis. Failure to complete any on-line participation assignment is factored into the final grade based on the following:

- No missed assignments = one grade step improvement (a "B" becomes a "B+")

- One missed assignment = no impact on grade (a “B” remains a “B”)
- Each missed assignment beyond one = one grade step reduction in the final course grade (a “B” becomes a “B-”)
- Six missed assignments = automatic “F” for course (a “B” becomes an “F”)

The following assignments are factored into the on-line participation grade:

- Leading a student-led chat at least once during the semester
- Attending a student-led chat every week, excluding the first week
- Making a discussion posting every week, excluding the first week. Acceptable postings include thoughtful and informed postings that comment upon the question posed and also react to comments posted by other members of the class. Students are permitted and indeed expected to disagree with viewpoints expressed but need to do so in a respectful manner. Acceptable participation is based on insight into the topic, but organization and writing also matter. In other words, a posting is not instant messaging. At the most basic level, there is a word minimum of 100 words in order to be considered for credit, which allows students to post a concise paragraph.

Attendance: We pass around a dated sign-in sheet each day. Students are responsible for signing the sheet on the appropriate day. They record their attendance by striking out their name on the attendance sheet. We assume perfect attendance as the baseline for student engagement. However, since events may arise which preclude attending class, we allow a single missed class before poor attendance begins to affect the final grade. Thus, there is no impact for missing one class. For every class missed beyond the first absence, however, the final grade decreases a step (for example from a “B+” to a “B”).

Example: Assuming a student earned a final grade of “B+”, missing days results in the following grade consequences

0 absences	B+ = B+ (no impact)
1	= B+ (no impact)
2	= B (one grade step lower)
3	= B- (two grade steps lower)
4	= C+ (three grade steps lower)
5	= automatic F regardless of all other considerations

Improvement: Since the expectations for this class are often more demanding than anticipated, an additional curve may be granted to measure individual progress during the course of the semester. In effect, an improvement curve measures the students’ ability to improve as they engage with and adapt to the course. Improving their scores from the first to the final on-line assessments, the first to final essay, engagement in participation, etc. may lead to an upward curve.

Contact person: Robert Goodrich, rgoodric@nmu.edu

The Ancient World: Film and Reality
HONR 1320 (freshman humanities course); 3 credit hours; 25 students
Susan O. Shapiro, Associate Professor of History and Classics
Utah State University
University Honors Program
Christie Fox, Director

General Description:

In this course students learn about the civilizations of ancient Greece and Rome by viewing popular films about the period and reading the historical and literary documents on which those films are based. In written essays and class discussions, students also analyze these films in terms of the contemporary historical contexts in which they were produced. By learning about the accuracies (and inaccuracies) in these historically-based films, students come to appreciate the substantial influence that the Greek and Roman civilizations have had upon our own.

Film List

1. *Troy* (2004), d. W. Peterson.
2. *The Three Hundred Spartans* (1962), d. R. Maté.
3. *The Three Hundred* (2007), d. Z. Snyder.
4. *Antigone* (1984), d. D. Taylor, BBC production.
5. *A Funny Thing Happened on the Way to the Forum* (1966), d. R. Lester.
6. *Spartacus* (1960), d. S. Kubrick.
7. *Julius Caesar* (1953), d. J.L. Mankiewicz.
8. *Ben Hur* (1959), d. W. Wyler.
9. *The Last Days of Pompeii* (1935), d. E. B. Schoedsack.
10. *Gladiator* (2000), d. R. Scott.

