

COLLEGE HONORS PROGRAM SECTIONS OF GENERAL EDUCATION COURSES

FALL 2022



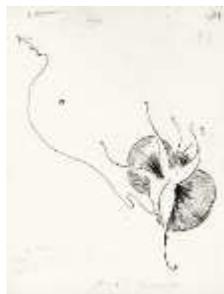
*The Butterfly Conservatory, American Museum of Natural History, 200 Central Park West, NYC
20 November 2021- 30 May 2022*

Code	Course Number & Title	Professor	Day /Time
DS1	ART 252-HP01: Survey of Western Art II	Prof. Adrienne Baxter Bell	T 2:30-5:21 pm [in person]
UP/CP/REP	AIP 324-HP01: Race and Place in the Natural Histories of the Americas	Prof. Diana Epelbaum	M 2:30-5:21 pm [in person]
CP/IP	DANC 354-BLH01, -BLH02: Dance & Cultural Histories	Prof. Jens Richard Giersdorf	T/TH 8:30-9:51 am [blended]
This course meets in person on Tuesday and fully online on Thursday at the meeting times indicated. CHP Dance majors should register for -BLH01; all other CHP students should register for -BLH02.			
CP	ENV/EWL 319-HP01: Narrating Climate Change	Prof. Magdalena Maczynska	W 2:30-5:21 pm [in person]
NP	MUS 312-OLH01: Musical Universals	Prof. Andy Warshaw	T 2:30-5:21 pm [online]
CP/IP	SPAN 315-HP01: Hispanic Civilization	Prof. Mike Colvin	M/W 11:30 am-12:51 pm [in person]

The CHP is also running a section of NYC 101-HP01: New York City Seminar, “Interdisciplinary Central Park,” taught by Prof. Julie Huntington. The course is open only to incoming first-year CHP students.

All Fall 2022 CHP sections will be held synchronously. As with all courses,
CHP section days, times, and classrooms are subject to change;
please check the online Course Bulletin for the latest information.

KEY REGISTRATION DATES FOR FALL 2022 COURSES



Course Bulletin live: 16 March 2022

Holds removal period: 14 – 18 March

Junior & Senior Advisement: 30 March

Registration for Juniors & Seniors begins on 30 March

First year & Sophomore Advisement: 5 April

Registration for First-year students & Sophomores begins on 5 April

GENERAL INFORMATION ON COLLEGE HONORS PROGRAM (CHP) SECTIONS

- ❖ **CHP sections are housed** in the General Education program and are each worth three (3) credits.
- ❖ **All CHP students are coded** to enroll in all CHP sections.
- ❖ **The policy that a student must complete at least 39 credits** before taking a CHP section of an Advanced Interdisciplinary Perspectives (AIP) course is **waived** for CHP students. A CHP student may take a CHP AIP course anytime in her academic career.
- ❖ **However, if a CHP student would like to take a *standard* AIP course** before having completed 39 credits, she must petition the Chair of the Division that houses that course. You do not need to contact Prof. Bell.

Division Chairs:

- o Business: Prof. Vandana Rao, vrao@mmm.edu
 - o Communication and Media Arts: Prof. Peter Schaefer, pschaefer@mmm.edu
 - o Fine and Performing Arts: Prof. Katie Langan, klangan@mmm.edu
 - o Humanities and Social Sciences: Prof. Jennifer Brown, jbrown1@mmm.edu
 - o Sciences: Prof. Benedetta (Biba) Sampoli, bsampoli@mmm.edu
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- ❖ **Course co-requisites and prerequisites for CHP sections are noted at the end of each section description.** Students may request a waiver of a course prerequisite by completing [Request for Waiver of Prerequisite](#), which is also available under “Planning and Scheduling Forms” on the Office of Academic Advisement Forms Page. Note that an approved prerequisite waiver does not guarantee a seat in the course.
 - ❖ **If you are pursuing a major and a minor or two majors (with or without additional minors),** all General Education courses, including CHP sections, may also be used to fulfill major or minor requirements.
 - ❖ **This flyer has been posted on the [CHP website](#).** Copies are also available on the CHP/ESS Bulletin Board, located outside of The Commons (Carson Hall, 3rd floor), by the first Advisement day.

