

Spring 2020 HON Seminars

Course #	Title	Instructor	GEP	GEP	Day/Time	Location	Credits	Notes
HON 202 001	The Art of War	Mainland, C	HUM-LIT		M/W 10:15-11:30 AM	Caldwell 212	3	USP FRESHMEN ONLY
HON 202 002	Fiction and Science	Mainland, C	HUM-LIT		M/W 11:45 AM-1:00 PM	Caldwell 212	3	
HON 202 003	Representations of Spirituality in Fiction and Film	Phillips, T	HUM-LIT		M/W 3:00-4:15 PM	Tompkins 126	3	
HON 293 001	Food: Culture, Insecurity, and Ethics	O'Leary, S	IP	GK	T/Th 1:30-2:45 PM	Quad Commons 201	3	USP FRESHMEN ONLY
HON 295 001	The Winners and Losers of U.S. Agricultural Policy	Treme, J	SS		M/W 10:15-11:30 AM	Quad Commons 202	3	USP FRESHMEN ONLY
HON 296 001	Critical & Creative Decision Making Models	Acker, D	IP		T/Th 10:15-11:30 AM	Quad Commons 201	3	USP FRESHMEN ONLY
HON 296 002 or HON 299 002	Dance on Screen	Belk, A	296: IP	299: VPA	T/Th 1:30-2:45 PM	Jordan 1112	3	
HON 296 003	Arts Entrepreneurship	Brown, K	IP		T/Th 1:30-2:45 PM	Quad Commons 202	3	
HON 297 001	Writing the Self	Auten, A	IP	USD	T/Th 11:45 AM-1:00 PM	Quad Commons 202	3	
HON 297 002	Globalizing North Carolina	Lewald, C	IP	USD	T/Th 11:45 AM-1:00 PM	Cox 204	3	
HON 299 001	Popular Songs and Communication	Boone, W	VPA		M/W 1:30-2:45 PM	Quad Commons 202	3	USP FRESHMEN ONLY
HON 299 003	Turning Points in Contemporary Music History	Askim, P	VPA		T/Th 3:00-4:15 PM	Quad Commons 202	3	
HON 299 004	Performance and Ethics	Mellas, M	VPA		M/W 11:45 AM-1:00 PM	Quad Commons	3	

						201		
HON 300 001	Race, Membership, and Eugenics	Veale, C	USD		T/Th 11:45 AM-1:00 PM	Clark 205	3	USP FRESHMEN ONLY
HON 310 001	The Creative Process in Science	Blanton, L	IP	USD	W 1:30-4:15 PM	Quad Commons 201	3	
HON 313 001	Reading Machines	Fyfe, P	IP		T/Th 10:15-11:30 AM	Tompkins 110	3	
HON 341 001	Time Travel	Carroll, J	IP	HUM- PHIL	M/W 8:30-9:45 AM	Tompkins 109	3	
HON 344 001	Kantian Ethics	Bykova, M	HUM- PHIL		T/Th 11:45 AM-1:00 PM	Withers 344	3	
HON 345 001	On the Human	Comstock, G	IP	HUM- PHIL	T/Th 10:15-11:30 AM	Quad Commons 202	3	
HON 347 001	Freedom and the Self	Hinton, T	IP	HUM- PHIL	T/Th 1:30-2:45 PM	Clark 205	3	USP FRESHMEN ONLY
HON 390 001	Music and the Celtic World	Arnold, A	IP or VPA	GK	T/Th 11:45 AM-1:00 PM	Quad Commons 201	3	

HON 202-001

Course title: The Art of War

GEP category: Humanities (Literature)

Day/Time: M/W 10:15- 11:30 AM

Location: Caldwell 212

Credits: 3 credit hours

Restrictions: Freshmen in the University Scholars Program

Instructor: Dr. Catherine Mainland, Senior Lecturer, English

Catherine Mainland studied German in her native Scotland before moving to North Carolina in 2001. She received her MA and PhD in Germanic Languages and Literatures from UNC-Chapel Hill in 2006, writing her dissertation on works by Georg Hermann and Arthur Schnitzler and their intersections with Freud's study of hysteria. She then completed a second MA in English Literature at NCSU in 2008, focusing on the works of Henry James. She has taught a range of American and Western World Literature survey courses since 2010, both at NCSU and Campbell University. She also teaches graduate seminars in the MALS program at NCSU. Since 2017, she has served as the English Department's Scheduling Officer, so it's a good thing she enjoys puzzles. Given her diverse background in literature, she considers herself a generalist, and has published and presented on Nathaniel Hawthorne, Sophie von la Roche, Kate Chopin, Georg Hermann, Mary Shelley and ETA Hoffmann, literature pedagogy, and Scottish literature of the fourteenth century. In her spare time, Dr. Mainland writes fiction, and reads in English, German, and Dutch. She also enjoys talking about literature with her local book club. If no-one else is available, she is happy to talk about literature to her cats, who enjoy this immensely.

Course description:

Whether nations win or lose, war has always left its mark on the arts. This course will take a comparative look at artistic responses to the American Civil War, the Spanish-American War, World Wars I and II, the Cold War, the Vietnam War, and modern military campaigns. Through our examination of the history and social psychology of war, we will pay constant attention to the infinitely human urge to use art to deal with the inhumane, comedy to combat tragedy, and story-telling to work through feelings of guilt, loss, inadequacy, or doubt. With readings of poetry, drama, and prose from the nineteenth and the twentieth centuries, and works ranging from cinema and television to video games, we will explore the ways in which humans deal with wars and their aftermath by placing them (safely?) in the artistic realm. We will study works such as: Twain, *Adventures of Huckleberry Finn*; Bierce, "Chickamauga"; Howells, "Editha"; British poetry of WWI; Remarque, *All Quiet on the Western Front*; Camus, *The Plague*; O'Brien, *The Things They Carried*; *M*A*S*H** selected episodes; and *The Producers* (1968). The assignments for this course will include two short papers (~2.5 pages each), one final paper (~8 pages), regular reading quizzes, a midterm, and a final exam. The students will also give two short presentations in class, on pieces of music and visual art of their choice that are related to any aspect of military combat.