Texts:

D. Brendan Nagle, *The Ancient World: A Social and Cultural History*.
Homer, *The Iliad*, trans. by Robert Fagles.
Herodotus, *The Histories*, trans. by de Selincourt.
Plutarch, *On Sparta*.
Thucydides, *History of the Peloponnesian War* (selections).
M. Blundell, trans., *Sophocles: Antigone*.
Plautus, *Pot of Gold and Other Plays* (Penguin, 1965).
Plutarch, *The Makers of Rome: Nine Lives*.
William Shakespeare, *Julius Caesar*.
Plutarch, *The Fall of the Roman Republic: Six Lives*.
T. Urbainczyk, *Spartacus* (Bristol, 2004).
Pliny the Younger, *Letters* (selections)
Marcus Aurelius, *Meditations* (selections)

Syllabus:

Weeks 1-3: Greek history (the Bronze and Dark Ages); Homer's *Iliad*; film: Peterson's *Troy*.

Weeks 4-5: Greek history (the Classical Age); Herodotus, Sparta and the Persian War; films: *The Three Hundred Spartans* (1962) and *The Three Hundred* (2007).

Week 6: Greek history (the Classical Age); Thucydides, Athens, and the Peloponnesian War; Sophocles, *Antigone*; film: the BBC production of Sophocles' *Antigone* (1984).

Weeks 7-8: Roman history (the monarchy and early Republic); Roman society and values; Plautus, *Miles Gloriosus*, *Mostellaria* and *The Pseudolus*; film: *A Funny Thing Happened on the Way to the Forum*.

Week 9: Roman history (the late Republic), slaves and gladiators; Plutarch, *Life of Crassus*; film: *Spartacus*.

Week 10: Roman history (the late Republic), Plutarch, *Life of Julius Caesar*; Shakespeare, *Julius Caesar*; film: *Julius Caesar*.

Week 11: Roman history (Hellenism and the Jews; the Roman Empire); film: *Ben Hur*.

Week 12: Pliny the Younger, *Letters on Pompeii*; Film: *The Last Days of Pompeii*.

Weeks 13-14: Roman history (the Roman Empire); Marcus Aurelius, *Meditations*; Roman Religions; film: *Gladiator*.

Week 15: Work on final projects.

Grading and Class Requirements:

Grades for this course will be calculated on the basis of the following class activities:

10 films - screened outside of class:	15 pts each	150 pts total
6 papers	100 pts each	600 pts total
final project/paper		150 pts total
Class Attendance		<u>100 pts total</u>
total possible points for the class		1000 possible points

Contact person: Susan O. Shapiro, Susan.O.Shapiro@usu.edu

The Seven Deadly Sins: Honors Introductory Seminar
HONR 101 – 3 credits
Dr. Philip Whalen (History)
Coastal Carolina University
Philip Whalen, Honors Program Director

Course Description

This is a writing intensive, humanities-based, team-taught, interdisciplinary course designed to investigate the territory between moral philosophy and developmental psychology. We will explore the theme of “The Seven Deadly Sins” in different cultural contexts and through different genres in order to better understand how past concerns inform present society. Students are expected to think creatively about the ideas and topics examined, interpret multiple forms of evidence primary drawn from different disciplines, recognize similar cultural patterns in different historical contexts, participate in class discussions, and demonstrate the ability to reason soundly and logically. (There will be three sections of 17 students)

Texts: The “Seven Deadly Sins” course-pack is available electronically via Blackboard

Course Schedule

Aug. 22	Philip Whalen (History)	Introduction: Moral Philosophy Meets Social Psychology.
Aug. 27	Julinna Oxley (Philosophy)	Ethics and Virtue: What is a vice? Have read- Gabrielle Taylor, “Vices and Virtue-Theory” in <i>Deadly Vices</i> (selections).
GLUTTONY		
Aug. 29	Philip Whalen (History)	The Gastronomical Turn. Have read- M.F.K. Fischer, “Define this Word” from <i>The Gastronomical Me</i> and Whalen, “Food Palaces Built of Sausages” from <i>The Business of Tourism</i>
Sept. 3	LABOR DAY HOLIDAY	
Sept. 5	Dan Ennis (English)	The Rewards of Gluttony. Have read- Satyricon Petronius’ “Dinner with Trimalchio” and Dante’s “The Hog Incident” from <i>Inferno</i> , ch. 5.
Sept. 10	Jen Shinaburger (Tech-	Tablet PC Computer Instruction (MEET in nology Instruction) U-HALL Building).
Sept. 12	Shannon Stewart (English)	From What to so What: How to Win Readers and Influence College Professors. Have read- Kimberly

Wesley, "The Ill Effects of the Five Paragraph Essay."