COLLEGE HONORS PROGRAM POLICY

- ❖ **CHP students must maintain at least a 3.5 GPA to remain in the CHP.** Students whose GPA has slipped between 3.0 and 3.5 will be put on CHP probation for two semesters to give them a chance to raise their GPA to the CHP standard. If they do, they will be taken off probation; if they do not, they will be decoded from the CHP. CHP students are permitted to remain in CHP sections while they are on probation.
- ❖ **Students on CHP probation who raise their GPA at least to the CHP standard will be invited to rejoin the CHP.** Students may rejoin the CHP only once.
- ❖ **Number of courses to take / completing the CHP:** CHP students may take any number of CHP sections. All CHP students must successfully complete at least six (6) CHP sections **and** maintain at least a 3.5 GPA to graduate from the CHP.
- ❖ **WRIT 201:** As it is an honors version of a General Education course, WRIT 201 **counts** as a CHP section.
- ❖ **The 76th Credit Hour:** All CHP students must have completed at least two (2) CHP sections by the start of their 76th credit hour. If they have not, they will be decoded from the CHP list. Students decoded for this reason may not re-enter the CHP. However, if they maintain at least a 3.5 GPA, they may petition for a seat in a CHP section. See below, “Enrolling in a CHP Section if you are not a Member of the CHP.”
- ❖ **Recognition of Graduation from the CHP:** Graduating Seniors who have completed at least six (6) CHP sections and maintained a 3.5+ GPA will be individually honored at the Senior Awards Ceremony and in the Commencement brochure. Moreover, their transcripts will read “Graduate, College Honors Program.”
- ❖ **If you are a first-year student** and dimly recall being invited into the CHP but find that you are now not coded for the CHP, then please contact a member of the Academic Advisement staff or Prof. Bell. It is likely that you did not officially accept the invitation to join the Program.
- ❖ **Independent Study for CHP credit:** Students can pursue an Independent Study Project (ISP) for CHP credit. This is an option for students in their final semester at MMC who are unable to fit in a sixth CHP section—that is, to complete the program. Students must formulate an ISP, secure a faculty sponsor who is a full-time member of the faculty, and complete the standard ISP paperwork. They should also contact Prof. Bell early in their planning to discuss ensuring that the ISP warrants CHP credit. The proposal will then be submitted to the CHP Committee for approval before it is ultimately submitted for approval to Dean Laura Tropp, Associate Dean for Academic Affairs. The sponsoring faculty is responsible for supervising the work. Should the student complete or exceed the terms of the CHP ISP proposal, CHP credit will be granted. For more guidance, see “Independent Study Project for CHP credit” in the blue Q & A pull-down menu on the [CHP website](#).
- ❖ **Study Abroad for CHP credit:** Students who plan to study abroad may receive CHP credit for one of their courses. Please contact Prof. Bell for more information.



ENROLLING IN A CHP SECTION IF YOU ARE NOT A MEMBER OF THE CHP

- ❖ **Students should have at least a 3.5 GPA** to enroll in a CHP section.
- ❖ **CHP Waitlists:** Prof. Bell manages all waitlists for CHP sections. To request that your name be added to a waitlist, please send Prof. Bell (abell@mmm.edu) an email with your name, Student ID number, GPA, and the name and number of the course in which you would like to enroll. **Please provide all of this information.** If there is room in the course after Sophomore CHP students register, Prof. Bell will write a waiver of prerequisite on your behalf and email it to our Registrar, Ms. Regina Chan, who will register you for the course. You can then check MMC Connect to make sure that the course was added to your schedule.