HON 202-002

Course title: Fiction and Science
GEP category: Humanities (Literature)
Day/Time: M/W 11:45 AM - 1:00 PM
Location: Caldwell 212
Credits: 3 credit hours

Instructor: Dr. Catherine Mainland, Senior Lecturer, English

Catherine Mainland studied German in her native Scotland before moving to North Carolina in 2001. She received her MA and PhD in Germanic Languages and Literatures from UNC-Chapel Hill in 2006, writing her dissertation on works by Georg Hermann and Arthur Schnitzler and their intersections with Freud's study of hysteria. She then completed a second MA in English Literature at NCSU in 2008, focusing on the works of Henry James. She has taught a range of American and Western World Literature survey courses since 2010, both at NCSU and Campbell University. She also teaches graduate seminars in the MALS program at NCSU. Since 2017, she has served as the English Department's Scheduling Officer, so it's a good thing she enjoys puzzles. Given her diverse background in literature, she considers herself a generalist, and has published and presented on Nathaniel Hawthorne, Sophie von la Roche, Kate Chopin, Georg Hermann, Mary Shelley and ETA Hoffmann, literature pedagogy, and Scottish literature of the fourteenth century. In her spare time, Dr. Mainland writes fiction, and reads in English, German, and Dutch. She also enjoys talking about literature with her local book club. If no-one else is available, she is happy to talk about literature to her cats, who enjoy this immensely.

Course Description:

This course will examine critical points of convergence between the sciences and fiction. The classes will consider a variety of approaches to fiction that will draw on discussions of topics ranging from the physical sciences to sociology. The aim will be to develop students' understanding of the symbiotic relationship between technological, social, and scientific change, and the necessary artistic process of imagining a changed world. Students will write two short papers (15%) and one longer paper (20%), take regular quizzes (20%) and a midterm (10%), and give two short class presentations (10%). Other graded components include a creative assignment (5%) and participation (20%).

HON 202-003

Course title: Representations of Spirituality in Fiction and Films

GEP category: Humanities (Literature)

Day/Time: M/W 3:00- 4:15 PM

Location: Tompkins 126

Credits: 3 credit hours

Instructor: Dr. Thomas Phillips, Lecturer, English

Having completed a multidisciplinary Ph.D. at Concordia University, Montreal, in 2007, Dr. Phillips is currently active as an English lecturer, a fiction and theory writer, and a composer of minimalist, electro-acoustic music. His creative endeavors have come to fruition in book publication and in numerous CD releases. However, literary scholarship (most recently on "critical horror") and pedagogy remain central to his artistic work in so far as they afford an invaluable theoretical foundation, not to mention an immensely pleasurable career.

Course Description:

This course will examine spirituality via novels and films that represent various approaches to religion as belief, ideology, and practice. Central to our study will be the question as to whether aesthetic media provide effective expression of spiritual ideas and experience. Are art and spirituality in any way the same? How might they differ? Additionally, and perhaps most importantly, we will consider the complex relationship between the "spiritual" and the "human" as categories that aesthetic texts both exalt and interrogate.

HON 293-001

Course title: Food: Culture, Insecurity, and Ethics

GEP category: Interdisciplinary Perspectives & Global Knowledge

Day/Time: T/Th 1:30 – 2:45 PM

Location: Quad Commons 201

Credits: 3 credit hours

Restrictions: Freshmen in the University Scholars Program

Instructor: Dr. Scott O’Leary, Director, Honors and Scholars Village

Dr. Scott O’Leary received his undergraduate degree in philosophy and history at Boston College and his M.A. and Ph.D from Fordham University in New York. Previously, he was Associate Professor of Philosophy and Honors Director at the University of Saint Mary (Kansas), and is currently director of the Honors and Scholars Village. Over the last 7 years, Dr. O’Leary has taught a variety of classes including interdisciplinary honors seminars in Food Ethics & Culture and Alternative Facts in the Information Age. Dr. O’Leary’s work focuses on the role of emotion in moral and practical life drawing on insights from philosophy, neuroscience, psychology and evolutionary biology. His research interests center on human lived experience, in particular the way emotional experience frames consciousness and decision-making. This led to interest in the experience of food and food ethics as a point of intersection of identity, character, and passion. He was a finalist for the Spindel Emerging Scholar Prize for his work on empathy and emotional motivation, received a Templeton Foundation Cluster Grant for an international research group and has presented his work nationally and internationally in three languages.

Course Description:

Why study food? With so many challenges facing the world today including the marginalization of peoples, environmental challenges, struggles for power and recognition, freedom, and human rights, isn’t studying food a bit indulgent? The easiest answer is that food interests us. As prospective college students visiting campus, the most frequent questions are often “What is the food in the dining halls like?” and “Where can I get cheap food off-campus?” Similar questions arise when people travel and explore other cultures. Questions and discussions about food permeate our lives. It is also where our emotions, judgments, and values are most apparent because these experiences intertwine our most basic needs: food, security, and meaningful relationships. This seminar focuses on the experience or phenomenology of food with a focus on three core areas: (1) food culture or food cultures (2) food access and insecurity (3) and food ethics. The course explores connections between what and how we eat and what these things say about us. What makes good food, good? Why is the sharing of food a core social phenomenon? Why do we eat what we eat and should we eat that way? Seminar-based, students will engage and lead discussion and pursue experiential learning opportunities inside and outside the classroom culminating in a self-directed project based on the student’s interests, career goals, and core themes in the course.