PRIDE

- Sept. 17 Nils Rauhut (Philosophy) Christianity and the Greeks on Pride. Have read- Aristotle (selections from the Nicomachean Ethics and Aristotle on Pride).
- Sept. 19 Eliza Glaze (History) Medieval Synthesis of the Sins and Virtues. Have read- von Hildegard von Bingen, *The Play of the Virtues* (selections).
- Sept. 24 Jaimi Graham (Library Instruction) Online data research instruction (J-Stor, MUSE) MEET IN LIBRARY
- Sept. 26 Philip Whalen (History) Discussion of Pride. Have read- Thomas Mann, *Death in Venice*, Introduction and chapters 1-3.

ENVY

- Oct. 1 Gary Stegal (Music) Envy and the Representation of Emotion in Giacomo Puccini's "Tosca"
- Oct. 3 Margaret Fain (Library) Art-Stor Library Instruction (MEET IN LIBRARY).
- Oct. 8 Cheryl-Green Munn (Art) Representing Vice. Have read- Matilde Battistini, "The Vices" from *Symbols in Art* and Anne D'Alleva, "Formal and Contextual Analysis," *Look! The Fundamentals of Art History*, ch. 2.
- Oct. 10 Cynthia Port (English) Envy in Modern America. Have read- Edith Wharton, "Roman Fever."

ANGER

- Oct. 15 Brian Nance (History) The Renaissance Wellsprings of Vicious Humors. Have read- Brian Nance, "Determining the Patient's Temperament," *Bulletin of the History of Medicine* 67 (Fall, 1993): 417-38 and selections from Andre DuLaurens, *On Melancholy* (1599).
- Oct. 17 Steve Earnest (Theater) The Dramaturgy of Vice. Have read- Bertold Brecht's "The Seven Deadly Sins of the Petty Bourgeoisie"

- Oct. 22 Ken Martin (Theater) Staging Anger across the Ages. Have read- Euripides, *Medea* (selected passages).
- Oct. 24 Philip Whalen (History) Discussion. Have read- Edgar Allan Poe, “The Cask of Amontillado” and W. H. Auden, “Anger” from *Seven Deadly Sins*

GREED

- Oct. 29 Jack Riley (Politics) The Acquisitive Impulse: From John Locke to Bernard Mandeville. Have read- “On Property” from Locke’s “Second Essay on Understanding.”
- Oct. 31 Dennis Earl (Philosophy) Mall Wart. Have read- Charles Fishman, “Salmon, Shirts, and the Meaning of Low Prices” from *The Wall-Mart Effect*.
- Nov. 5 Ron Green (Religion) Greed and Violence in the Bodhisattva Ideal. Have read- Ron Green, “Institutionalizing Buddhism for the Legitimization of State Power in East Asia,” *Mediators* 2007).
- Nov. 7 Philip Whalen (History) Greed in Modern Society. Have read- D. H. Lawrence, “The Rocking-Horse Winner” and listened to Ira Glass, “This American Life” episode (#208) on Office Politics @:
http://www.thisamericanlife.org/Radio_Episode.aspx?episode=208

LUST

- Nov. 12 Maggie Ivanova (English) Lusting after De Sade. Have read- “Philosophy in the Bedroom” (selections).
- Nov. 14 Nils Rauhut (Philosophy) Desire, Creativity and Self-Destruction. Have read- Thomas Mann “A Death in Venice.”
- Nov. 26 Michael Ruse (Philosophy) The Structuring of Desire. Have read- Fyodor Dostoyevsky, *Notes from the Underground* (ch. 1).
- Nov. 28 Philip Whalen (History) Desire’s Gender. Listen to Ira Glass, “This American Life” episode (#220) on Testosterone @:
http://www.thisamericanlife.org/Radio_Episode.aspx?episode=220 and read “Desire” in *Science Times* 10 April 2007.