- ❖ **QUESTIONS?** First, please see the [CHP website](#). If your question is not answered, then contact:

Adrienne Baxter Bell, Ph.D.
Professor of Art History
Director, College Honors Program
Coordinator, Honors in the Major
Director, External Student Scholarships
abell@mmm.edu

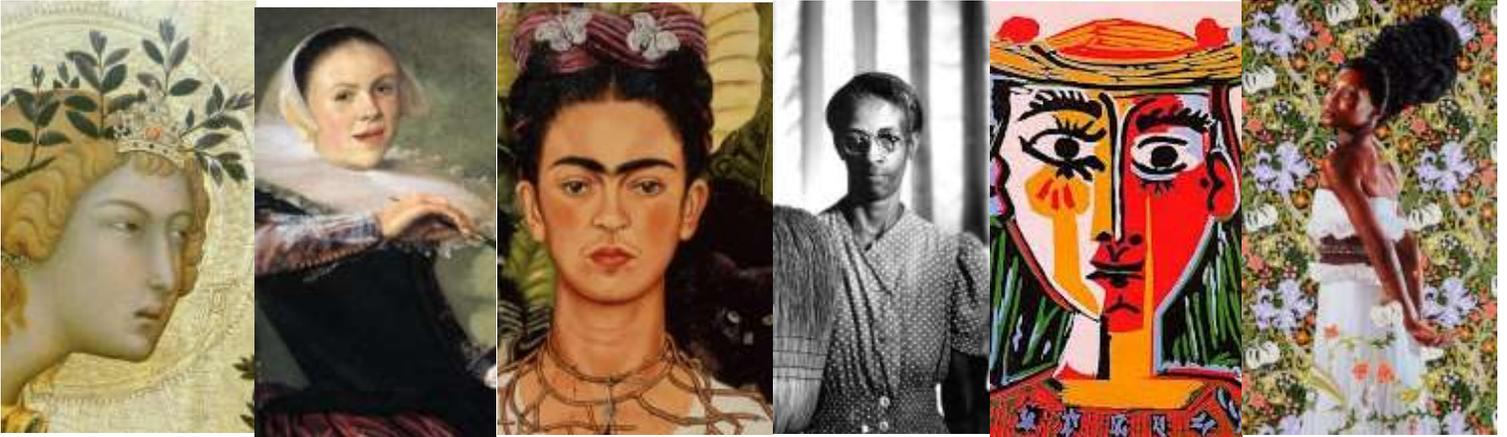
Cindy Mercer, Ph.D.
Senior Academic Adviser
646-393-4114; cm Mercer@mmm.edu

Members of the CHP Committee may be consulted for advice. They are Dean Peter Naccarato (Vice President for Academic Affairs and Dean of the Faculty), Prof. Adrienne Baxter Bell (Chair), Prof. Jeff Morrison (FAPA), Prof. Martha Sledge (Humanities & Social Sciences), Prof. Corey Liberman (Communication and Media Arts), Prof. Pielah Kim (Business), and Prof. Sarah Weinberger-Litman (Sciences).



**Students: You are invited to an Information Session (via Zoom)
on Wednesday, 30 March 2022
on the College Honors Program (12:30-1:00 pm) and
on External Student Scholarships (1:00-2:00 pm), led by Prof. Bell.
External Student Scholarships will focus on Boren, Gilman, and
Fulbright ETA awards.
Please review these websites in advance: [CHP](#) and [ESS](#).
Email Prof. Bell (abell@mmm.edu) for the Zoom hyperlink.**

Descriptions of Fall 2022 CHP Sections



ART 252-HP01: SURVEY OF WESTERN ART II: LATE GOTHIC TO MODERNISM

PROFESSOR ADRIENNE BAXTER BELL

THIS CHP SECTION WILL IMMERSE STUDENTS IN WESTERN ART AND CULTURE FROM THE LATE GOTHIC PERIOD (C. 1300) TO MODERNISM (C. 1950). We will take a bifocal approach, examining works of art chronologically and thematically. Periods and styles covered include European art and architecture from the Late Gothic period through the mid-twentieth century; American art from the eighteenth century to the present; Pre-Columbian and Indigenous American art; and Far Eastern and African art as it pertains to Western art. We will pay special attention to the works of overlooked African-American and women artists. We will examine individual objects within their historical, religious, philosophical, literary, scientific, and cultural contexts, all the while using fundamental principles of visual analysis.