HON 295-001

Course title: The Winners and Losers of U.S. Agricultural Policy

GEP category: Social Sciences

Day/Time: M/W 10:15 – 11:30 AM

Location: Quad Commons 202

Credits: 3 credit hours

Restrictions: Freshmen in the University Scholars Program

Instructor: Dr. Julianne Treme, Assistant Teaching Professor, Agricultural & Resource Economics

Prior to joining the Agricultural and Resource Economics Department at NC State, Dr. Treme was a tenured professor at the University of North Carolina Wilmington. She also taught at Wake Forest University as a Visiting Assistant Professor and Elon University as an Adjunct Professor. Dr. Treme is passionate about undergraduate research. She strives to develop high-quality research projects with students to maximize their undergraduate experience and has a long track-record of working with students to create research papers, posters, and conference presentations. Her research interests are in the field of Applied Microeconomics. Topics include scholarship of teaching and learning, agricultural nutrition, health economics, and sports economics. She is proud to teach in both the 4-year Agribusiness Management program and the 2-year Agricultural Institute program.

Course description:

This course explores the history and unintended consequences of U.S. (and international) agricultural policy. We will develop tools to assess the logical, objective, and critical analysis of agricultural policies. Every policy intervention involves winners and losers and your objectives will be to identify and evaluate how welfare is affected by government intervention. Students will explain, hypothesize, or interpret a disciplinary issue, based on critically analyzed evidence. Current events will be emphasized and students will investigate how trade tensions between the U.S. and other countries often result in retaliation against U.S. agriculture. Grades will be based on student presentations, debates, class participation, and a final policy paper.

HON 296-001

Course title: Critical & Creative Decision Making Models

GEP category: Interdisciplinary Perspectives

Day/Time: T/Th 10:15 - 11:30 AM

Location: Quad Commons 201

Credits: 3 credit hours

Restrictions: Freshmen in the University Scholars Program

Instructor: Dr. Debbie Acker, Associate Director for Operations and Academic Programs, General Hugh Shelton Leadership Center

Dr. Debbie Acker currently serves as the Associate Director for Operations and Academic Programs for the General Hugh Shelton Leadership Center at North Carolina State University. She joined the Shelton Leadership Center in May 2003, following her work at NC State within the College of Agriculture & Life Sciences on a Sustainability Project and College of Education with the National Initiative for Leadership & Institutional Effectiveness as Assistant Director of Research. Dr. Acker has worked with a multigenerational clientele to deliver professional leadership training on experiential and collaborative learning modules on topics such as effective leadership practices, ethical decision-making, vision into action, integrity as a leader, leadership styles & situations, leading with diversity in mind, group empowerment, and finding your strengths as a leader. Her dissertation explored the process of civic engagement and how to enhance the likelihood for meaningful experiences within group decision-making. She is passionate about her work with the Shelton Leadership team continuing to enhance the development of the program model incorporating a research-based critical reflection model that is integrated into the leadership training delivered through the Shelton Leadership Center. This model is a foundational component for all our values-based leadership training development. She holds a Masters in Counseling from Syracuse University, and her doctorate in Higher Education Administration from North Carolina State University. Exciting places she has had the opportunity to travel are: Czech Republic; Honduras; Guinea, West Africa; India; Dominican Republic; and Alaska.

Course description:

This course is designed for the student who wants to learn to think critically and creatively when making decisions by taking into consideration a variety of decision making models across disciplines. Throughout the course, students will be presented in a variety of decision making processes, as well as five models on decision-making across disciplines to consider when addressing different problems. Questions will be asked of students in a way that will foster critical and creative thinking in order to analyze, process, and identify effective ways for approaching a problem or situation. Students will be asked to reflect on how the way the decisions were made may, or may, not apply to the student's major. Primary focus will be on developing the student's mindset to select the most appropriate decision making model to effectively address a situation and be able to articulate why this learning matters and how to apply it in future situations. Students will explore a decision making model used within each of the following disciplines: professions and applied sciences (sub-disciplines – Textiles (rationale), Design (creative process), PCOM (organizational behavior), DASA (military science) and EI (entrepreneurial thinking).

HON 296-002/HON 299-002

Course title: Dance on Screen

GEP category: Interdisciplinary Perspectives (HON 296) or Visual and Performing Arts (HON 299)
(Students will need to enroll in the course based on which GEP category they wish to fulfill.)

Day/Time: T/Th 1:30- 2:45 PM

Location: Jordan 1112

Credits: 3 credit hours

Instructor: Autumn Mist Belk, Associate Department Head & Associate Teaching Professor, Health and Exercise Studies

Autumn Mist Belk (MFA, University of Maryland; BA, University of Alabama) is an Associate Teaching Professor and the Associate Department Head for Health and Exercise Studies at NC State; she also serves as the Dance Minor coordinator in addition to teaching dance, yoga, and gymnastics courses. Outside of NC State, she curates FAD: Film-Art-Dance Collections and makes her own screendance (dance film) work, which has been screened in festivals across the globe. Her creative activity consists mainly of “choreography for the camera”; however, she also has experience in dance documentary, experimental film, and interactive digital performance. She was honored to be selected as the 2016 winner of the National Dance Society’s Dance Promotion in the Community Award and as an inductee into NC State’s Academy of Outstanding Teachers in 2015. Most recently, she was chosen to participate in artist residencies (making dance films) in Italy, Iceland, and Austria.

Course description:

This seminar is both discussion-based and project-based. We will explore dance on screen in many facets including the history of dance on film, the trajectory of the art form, and current practices made possible by new technologies. We will watch and discuss a variety of videos showcasing dance: movie musicals and music videos, choreography for the camera projects, dance films, dance in social media and in online worlds, virtual and augmented reality dancing, and interactive applications of dance on screen. Class will include readings from both dance and film perspectives; discussions and interviews (in-person and via Skype in some instances) with directors, choreographers, and cinematographers; and laboratory experiences. You will create your own short dance films and have the chance to play with other technologies including motion capture (with the Rokoko Smartsuit and utilizing Kinect cameras), and interactivity applications for dance and screens. No previous dance or film knowledge is required. You do not need to be a dancer, although, you must be willing to move around! For video projects, you can use your cell phone camera, another digital video camera you may own, or you can check out equipment from the libraries. Your final creative project will be self-designed, so you have the ability to delve deeper into the area of class you find the most interesting.