SLOTH

Nov. 3	Steve Hamelman (English)	Languor, Liquor and Disillusionment. Have read- Ernest Hemmingway and “A Well-Lighted Place.”
Nov. 5	Philip Whalen (History)	Sloth and “The Good Life.” Have read- William Faulkner, “Dry September” and Evelyn Waugh, “Sloth” from Ian Fleming, <i>Seven Deadly Sins</i> .
Nov. 10	Julinna Oxley (Philosophy)	Conclusion: Virtue, Vice or Something Else? Read: J. Kourany, “Sex-Role Socialization.”

Grading Policy:

In addition to occasional dialogic reading exercises, students will write 4 (4-5-page) thesis-driven response essays directly related to the course readings and lectures. Students must hand in all assignments on the Monday following the last reading on a particular sin. Late essays will lose one half of a letter grade per day late. This will also apply to papers returned for not properly following the formatting instructions. Also, remember to put your name, course number, and section number on your work. You are responsible for the mechanical and organizational aspects of your essays.

A= This paper is insightful. It addresses the assignment in a way that indicates your comprehension of and control over the assignment itself as well as an understanding of the underlying issues. The message is communicated clearly, concisely, and directly. There is confidence in this writing.

B= This paper meets and, at times, exceeds the basic requirements of the assignment. The paper indicates that you are beginning, at times, to think through and deal with major ideas in the assignment. The message is communicated with generally effective clarity, directness, and conciseness. Some unevenness in writing may be apparent.

C= While the paper offers little insight into the greater issues of the assignment, it meets the basic requirements. The message, for the most part, is reasonably clear, concise, and direct, although there may be unevenness in the writing.

D= The basic requirements of the assignment are partially met; however, additional revision is necessary if you are to communicate the message clearly. There is considerable unevenness in the writing.

F= The assignment’s basic requirements are met only marginally or are not met at all. The writing is not clear, concise, or direct.

Contact person: Philip Whalen, philip_whalen@yahoo.com

HON 100 – 3 credit hours
Drs. Sara Quay (Education and English) and Amy Damico (Communication)
Endicott College
Endicott Scholars Honors Program
Sara Quay, Coordinator

General Description:

A foundational seminar for twenty first-year honors students, this course examines the concept of “culture” from a range of perspectives drawn from the field of cultural studies. Students read and interpret a variety of academic and popular texts—written, visual, and oral—to recognize the role culture plays in how a text is produced and understood; explore the role ideology plays in cultural texts; apply various theoretical positions to cultural texts; explore how different ways of reading a single text produce different meanings; conduct library and field research; and engage successfully in the writing process.

Texts:

- Althen, G., Doran, A. & Szmania, S.J. (2002). *American ways: A guide for foreigners in the United States*. Yarmouth, ME: Intercultural Press. Chapters 1, 2 and 3, pp 3-66.
- Barthes, Roland. “The Great Family of Man.” *Mythologies*. New York: Hill and Wang, 2001. pp. 100-102.
- Berger, A. (2005). *Making sense of media: Key texts in media and cultural studies*. Malden, MA: Blackwell. Chapters 1 & 2, pp. 8-22.
- Brummett, B. (2006). *Rhetoric in popular culture*, second edition. Thousand Oaks, CA: Sage. pp. 34-38.
- Gmelch, G. (2003). Baseball magic. In Harper D.& Lawson, H.M. (Eds.), *The Cultural study of work*. (pp.181-191). Lanham, MD: Rowan & Littlefield.
- Lindlof, T. (ND). *Qualitative communication research methods*. “Cultural studies.”
- Lindlof, T. & Taylor, B. (2002). Chapter 5 – Observing, learning and reporting. *Qualitative communication research methods*. Second edition. Thousand Oaks: Sage. pp. 132-169.
- Miller, S. & Downes, B. (1998). Chapter 3 - Ideology. *Media studies*. London: NTC: Contemporary Publishing. pp 22-36.
- Owen, B. (1998). *In the mix: Struggle and survival in a women’s prison*. New York: State University of New York Press. Introduction and Chapter 5.
- Rollins, J. (1985). Introduction and chapter 6. *Between women: Domestic and their employers*. Philadelphia: Temple UP. pp 5-17 and 207-232.
- Sanders, C.R. (2003). Annoying Owners: Routine Interactions with Problematic Clients in a General Veterinary Practice. In Harper D.& Lawson, H.M. (Eds.), *The Cultural study of work*. pp.335-346.
- Sardar, Z. & Van Loon, B. (1999). *Introducing cultural studies*. Cambridge, UK: Icon Books. pp. 9-13 and 15-23.
- Sherman, R. (2007). *Class acts: Service and inequality in luxury hotels*. Berkeley: University of California Press.
- Sumser, J. (2001). Chapter 6 – Fieldwork: Looking at people in actual environments. *A guide to empirical research in communication*. Thousand Oaks, CA: Sage. pp. 101-123.
- Tompkins, J. (1985). Sensational Designs. Introduction. *The Cultural Work of American Fiction*. NY: Oxford UP. pp. xi-xix.

- Van Maanen, J. (1988). Chapter 1 – Fieldwork, culture and ethnography. *Tales of the field: On writing ethnography*. Chicago: University of Chicago Press. pps 1-12.
- Vida, V. (1999). *Girls on the verge*. New York: St. Martins. Chapter 6, Love Recipe: Young Brides.
- Willis, P. (1981). Preface to the Morningside edition, Introduction. *Learning to labor*. New York: Columbia U. Press. pp. ix-xiii.

Syllabus

Week 1

What is a text? How do you read a text?

Reading: Brummett, B. (2006). *Rhetoric in popular culture*, second ed. pp. 34-38 (on reserve) and Vida, *Love Recipe: Young Brides*.

Week 2

Defining "culture" and cultural studies

Reading: Lindlof, *Cultural studies*

Assignment: Paper #1 due: Greeting Card Paper 10%

Using the terms "respond," "link," and "interpret," write a 2-page analysis paper on a greeting card of your choice. Drawing from specific components of the card, assess how your interpretation emerges from the ways you respond to and link the card's contents to your own experience. First-person voice is permitted, but this should be written as a formal rather than a reflective paper. Include a copy of the card with your paper.

Week 3

Semiotics and textual analysis: Sign, signifier, signified; Denotation & Connotation

Reading: Berger, Chapter 1 and 2; Barthes, *The great family of man*

In-class discussion of Givhan, R. (2005). Condoleezza Rice's commanding clothes. *The Washington Post*, February 25. (essay to be handed out in class)

Week 4

Writing Workshop & Introduction to Ideology

Organizing your ideas: The example of James Bond

Assignment: Paper #2 due: Textual Analysis Paper 15%

In this assignment you will be a detective in search of meanings in a cultural text of your choosing. Your first task is to select a cultural text from the list provided. Next, you will begin to interpret the text, describing specific ways in which the text influences people's beliefs. In doing so, you will need to discuss ways in which the text is a site of struggle for competing meanings. What are those meanings? What elements in the text record their presence? Which meaning is dominant? How does that dominance reflect cultural beliefs, including tensions, in society more generally? Throughout this paper, you must use the language of semiotics and ideology as discussed and applied in class.