We will explore such topics as why certain artists are included and others excluded from art history textbooks; how Renaissance and Baroque artists and architects continue to inspire artists today; the

connections between art and dance, art and theatre, and art and fashion; the roles of science and mathematics in art history, specifically, the field of art conservation. We will also explore the vitally important issue of cultural heritage destruction. Students will learn about the mediums of art, such as egg tempera, marble & bronze, fresco, oil on canvas, and collage.

As examining works of art first-hand is essential to the study of art history, several classes will be held in the Metropolitan Museum of Art. We will also study art from other local museums, such as the Frick Collection and the Museum of Modern Art.

In this CHP section, students give presentations in classes at MMC and at the Met. They will write a substantial research essay on a work of art of their choosing at the Met and engage in more collaborative work through oral presentations throughout the semester.

Pre-requisite: WRIT 101 or WRIT 201

Photo credits (l to r): Simone Martini and Lippo Memmi, *Annunciation with St. Margaret and St. Ansanus* (detail), 1333, Uffizi; Judith Leyster, *Self-Portrait* (detail), 1633, National Gallery of Art, Washington, DC; Frida Kahlo, *Self-Portrait with Thorn Necklace and Hummingbird* (detail), 1940, Harry Ransom Center, University of Texas at Austin; Gordon Parks, *American Gothic* (detail), 1942; Pablo Picasso, *Woman in a Hat with Pompoms and a Printed Blouse* (detail), 1962; Kehinde Wiley, *An Economy of Grace: Mrs. Waldorf Astor*, 2012, private collection.

AIP 324-HP01: RACE AND PLACE IN THE NATURAL HISTORIES OF THE AMERICAS

PROFESSOR DIANA EPELBAUM



THIS COURSE TAKES A CULTURAL-HISTORICAL APPROACH TO TRACING THE EVOLUTION OF NATURAL HISTORY AS PRACTICE, SCIENCE, AND GENRE FROM THE AGE OF DISCOVERY THROUGH THE EIGHTEENTH CENTURY. The natural history genre was a cultural production that embodied European obsessions with humans' relation to the environment. Through circulated discourses about curiosity, classification, and cultivation (among others), the genre became an agent of empire; and yet, early rhetorics of environmentalism and sustainability traveled transatlantically, too. Interwoven into all of these discourses was race. This course will target the Americas as it examines how natural history texts and works of art transformed into a global project of knowledge production, mediating indigenous and African knowledges in ways that entangled race and nature.

Students will explore how natural history rooted science itself in racial exploitation. Students will consider the symbolic resonances of colonized land for those who suffered to cultivate it, and for those who resisted bondage through subterfuge, revolt, or marronage. The CHP section of this course offers additional opportunities for place-based learning and multimodal independent research. This course is writing intensive.

Prerequisite: WRIT 102 or WRIT 201



Photo credits: Upper left: Alexander von Humboldt's depiction of an Andean condor; Above: Maria Sibylla Merian (1647-1717), *Common or Spectacled Caiman with South American False Coral Snake*, ca. 1705-10, watercolour and bodycolour with gum arabic on vellum, Royal Collection Trust.