HON 296-003

Course title: Arts Entrepreneurship

GEP category: Interdisciplinary Perspectives

Day/Time: T/Th 1:30 – 2:45 PM

Location: Quad Commons 202

Credits: 3 credit hours

Instructor: Kathryn Brown, Lecturer, Arts Entrepreneurship

Kathryn Brown is a Lecturer in Entrepreneurial Studies in the Arts, teaching courses in arts marketing, arts venture planning, and introductory courses for students interested in exploring arts entrepreneurship as a potential career path. Prior to joining the NC State faculty (2015), she worked with Charlotte’s artist-entrepreneurs across disciplines at Central Piedmont Community College in Charlotte, NC where she designed and taught arts entrepreneurship courses for the CPCC Small Business Center. She currently serves on the Board of Directors for the Society for Arts Entrepreneurship Education and is a candidate for the Doctor of Musical Arts in Clarinet Performance at the University of South Carolina. Prof. Brown has over fifteen years of entrepreneurial experience as a freelance musician and private music teacher, performing with numerous professional orchestras across the southeast and teaching clarinet and piano lessons to young children, teens, and adults.

Course description:

This course examines the intersections between the arts and entrepreneurship, particularly entrepreneurship in an arts context. Individual artists and arts organizations face unique challenges in designing, marketing, launching, and sustaining arts-related ventures. Students will examine these challenges through a mixture of activities and lesson formats including the examination of business models in the arts, class discussion, hands-on activities in groups, off-campus excursions to local arts businesses and organizations, and opportunities to discuss arts entrepreneurship with visiting artist-entrepreneurs. Throughout the semester, students will work in teams to develop marketing strategies and audio-visual marketing content for artist-entrepreneurs in the Triangle. Course content represents an inclusive, broad range of visual and performing arts ventures spanning multiple visual and performing arts disciplines and traditions.

HON 297-001

Course title: Writing the Self

GEP category: Interdisciplinary Perspectives & US Diversity

Day/Time: T/Th 11:45 AM- 1:00 PM

Location: Quad Commons 202

Credits: 3 credit hours

Instructor: Anne Auten, Assistant Director, University Honors Program

Anne C. Auten is an Assistant Director of the University Honors Program, the Scholar-in-Residence for the Honors and Scholars Village, and a TH!NK (QEP) Faculty Fellow. She received her degrees in English from NC State University, with a concentration in gender and sexuality in nineteenth-century British literature. Over the last ten years, she has taught a range of literature and first-year writing courses at Elon University and NC State University. At NC State, she has also designed courses for the First Year Inquiry and Summer START programs, as well as a Paris study abroad course. She enjoys working with all levels of undergraduate students, and has also served as a faculty mentor to graduate students in the First-Year Writing Program. In addition to her passion for teaching, she regularly facilitates faculty development workshops and supports cohorts of TH!NK faculty from all disciplinary backgrounds. Her research interests include both literary criticism and composition pedagogy, and she has presented her work at national and international conferences. In 2015, she was the recipient of the College of Humanities and Social Sciences Outstanding Lecturer Award.

Course description:

Creative nonfiction (CNF) makes meaning of our life experiences and situates those experiences within a larger cultural, historical, and humanist framework. Though our stories may happen specifically to us, in telling them we reach across arbitrary divides between ourselves and others. Our stories are part of human universalism and literary tradition, and our “attempts” to tell them as such involve making important choices as writers in terms of craft. To those ends, we will study, compose, and revise two specific CNF genres: personal essay and autoethnography. To augment our understanding of these genres, students will keep a writing journal (which will include in- and out-of-class assignments) and compose a craft analysis of a chosen text and facilitate class discussion on that text. Through the practice of close reading and critical analysis, students will additionally gain a deeper understanding of the social, historical, economic, and political milieu of a given text; the ability to provide fellow writers with thoughtful and substantive feedback; and revision strategies when writing alone. Overall, this discussion-based, reading- and writing-intensive course will function partly as a seminar in creative nonfiction and partly as a workshop, weaving together various disciplinary perspectives to create new knowledge.

HON 297-002

Course title: Globalizing North Carolina

GEP category: Interdisciplinary Perspectives & US Diversity

Day/Time: T/Th 11:45 AM- 1:00 PM

Location: Cox 204

Credits: 3 credit hours

Instructor: Dr. Carol Ann Lewald, Teaching Assistant Professor, Sociology and Anthropology

Dr. Lewald conducted ethnographic research in Louisiana among a dwindling Jewish community, in Savelugu, Ghana on Dagomba traditional building practices, in inner-city St. Louis, MO on women's health issues, in the Dutch Green Heart region among displaced farmers, and in rural Chatham County, on contentious public planning debates. With a broad theoretical and methodological training in anthropology and the social sciences, Dr. Lewald's research draws together disciplinary principles from geography, history, cultural studies, architecture, and city and regional planning. In particular, her research emphasizes the intersection of everyday life, urbanization, and attachment to space, place, and landscapes. Research since 2005 examines the politics of land use planning debates by analyzing the impact of aesthetic values and ideals associated with rural landscapes on the public planning decision making process.

Course description:

Transnational flows and global forces over the past 60 years have transformed the once rural North Carolina with its prosperous tobacco, textile, furniture, and emerging military industries. North Carolina is now home to the 2nd largest banking center in the US and to two of the nation's top ten fastest growing urban areas as well as the largest research park in the nation, and the largest military base in the world. This course examines the consequences, often unforeseen, of these globalizing forces on specific communities in North Carolina.