Week 5

Ideology and hegemony

Reading: Downes and Miller, *Media Studies*, chapter 3; Althen, *American Assumptions and Values*

Assignment for discussion in class: Write a 3-4 paragraph summary of an instance where an aspect of American ideology as discussed by Althen is seen in a television program or recent film. In this three-paragraph summary, outline the basic summary of the television program or film and identify how one aspect of American ideology is seen in the television program or film, using tangible examples to support your point of view.

Week 6

Capitalist and Feminist Ideologies

Reading: Hanslanger and Tuana, *Introduction to feminism, topics: What is feminism?*

Week 7

Application of Theory: The Game of Life

Assignment: Paper #3 due: Shopping paper

This assignment invites you to explore the “culture” of three different stores: Old Navy, The Gap, and The Banana Republic. In a 5-7 page paper compare and contrast the cultures of each store, drawing upon your experiences and observations of each store to support your main points. Use outside research to contextualize your findings and summary descriptions. Consider how each store’s culture can be interpreted using the concepts discussed in class and in the readings. Please also complete some research on these places of business—look at their websites and conduct a library search to see what has been written about them in professional and academic publications. Throughout this paper, you must use the language of semiotics and ideology as discussed and applied in class.

Week 8

Ethnography: field research, observations, interviewing

Readings: Van Maanen, Chapter 1; Sumser, Chapter 6; Lindlof & Taylor, Chapter 5; Sherman: Introduction, Appendix A Methods; Rollins, Introduction & Chapter 6; Sherman, Chapter 1, 3 and 6, either chapter 4 or 5, and Conclusion; Owen, Introductory Note and Chapter 5

Week 9

Integrating Library and field research

Week 10

Discussion of ethnographies, process of research, troubleshooting and outlining your paper. Spotlight on how capitalist and feminist ideologies can be located in ethnographic texts

Readings: Gmelch, G. (2003). Baseball magic; Sanders, C.R. (2003). Annoying Owners: Routine Interactions with Problematic Clients in a General Veterinary Practice

Week 11

Discussion of the ethnography experience

Last minute details: writing workshop

Assignment: Ethnography Paper: 25%

Please complete an ethnographic, cultural observation and write up an 8-10 page analysis of the observation using critical discourse and tying in course content and a brief (3 pages) personal reflection about how this course has influenced the way you now view the cultural event. A

cultural observation should be made of some common occurrence in our society (examples: a visit to McDonalds, observation of the prom dress department at a department store, observation of how listening stations are used at a music store, a visit to an arcade, club, movie theater, book group, etc.) You may use direct observation (observing and taking notes without any interaction) or participant observation (observing and taking notes while you participate in the event or activity). Both observation methods will be reviewed in class. You should also complete at least one in-depth interview with a participant who frequents your location. Interviewing methodology will be reviewed in class. **You must have your site approved by us.

Week 12

Cultural Imperialism: Application and Analysis

Reading: Bohannon, L. (1971). Shakespeare in the Bush.

Week 13

Bringing it all together: The case of LL Bean

Week 14

Assignment: Final group presentations. 15%

Each group of students will pull a “text” out of a hat. Please prepare a 10-15 minute presentation that examines this text from at least 4 vantage points. Your presentation should critically examine your text using the cultural studies approach(es) we’ve been discussing in class. You should also explore how your chosen text functions and is situated in the broader culture. All presentations must include a summary of research on the text from at least 4 vantage points. These presentations should explore the complexities inherent in the chosen text and include outside research on the text at hand.

The goal of this presentation is to engage you in using a variety of the tools and theories we’ve been studying all semester to examine a text in our culture. Noting the contradictions and complexities of any given text sets the foundation for a strong analysis

Week 15

Final Exam

Grading Policies

Grades will be based on the assignments listed in the syllabus and on student participation in on-line discussions using the College’s web platform, GullNet (15%).

Contact person: Sara Quay, squay@endicott.edu.