DANC 354-BLH01, -BLH02: DANCE & CULTURAL HISTORIES

PROFESSOR JENS RICHARD GIERSDORF

**NOTE: CHP Dance majors should register for DANC 354-BLH01;
all other CHP students should register for DANC 354-BLH02.**



THIS COURSE INTRODUCES MAJOR CONCEPTS, APPROACHES, AND ISSUES IN THE STUDY OF DANCE AS A CULTURAL, HISTORICAL, AND ARTISTIC PRACTICE. By examining important developments in dance in a global context, we critically reflect on our assumptions about what knowledge in dance is and how it is structured. We highlight who has the right to speak about dance and who decides on ways to move, as well as who is excluded from these movements. As such, we will question the supremacy of Western dance forms as the standard for dance training, production, and performance. This approach incorporates a critique of Western dance history, the dance canon, mastery, and the focus on aesthetic representation as benchmarks of success in dance. The goal of the educational dialogue in this course is two-fold: (1) to understand how dance practices are bodily enactments of specific historical, cultural, and political developments and (2) to critically

investigate different approaches to choreography and the writing of history.

The CHP version of this course enriches the dance historical information and methods in the field of dance studies with current theoretical approaches to dance, decolonization, and historization. Students thus engage with diverse histories and their studies in dance through advanced theoretical texts. They are required to demonstrate their mastery of the material by conducting thoughtful discussions with their fellow students on key theoretical approaches introduced in class. The amalgamated study of dance historical and theoretical approaches instigates an advanced discourse on dance, choreography, and embodiment in relation to global social structures.

Pre-requisite: WRIT 102 or WRIT 201



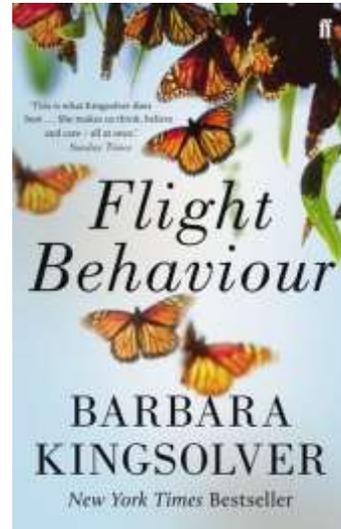
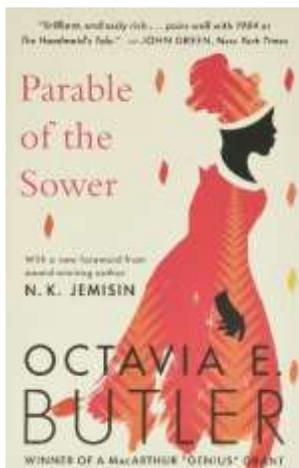
Photo credits: Top: Dancers from the Bangarra Dance Theatre performing in 2010, photo: Dean Lewins/AAP; Lower left: Pearl Primus performing "The Negro Speaks of Rivers" in 1944, photo: public domain; Lower right: Alvin Ailey American Dance Theatre: <https://www.alvinailey.org/>.

ENV/EWL-HP01: NARRATING CLIMATE CHANGE

PROFESSOR MAGDALENA MACZYNSKA

IN THIS COURSE, WE WILL CONSIDER HOW CONTEMPORARY STORYTELLERS GRAPPLE WITH WHAT IS ARGUABLY THE MOST IMPORTANT CRISIS OF OUR TIMES: CLIMATE CHANGE. Why is it so difficult to imagine and narrate something so large and ungraspable? Which literary genres and storytelling media have been most successful in accomplishing this goal? How have authors strived (or failed) to make their climate stories intersectional? How can we tell our climate stories within our community?

We will read essays, novels, and short stories about climate change to see how writers tackle this daunting subject. We will also look at examples of other storytelling media, such as films, games, and short videos, to compare their thematic and rhetorical priorities. In this CHP section, students will select readings in addition to those assigned by the professor and develop a public-facing, research-based, creative project designed to share their knowledge with the larger MMC community.



Readings in this course will include full-length climate novels by Octavia Butler, Barbara Kingsolver, and other important contemporary writers, as well as a selection of essays and short stories focused on the theme of climate change.

By the end of the semester, students will be able to explain the basic eco-social implications of climate change; articulate the narrative challenges involved in writing about the climate crisis; outline main trends in contemporary climate fiction; analyze climate narratives in a range of genres and media; and design and execute an original, community-facing research project.