HON 299-001

Course title: Popular Songs and Communication

GEP category: Visual and Performing Arts

Day/Time: M/W 1:30- 2:45 PM

Location: Quad Commons 202

Credits: 3 credit hours

Restrictions: Freshmen in the University Scholars Program

Instructor: Dr. Will Boone, Music

Dr. Will Boone teaches in the music department at NCSU, where he has taught courses on popular music, hip-hop, and African-American music. He received a PhD from UNC-Chapel Hill in 2013 with ethnographic research on contemporary black gospel music in a Durham, North Carolina church. His publications include academic essays, articles for the *Grove Encyclopedia of American Music*, and the extensive liner notes for *Labor of Love*, the 2016 release from Grammy Award-winning blues legend Taj Mahal. Dr. Boone's engagements as an invited guest speaker include presentations at the famed arts and technology conference *Moogfest* in Durham, NC, and the *Freight Train Blues* concert series in Carrboro, NC. He has presented research widely at national and international conferences. An advocate of incorporating digital media technologies into music education, Dr. Boone partnered with Jason Groth at NCSU's Hunt Library to create a beat-making workshop where students use the library's audio production suites to sample vinyl records and create their own digital compositions. Dr. Boone is also a songwriter and guitarist who has played professionally with black gospel artists since 2002, in the band of *American Idol* finalist Anoop Desai, and in The Petty Thieves, a Tom Petty tribute band.

Course description:

In 21st century America, most poets languish in obscurity, and instrumental music struggles to find an audience. Yet, the creators and performers of popular songs are some of our most recognizable and influential cultural figures. Songs—irreducible combinations of words and music—are powerful vehicles of communication that can reach a massive audience. This class explores popular songs as a form of communication. We will analyze dozens of popular recordings released between 1950 and the present as we examine how songs communicate, what they communicate, and the limits of this communication. The songs will lead us into considerations of culture, politics, identity (race, class, gender, sexual orientation, etc.), emotion, spirituality, and other areas of human experience. We'll explore how songs both reflect and shape our understanding of the world and our place in it. Assignments include several short writing assignments, a podcast, and a songwriting project. No prior musical experience as a performer is required to be successful in the class.

HON 299-003

Course title: Turning Points in Contemporary Music History

GEP category: Visual and Performing Arts

Day/Time: T/Th 3:00- 4:15 PM

Location: Quad Commons 202

Credits: 3 credit hours

Instructor: Dr. Peter Askim, Music

Active as a composer, conductor and bassist, Peter Askim is the Artistic Director of The Next Festival of Emerging Artists and the conductor of the Raleigh Civic Symphony and Chamber Orchestra, as well as Director of Orchestral Activities at North Carolina State University. He was previously Music Director and Composer-in-Residence of the Idyllwild Arts Academy Orchestra. He has also been a member of the Honolulu Symphony Orchestra and served on the faculty of the University of Hawaii-Manoa, where he directed the Contemporary Music Ensemble and taught theory and composition. A dedicated champion of the music of our time, he has premiered numerous works, and has collaborated with such artists as the Miró String Quartet, Matt Haimovitz, Vijay Iyer, Jeffrey Zeigler, Nadia Sirota, and Sō Percussion. As a composer, he has been called a “Modern Master” by The Strad and has had commissions and performances from such groups as the Tokyo Symphony Orchestra, the Honolulu Symphony, Cantus Ansambl Zagreb and the American Viola Society, as well as by performers such as ETHEL, cellist Jeffrey Zeigler, flutist/conductor Ransom Wilson and violinist Timothy Fain.

Course description:

This course will examine crucial time periods, musical communities, artistic movements and schools of thought that shaped the course of 20th and 21st Century Western Art Music, and which continue to influence its direction(s). In depth examination of these topics will include the social, historical and artistic contexts in which music is created, the development of new musical languages, the relationship between composer and audience, and the current state of the contemporary musical “scene.” Topics will include Fin-de-Siècle Vienna; Pre-World War I Paris; the Post-World War II crises of musical organization and language; Minimalism/Post-Minimalism/“Downtown” music; Globalism; and the diversity of styles, musical languages and viewpoints that are shaping contemporary music in our time. Questions to be considered include: How do external forces shape musical creation? How does the breakdown and/or obsolescence of older systems of musical organization create new crises and opportunities for the development of new musical languages? What is the relationship between the composer and the audience in a given time and place, and how does this shift over time? What is the “purpose” of music and how does that affect the type of music that composers write? How does the expanding of musical viewpoints affect musical developments at the end of the 20th Century and now? How do the boundaries of what is considered “classical music” shift, blur, and dissolve during this time?

HON 299-004

Course title: Performance and Ethics

GEP category: Visual and Performing Arts

Day/Time: M/W 11:45 AM – 1:00 PM

Location: Quad Commons 201

Credits: 3 credit hours

Instructor: Michael Mellas, Director, Arts Village

Mike Mellas is the Arts Village Director at NC State, leading an arts-themed living-learning village with over 150 students. While in that capacity Mike works with students from a variety of arts backgrounds; his expertise is in theatre and performance studies. He received his BA in English and Theatre from Bucknell University, his MA in Theatre from Miami University of Ohio, and conducted his doctoral coursework and research in Theatre Historiography at University of Minnesota - Twin Cities (ABD). Mike has worked as an instructor, director, and dramaturge at five different colleges. Outside of the academy, Mike has lead theatre workshops and seminars in prisons, museums, high schools, and community centers, most often using performance to question power relations in the world. As a theatre and performance studies scholar, Mike's research interests include theatre pedagogy, theatre for social change, and performance ethics. In his current role as Arts Village Director, Mike is interested in integrating the arts into broader STEM curriculum. Mike continues to create performance art projects, both on and off campus. Since arriving here at NC State in 2017, Mike has worked with University Theatre as a dramaturge for "The Exonerated" (Fall 2017) and "Fefu and Her Friends" (Fall 2019), and directed "A Good Little Rain" (Spring 2019).

