

COLLEGE HONORS PROGRAM SECTIONS OF GENERAL EDUCATION COURSES SPRING 2020 ≈ OVERVIEW



Gen Ed Code /Course Number & Title	Professor	Date /Time
DS3 BIOL 116-HP01: Nutrition	Prof. Biba Sampoli Benitez	T/TH 1:00-2:21 pm
IP DANC 354-HP03, -04: Dance and Cultural History CHP Dance majors should register for DANC 354-HP03; all other CHP students should register for DANC 354-HP04	Prof. Jens Richard Giersdorf	T/TH 10:00-11:21 am
CP/UP EWL 335-HP01: Slavery in the American Imaginary	Prof. Martha Sledge	TH 2:30-5:21 pm
CP MUS 310-HP01: Opera and History: From the Baroque to Romanticism	Prof. Mark Ringer	M 7:20-10:01 pm
NP MUS 312-HP01: Musical Universals	Prof. Andy Warshaw	W 2:30-5:21 pm
EP PHIL 324-HP01: Business Ethics	Prof. Carrie-Ann Biondi	T/TH 5:50-7:11 pm
EP PSYCH 362-HP01: Ethical Issues Concerning the Developing Child	Prof. Nava Silton	T 11:30 am-2:21 pm
NP PSYCH/CHEM 348-HPB1: Drugs and the Brain Note: This is a blended course, taught partly online and partly in Carson 701.	Prof. Deitra Hunter-Romagnoli	W 11:30 am-12:51 pm
CP/IP SPAN 315-HP01: Hispanic Civilization	Prof. Mike Colvin	T 2:30-5:21 pm

We have made every effort to provide accurate information in this flyer. However, as with all courses,
CHP section dates, times, and classrooms are subject to change; please check the online Course Bulletin
for the latest information. Click here: <http://www.mmm.edu/academics/courses>

KEY DATES AND PROCEDURES FOR SPRING 2020 REGISTRATION

18 October 2019	Course bulletin is available online
21-25 October	Holds removal period <ul style="list-style-type: none">❖ Print your transcript and program evaluation.❖ Clear any restrictions (“holds”): contact the office that placed them (e.g. Academic Advisement, Financial Aid, etc.).❖ Sign up for an appointment with your Faculty Adviser; bring a copy of your program evaluation and your draft schedule to your appointment. Once your schedule is set, your Faculty Adviser will clear you for registration with the HBA code (Has Been Advised).❖ Priority Registration Information will be sent this week; decisions are made on the basis of the number of credits completed as of August 2019; Fall 2019 courses are not included.❖ To locate information on your registration time and on holds, go to the Registration Menu in the Students module on MMC Connect; you will also find any restrictions on your account.
29 October	Advisement & Career Day: Juniors & Seniors; no classes; College open
3 November (2 am)	Daylight savings time (fall back one hour)
4 November	Continuing Students: Registration for Spring 2020 and Summer 2020 courses begins
7 November	Advisement & Career Day: First-year Students and Sophomores; no classes; College open

GENERAL REGISTRATION ISSUES

- ❖ **The login & password** for access to MMC Connect are the same as those for your email account.
- ❖ **1 November 2019, 5:00 pm:** The Registration Menu under the Students module on MMC Connect will be locked down until your priority registration date/time. You can still access all other modules on MMC Connect.
- ❖ **Pre-requisite/Course Restriction waivers** must be submitted to the Center for Student Services at least 48 hours before your priority registration date.
- ❖ **For a guide on how to register**, please see: www.mmm.edu/how-to-register-online
- ❖ **Click here for Registration Information:** <http://www.mmm.edu/offices/center-for-student-services/registration.php>
- ❖ **Laptops will be available on-campus** in the Library and computer labs in Carson Hall 410 and 411. A student self-service kiosk is also available in the Center for Student Services.
- ❖ **The Center for Student Services & Academic Advisement will open** at 7:00 am each morning during the Registration period to help you resolve any last-minute issues.