Pre-requisite: WRIT 102 or WRIT 201.

MUS 312-OLH01: MUSICAL UNIVERSALS

PROFESSOR ANDY WARSHAW



MUSICAL "UNIVERSALS" ARE MUSICAL ABILITIES AND PERCEPTIONS THAT FUNCTION SIMILARLY IN ALL HUMANS REGARDLESS OF AN INDIVIDUAL'S CULTURAL BACKGROUND OR EXPERIENCE. This course focuses on the attempts of neuroscientists, biologists, experimental psychologists, and musicologists to identify and contextualize musical universals. Using simple experiential activities to appreciate aspects of music of interest to scientists, we will survey the hypotheses, methodologies, and findings of key researchers in music perception, music cognition, and evolutionary musicology.

The CHP version of this course will be organized according to topics and methodologies in empirical research: neuroimaging studies, psychophysical experiments, infant studies, zoological and evolutionary hypotheses, reviews and meta-analyses of literature, etc. Areas of content include background information in music and music psychology (the anatomy of the ear, acoustics, neuroanatomy and

function, music cognition modeling, fundamentals of music vocabulary, such as dissonance/consonance, tonal hearing, harmonic expectation, etc.), typologies of musical universals, the evolution of musicality, musical perception and cognition (melody, rhythm, tonality, etc.), neural correlates of consciousness, jazz improvisation, music and emotion, animal musicality, and the close reading of scientific articles.

A final assignment in this CHP section will concern the relevance of musical universals in different contexts: speech/hearing, traumatic brain injury and music therapies; geographical and cultural displacements (immigration, slavery, war, political violence, environmental/climate change, etc.); social and political movements; models of species evolution; interspecies communication; design/creation of technology; creative/artistic work, and more.

Prerequisite: WRIT 102 or WRIT 201.

Photo credit: Romare Bearden, *Jammin' at the Savoy*, n.d., mixed-media collage, The Studio Museum in Harlem.

SPAN 315-HP01: HISPANIC CIVILIZATION

PROFESSOR MIKE COLVIN

THIS COURSE EXPLORES THE MULTICULTURAL CIVILIZATION OF THE HISPANIC WORLD FROM ITS BEGINNINGS ON THE IBERIAN PENINSULA TO PRESENT-DAY SPAIN, LATIN AMERICA, AND THE UNITED STATES. The course content will begin with an examination of the Iberian Peninsula before 711 and continue to the Emirate of Córdoba, the Caliphate of Córdoba, and the formation of Portugal. Additional topics will include the Fall of Toledo, the Adventure of the Almoravids, The Cid and Valencia, the Coming of the Inquisition, and The New World Meets the Old World's Cross and Sword. We will view such films as *Quilombo* (1984) and *Fidel* (2002). Texts include *The Kingdom of This World* (1949) by the Cuban author Alejo Carpentier and the memoir *Down These Mean Streets* (1967) by Piri Thomas, who grew up in Spanish Harlem.

We shall also visit museums and historical societies in New York, such as the Hispanic Society of America and El Museo del Barrio, to explore the diverse ethnic and religious heritages of Spanish-speaking peoples. Upon completing this course, students will be able to identify evidence of a legacy of Iberian civilization in diasporas on four continents; analyze consistent historical themes that have shaped thirteen centuries of Hispanic civilization; and examine one theme throughout all of the periods studied in order to draw



conclusions about the impact of the Iberian identity on a global Hispanic Civilization. The CHP iteration of this course includes additional readings on twentieth-century Spain and Portugal, and their transitions from monarchy to dictatorship to democracy. It also requires students write a research paper pertinent to Hispanic Civilization during three different historic periods and to prepare a poster presentation on their research.

Pre-requisite: WRIT 102 or WRIT 201.

Photo credit: Francisco Goya, *Señora Sabasa Garcia*, c. 1806/1811, oil on canvas, National Gallery of Art, Washington, DC