Course description:

How ought we perform? Performance and Ethics will explore the ways we can ask ethical questions and confront ethical concerns by and through performance. We will break down the semester into two (overlapping) categories: performances *of* ethics, and performances *in* ethics. Examining a variety of significant performance events, we'll start by looking at events that directly engaged with ethical questions through a performative lens (performances *of* ethics); we'll then move on to events where the performance practices themselves engaged with ethical questions and ethical concerns (performances *in* ethics). This will be an interdisciplinary approach, utilizing both philosophy and theatre and performance studies. As such, our out-of-class reading will be evenly divided between philosophical texts and performance texts (performance texts to read, to watch, to witness). Similarly, our in-class work will be split between engaged philosophical debate and embodied, relational, and kinesthetic learning. No experience is needed in either philosophy or performance to join this course. Instead, this interdisciplinary seminar is a best fit for students deeply invested in art and performance (with some interest in philosophy) OR students deeply invested in philosophy (with some interest in art and performance). This is not a "best practices" or a "methods" course. The goal is not to lead you towards *an* ethical or *the* ethical way of creating, interrogating, or thinking through performance. Instead, the goal of this course is to pose difficult questions (around authority, around actions, around power, around what we "ought" do), and explore those questions through the way we perform (how we perform onstage, how we perform beyond the stage, and how we perform in our everyday lives).

HON 300-001

Course title: Race, Membership, and Eugenics

GEP category: US Diversity

Day/Time: T/Th 11:45 AM – 1:00 PM

Location: Clark 205

Credits: 3 credit hours

Restrictions: Freshmen in the University Scholars Program

Instructor: Carolyn Veale, Assistant Director, University Honors Program

Carolyn P. Veale is an Assistant Director of the University Honors Program. Her primary focus in the position has included recruitment, admissions, advising, and assessment. She has worked for NC State for the past nineteen years. Her positions have included Residence Director, Advisor for the College of Management, Assistant Coordinator for the Teaching Fellows Program, and Assistant Director of Student Services and Students Advocating for Youth for the College of Education. She has taught ECD 220 – College Student Development and Peer Counseling, ED 201 and 202 – Sophomore Teaching Fellows Forum, USC 110 – Freshman Advancement Seminar, ED 150 Students Advocating for Youth Seminar, HON 398-On Being Ethical, HON 398- Race, Intelligence and Eugenics. Carolyn has received a BA in Political Science and a BA in Public Relations from NC State University, a M.Ed. in Adult Education from NC State University, A.B.D Higher Education Administration from NC State University, and a Graduate Certificate in Counseling Education. Carolyn's areas of interest are racial identity development, social justice, and multi-cultural issues in educational and organizational settings. During her free time, Carolyn likes to spend time with family.

Course description:

The link between race and intelligence has been a subject of discussion and debate in academic research since the creation and distribution of intelligence quotient (IQ) testing in the early 20th century. There is no widely accepted formal definition of either race or intelligence in academia. Discussions connecting race and intelligence involves studies from multiple disciplines, including psychology, anthropology, biology, and sociology. Techniques have been employed to support and justify beliefs in racism, racial inferiority, and racial superiority. Human populations have been classified into physically discrete human races that supposedly separate the superior and inferior. Biological theories of race are linked to eugenics. Eugenics is the study of a belief in the possibility of improving the qualities of the human species or a human population especially by such means as discouraging reproduction by persons having genetic defects or presumed to have inheritable undesirable traits (negative eugenics) or encouraging reproduction of persons presumed to have inheritable desirable traits (positive eugenics). Eugenics was a branch of the life sciences that drove much of American social policy in the early twentieth century. The Nazis gave eugenics its negative connotations, but the practice and the science that supports it has its historical roots in the United States and in particular for poor people and people of color in America and in particular the South (North Carolina). Over 8,000 sterilizations were approved by the Eugenics Board of North Carolina. This seminar examines the scientific and social trends that supported the movement to view the human race as fit and eliminate those that were classified as unfit (Race and Intelligence). This seminar will take a look at race and intelligence, scientific racism, and eugenics and its impact on American society and in particular the state of North Carolina.

HON 310-001

Course title: The Creative Process in Science

GEP category: Interdisciplinary Perspectives & US Diversity

Day/Time: W 1:30 – 4:15 PM

Location: Quad Commons 201

Credits: 3 credit hours

Instructor: Dr. Richard L. Blanton, Professor, Plant Biology

Dr. Larry Blanton is Professor of Plant Biology and Director of Graduate Programs for the Department of Plant Biology. Dr. Blanton graduated Phi Beta Kappa with a B.S. in Botany with Highest Honors from the University of North Carolina (Chapel Hill), where he also earned his Ph.D. in Botany. He was a National Science Foundation Graduate Research Fellow, NSF Postdoctoral Fellow (University of Georgia-Athens), and NATO Postdoctoral Fellow (Culture Centre of Algae and Protozoa in Cambridge, England). At various times in his career, he was a visiting research scientist in the Department of Biochemistry, University of Cambridge; the Imperial Cancer Research Fund, London, England; the Wellcome Trust BioCenter of the University of Dundee, Scotland; and the Wood Research Institute, Kyoto University, Japan. Dr. Blanton's research interests center on the cellular slime mold *Dictyostelium discoideum*, specifically the biosynthesis of cellulose and the role of the extracellular matrix during development. At NC State, he has taught PB 414 (Cell Biology) several times and developed and teaches each semester HON 310 (The Creative Process in Science). Prior to joining NC State in 2003, Dr. Blanton spent 18 years on the faculty of the Department of Biological Sciences at Texas Tech University in Lubbock, Texas, where he directed a large grant-funded biological sciences education program. At Texas Tech, Dr. Blanton received the New Faculty Award, the Presidential Excellence in Teaching Award, and was twice the recipient of the student-initiated Mortar Board/Omicron Delta Kappa Outstanding Faculty Award. Prior to his departure from Texas Tech, alumni, students, faculty colleagues, and others established the Richard L. Blanton Endowed Scholarship in support of undergraduate research. He was co-editor with Roman Taraban (TTU-Psychology) of *Creating Effective Undergraduate Research Programs in Science: The Transformation from Student to Scientist* (New York: Teachers College Press, 2008).