Registration/Student Accounts/ Financial Aid - Lower Level, Nugent Hall (212 517-0500)

Office of Academic Advisement – Lower Level, Nugent Hall (212 517-0568)

Information Technology Help Desk – 4th Floor Carson Hall (212 517-0580)

GENERAL INFORMATION ON 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, including CHP AIP sections.
- ❖ **The policy that a student must complete at least 39 credits** before taking an Advanced Interdisciplinary Perspectives (AIP) course is waived for CHP students taking CHP sections. A CHP student may take a CHP AIP course anytime in her academic career.
- ❖ **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 about such requests.
- ❖ **Division Chairs:** Business: Prof. Vandana Rao / Communication and Media Arts: Prof. Peter Schaefer / Fine and Performing Arts: Prof. David Mold / Humanities and Social Sciences: Prof. Brad Herling / Sciences: Prof. Biba Sampoli Benitez
- ❖ **Co-requisites and Pre-requisites, if any, for CHP sections are noted at the end of each section description.** If you would like to petition for the waiver of a course pre-requisite for a CHP section, please contact the professor teaching the course. If permission is granted, please forward the email from that professor to Prof. Bell.
- ❖ **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.
- ❖ **By the first Advisement Day,** copies of this flyer are posted on the CHP / External Student Scholarships bulletin board outside of The Commons (3rd floor, Carson Hall).

CHP 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 de-coded from the CHP. CHP students are permitted to remain in CHP sections while they are on probation.
- ❖ **Students de-coded from the CHP who raise their GPA at least to the CHP standard may petition to re-enter the CHP.** Such permission resides at the discretion of the CHP Committee. Students may re-enter the CHP only once.
- ❖ **Completing the CHP:** 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. CHP students may take any number of CHP sections that they like.
- ❖ **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 de-coded 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 will be individually honored at the Senior Awards Ceremony. Moreover, their transcripts will read “Graduate, College Honors Program.” For other benefits of being in the CHP, see the CHP website: <http://www.mmm.edu/academics/college-honors-program.php>.
- ❖ **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. 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. Students must formulate an ISP, secure a faculty sponsor, complete all of the standard paperwork, and secure the approval of Dr. Tseday Alehegn, Associate Dean for Academic Affairs. They should also contact Prof. Bell to discuss ensuring that the ISP warrants CHP credit. The proposal will then be submitted to the CHP Committee for approval. The sponsoring faculty is responsible for supervising the work. Should the student complete or exceed the terms of the ISP proposal, CHP credit will be granted.
- ❖ **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

- ❖ **You must have at least a 3.5 GPA** to enroll in a CHP section.
- ❖ **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. If there is room in the course after Sophomore CHP students register, you will be provided with a waiver of pre-requisite, which you will bring to the Center for Student Services (lower level, Nugent Hall) to register. Prof. Bell will also email our Registrar, Regina Chan, to confirm her approval.

QUESTIONS? First, please see this website: <http://www.mmm.edu/academics/college-honors-program.php>. If your question is not answered, then contact:

Adrienne Baxter Bell, Ph.D.
 Professor of Art History
 Director, College Honors Program
 Director, External Student Scholarships
 212-517-0676; abell@mmm.edu

Michael Salmon, M.Sc.
 Dean of Academic Advisement and Student Retention
 212-517-0529; msalmon@mmm.edu

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

Students: You are invited to an Information Session on the College Honors Program and External Student Scholarships, led by Prof. Bell, on 29 October 2019 from 12:00-1:00 pm, in the President’s Conference Room (3rd floor, Carson Hall, opposite The Commons).

Descriptions of Spring 2020 CHP Sections

BIOL 116-HP01: NUTRITION

PROFESSOR BIBA SAMPOLI BENITEZ

THE FEDERAL GOVERNMENT RECENTLY ISSUED NEW DIETARY GUIDELINES THAT RECOMMEND EATING MORE FRUITS AND VEGETABLES. Why is that? Why is it so important to maintain a balanced diet? In this course, students will learn the fundamentals of nutrition, the science that studies food and how food is absorbed and processed in our bodies. They will explore the role of nutrients in our life and the principles behind the design of a healthy and balanced diet. This course also has a lab component. Students will perform a total of seven (7) experiments related to nutrition. No science background is required.

At the end of this course, students will be able to evaluate nutrition information from a scientific point of view; articulate essential nutrients and describe how these nutrients are processed and stored in our body; recognize the issues related to food safety and to global food supply; and describe the factors that affect our nutrition habits and the relationship between nutrition and health.