Course description:

Say “creativity” and most people think art, music, dance, or literature. What is creativity in the context of the sciences? How does it differ and how is it similar to creativity in other fields? In this course, we will develop an understanding of scientific creativity through readings in creativity research, the history of science, original scientific papers, and biography and memoirs. We will consider representations of scientific creativity in films and literature. We will explore the social context of creativity. We will examine how creativity can be fostered (or crushed) by institutions. There are multiple opportunities for students to customize the course towards their own areas of interest. Science, engineering, and mathematics students have found this course to help them see their discipline in a new light. Humanities, social science, education, design, and management students have found the course to make science topics approachable. All leave the course with an enhanced understanding of creativity in the world and in their own lives.

HON 313-001

Course title: Reading Machines

GEP category: Interdisciplinary Perspective

Day/Time: T/Th 10:15- 11:30 AM

Location: Tompkins 110

Credits: 3 credit hours

Instructor: Dr. Paul Fyfe, Associate Professor, English

As a scholar of nineteenth-century British literature, Paul Fyfe studies how the history of communications technologies might help us better understand the revolutionary changes we're experiencing in digital media. As a practitioner in digital humanities, Fyfe experiments with how digital technologies can change the way we view, analyze, and interact with the past. His research includes virtual reconstructions of historical places, tracking patterns in large collections of digitized newspapers, and using computer vision techniques to analyze historical illustrations. He is currently working on a book called *The Age of Transmission*, a long history of digital humanities based in nineteenth-century media cultures. This work is generously supported by a 2018-2019 ACLS Burkhardt Fellowship at the National Humanities Center.

Course description:

This course invites students into a historically ranging, critically intensive, and hands-on learning environment about the technologies by which humans transmit our cultural inheritance and ideas. "Reading Machines" takes a long view of how we got to now, from the history of manuscripts and books to the electronic platforms of the digital present. These are all machines of reading; in turn, this class will "read" those machines as objects of study. The course proposes that 1) then and now, our technologies for sharing text, image, and data crucially shape the ideas which they convey, and 2) these contexts can help students plan and execute new mechanisms for communication in the present. The course's modules offer critical frameworks of background readings and discussions, a lab-like experience with the materials or skills involved, and applied projects for students to experiment with and study.

HON 341-001

Course title: Time Travel

GEP category: Interdisciplinary Perspectives & Humanities (Philosophy)

Day/Time: M/W 8:30- 9:45 AM

Location: Tompkins 109

Credits: 3 credit hours

Instructor: Dr. John Carroll, Professor, Philosophy

Dr. Carroll is a professor of philosophy in the Department of Philosophy and Religious Studies, program faculty for Science Technology, and Society, and Alumni Association Distinguished Undergraduate Professor. His philosophical interests center on metaphysics, the philosophy of science, and rational choice, especially the topics of laws of nature, causation, explanation, motion, time travel and the iterated prisoner's dilemma. He maintains a website for a general audience on the paradoxes of time travel. The website was developed by his students in his metaphysics course.

Course description:

This is a course in metaphysics organized around the topic of time travel. Physicists take the possibility of time travel seriously though they are often troubled by the accompanying philosophical paradoxes. Our look at these puzzles will force us to engage with three central topics of metaphysics: personal identity, causation, and free will. We will consider each of these topics in some detail, always with an eye to their implications about time travel.

HON 344-001

Course title: Kantian Ethics
GEP category: Humanities (Philosophy)
Day/Time: T/Th 11:45 AM- 1:00 PM
Location: Withers 344
Credits: 3 credit hours

Instructor: Dr. Marina Bykova, Professor, Philosophy

Marina F. Bykova is a professor in the Department of Philosophy and Religious Studies, and the Editor of the journal *Russian Studies in Philosophy* published by Routledge. Her area of specialization is the history of the nineteenth century continental philosophy, with a special focus on German idealism and theories of subject and subjectivity developed by Kant, Fichte, and Hegel. She has authored three books and more than 200 scholarly articles. Her works have been published in Russian, German, and English. Her recent publications include *The German Idealism Reader* (ed., Bloomsbury, 2019), *Philosophical Thought in Russia in the Second Half of the Twentieth Century: A Contemporary View from Russia and Abroad* (co-ed., Bloomsbury, 2019), and *Hegel's Philosophy of Spirit: A Critical Guide* (ed., Cambridge, 2019).

Course description:

In this course students will be introduced to one of the most influential ethical theories in modern and contemporary moral philosophy, Kant's ethics. Not only did Kant provide impressive formulations of the most fundamental principle of morality, he also offered a stirring image of the possibility of deriving rules for human conduct from the value of human freedom and autonomy itself that does not depend on a theological view of the world. In addition to studying Kant's arguments for the fundamental principles of ethics, the course will also consider Kant's views of right and justice and discuss practical applications of his moral philosophy as well as their relevance to contemporary political and social issues, such as peace among nations, global justice, human rights, and social fairness.

HON 345-001

Course title: On the Human

GEP category: Interdisciplinary Perspectives & Humanities (Philosophy)

Day/Time: T/Th 10:15 - 11:30 AM

Location: Quad Commons 202

Credits: 3 credit hours

Instructor: Dr. Gary Comstock, Professor, Philosophy and Religious Studies

Gary Comstock is professor of philosophy at NC State. His research concerns ethical questions in the biological sciences. Most recently, he co-edited *The Moral Rights of Animals* and wrote *Research Ethics: A Philosophical Guide to the Responsible Conduct of Research and Vexing Nature? On the Ethical Case Against Agricultural Biotechnology*. *Vexing Nature* was called a "watershed" in the discussion of genetically modified foods and a critic wrote that its nuanced treatment of the issue is "virtually unprecedented in applied philosophy." Comstock edited *Life Science Ethics, Religious Autobiographies, and Is There a Moral Obligation to Save the Family Farm?* and was named a Fellow at the National Humanities Center. He spends his free time listening to string quartets, dragging his walker at noon onto the basketball floor in Carmichael, and wondering what goes on in horses' heads.

Course description:

The goal of this course is to deepen our understanding of the human using philosophical and scientific modes of inquiry. We focus on human singularity: the properties, if any, that distinguish us from nonhuman animals and cyborgs. It's commonplace to think humans are unique in a variety of ways. Only we have music, language, reason, free will, souls, religion, empathy, altruism, social cooperation, reciprocity, self-consciousness, ability to use tools, or lead autobiographical lives. But what are these things? What is a soul or free will? Or music or language for that matter? Do all humans have all of the properties listed? What is the status of those who lack one or another of them? And what about animals? Might some other mammals, or birds, or even fish— be self-conscious or act altruistically? And what about future machines? Might we one day engineer reason and emotion into an advanced artificial intelligence? Would that cyborg then be our moral equal? There are many opinions about the correct answers to these questions and we will evaluate them. We'll pay particular attention to the conclusions drawn from scientific experiments. Toward that end, we will review the results of an experiment at Duke University in which a computer is being used to read a monkey's brain and assist it in playing computer games, a robot that seems capable of training itself to pick up objects in much the same way as a human child learns to do so, and an orangutan who spontaneously and without training begins to whistle, a very un-orangutanian thing to do. What is human nature? Is there such a thing? How do we differ, if at all, from other animals and machines? What are the ethical implications, if any, of these differences? If technology allows us to change our nature, should we shape public policy to allow or disallow such changes? Should we be allowed one day to implant memory chips in our brains or upload our conscious states into a virtual Matrix where, presumably, we may live forever in a disembodied state?

HON 347-001

Course title: Freedom and the Self

GEP category: Interdisciplinary Perspectives & Humanities (Philosophy)

Day/Time: T/Th 1:30- 2:45 PM

Location: Clark 205

Credits: 3 credit hours

Restrictions: Freshmen in the University Scholars Program

Instructor: Dr. Timothy Hinton, Professor, Philosophy and Religious Studies

Timothy Hinton holds graduate degrees in philosophy from Oxford University and MIT. He works in three areas of philosophy: ethics, political philosophy, and the philosophy of religion. He has published many articles and is the editor of *The Original Position*, published by Cambridge. Hinton has been a Member of the NC State Academy of Outstanding Teachers since 2008.

Course description:

This course explores the complex and interrelated concepts of freedom and the self. We focus on questions from political philosophy (like the question: “Is freedom just a matter of an absence of interference by the government?”), questions from social philosophy (like the question: “How is freedom related to individuality?”) and questions from metaphysics (like the question: “Do we have freedom of the will, or are all of our choices determined by the laws of nature?”). The class ends with an examination of some novels that, in various ways, take up our central themes. Our intention in doing so is to reflect on the way that imaginative novelists treat these themes. This will enable us to ask broader and more interesting questions about freedom and selfhood. This year’s novels will include: Margaret Atwood’s *The Handmaid’s Tale* and P. D. James’s *The Children of Men*.

HON 390-001

Course title: Music and the Celtic World

GEP category: Interdisciplinary Perspectives or Visual and Performing Arts & Global Knowledge

Day/Time: T/Th 11:45 AM – 1:00 PM

Location: Quad Commons 201

Credits: 3 credit hours

Instructor: Dr. Alison Arnold, Lecturer/Teaching Assistant Professor, Music/Arts Studies

Dr. Alison Arnold is a Lecturer of Music and Assistant Teaching Professor of Arts Studies at North Carolina State University, where she teaches courses in world music, music of Asia, and cross-cultural arts. Prior to joining the NC State Music faculty, Dr. Arnold taught at The Colorado College, Penn State University at Abington, Drexel University, and the University of North Carolina at Chapel Hill. She completed her BA Honors degree in music at the University of Liverpool, England, and her Masters and Ph.D. in Musicology with a concentration in Ethnomusicology at the University of Illinois at Urbana-Champaign. She has carried out research, presented conference papers, and published articles on Indian film and popular music, Asian Indian music in the U.S., and Vietnamese Montagnard music in North Carolina. She was an invited keynote speaker at the Asian Popular Music International Workshop at the University of Heidelberg, Germany, in 2010. She edited the South Asia Volume of *The Garland Encyclopedia of World Music* (2000). Her online Music textbook, *What In The World Is Music?*, was co-written with colleague Dr. Jonathan Kramer and published by Routledge in 2015. She has served as Vice President and President of the Society for Ethnomusicology, Southeast and Caribbean Chapter (SEMSEC), and organized a joint regional conference together with the North Carolina Folklore Society at NC State University in 2005. Dr. Arnold is an active performing musician, playing locally and regionally in four Celtic music bands. Since 2005, she has run a traditional Irish Music Session at NC State, open to all students, faculty, and staff, as well as local community members and visiting musicians.

Course description:

This course will explore the diverse music of the Celtic world, ranging from the folk and popular traditions of Ireland and Scotland to the music of Wales, Brittany (France), Galicia (Spain), Cape Breton and Newfoundland (Canada), and the United States. The term "Celtic Music" today refers to a broad spectrum of music and musical styles, from the commercial and popular to the traditional and regional. Over the course of the semester we will investigate the origin and meanings of the term "Celtic music"; we will explore its diverse instrumental, vocal, and dance traditions, and its varied musical practices, occasions, and purposes; and we will study its significance as an "ethnic" and "world music." Through history, literature, poetry, spirituality, and mythology, we will examine the realities and fictions of the ancient and modern Celtic world. Through live and recorded music and dance performance both in and outside the classroom, we will consider the continuities of Celtic music across time and space, and will experience participatory Celtic music making.