The CHP section will differ from the standard iteration of the course for the kinds of assignments required each week. In addition to analyzing their diets, students will do detailed analyses of common packaged foods to determine if the nutrition content in each product is indeed what is advertised. In addition, students will be required to write lab reports following the standard scientific format.

Co-requisite: WRIT 101 AND MATH 113 or higher; **Course Fee:** \$60.00



DANC 354-HP03/-HP04: DANCE & CULTURAL HISTORY

PROFESSOR JENS RICHARD GIERSDORF

**NOTE: CHP Dance majors should register for DANC 354-HP03;
all other CHP students should register for DANC 354-HP04.**



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 on 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



EWL 335-HP01: SLAVERY IN THE AMERICAN IMAGINARY

PROFESSOR MARTHA SLEDGE



THIS COURSE IS AN INTERDISCIPLINARY EXPLORATION OF HOW AMERICANS HAVE IMAGINED SLAVERY IN THEIR NATION'S HISTORY. Despite the fact that the "peculiar institution" ended over one hundred and fifty years ago, Americans still struggle to make sense of it. In this course, we will explore how slavery has been imagined and reimagined by artists, writers, and filmmakers at various points in the history of the United States. Texts to anchor our discussion will include literary works by Frederick Douglass, Harriet Jacobs, Harriet Beecher Stowe, Toni Morrison, and Ta-Nehisi Coates; the films *Gone with the Wind* and *Twelve Years a Slave*; and art work by Hale Woodruff and Kara Walker.

As part of the College Honors Program, this course will require students to analyze an additional text, read advanced secondary sources, and produce honors-level work in class discussions, presentations, and written work.

In this course, there will be texts and discussions that may elicit strong reactions from you; we will work through these difficult texts by engaging with them intellectually in order to understand how they work with such power.

Prerequisites: WRIT 102 or WRIT 201 AND one prior EWL course

MUS 310-HP01: OPERA AND HISTORY: FROM THE BAROQUE TO ROMANTICISM

PROFESSOR MARK RINGER

THIS COURSE EXPLORES THE EXTRAVAGANT, DECADENT, AND COMPELLING ART FORM OF OPERA. It will provide an overview of the development of musical drama from its inception during the late Renaissance period to the domination of Romanticism during the nineteenth century. It emphasizes opera's earliest beginnings as represented in the masterpieces of Monteverdi.



We will focus on the historical contexts of the operatic and musical settings, their literary sources, and their appropriation for dramatizing cultural values. Why is opera so persistently popular? What do we mean by "operatic"? How does the form unite music with drama? This course will focus on opera as a theatrical rather than a purely musical form. We will ask, for example, how did Strauss, Verdi, and Mozart translate the spoken theater into musical theater? How do musical and theatrical conventions portray cultural concepts from the seventeenth to the twenty-first century? We will examine a variety of critical writings on the operatic and theatrical arts. We will examine each opera in the context of its libretto (its sung text) and, when applicable, the play on which it is based, as well as audio and video productions.

As this is a CHP section, students should be expected to do more reading, more listening, and an even deeper kind of thinking than traditionally expected in an undergraduate course. As a result, you will become aware that you have been encouraged to explore an important area of artistic and intellectual activity; moreover, your intellectual curiosity will inspire you to explore this field further on your own. **Pre-requisite:** WRIT 102 or WRIT 201

MUS 312-HP01: 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 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

PHIL 324-HP01: BUSINESS ETHICS

PROFESSOR CARRIE-ANN BIONDI



THIS COURSE INVESTIGATES THE PURPOSES, RELATIONSHIPS, AND RESPONSIBILITIES INVOLVED IN BUSINESS ACTIVITIES FROM VARIOUS ETHICAL PERSPECTIVES. Students will confront a number of morally and legally complex issues that arise on both a domestic and international scale. Topics covered may include the nature and purpose of business, controversies regarding hiring and firing practices, financial practices, the conduct of multi-national corporations, the globalization of the economy, labor rights, environmentalism, and information disclosure. Students will learn to articulate and defend informed views on topics of contemporary concern in business ethics.

In this CHP section, students will participate in Socratic conversations, lead discussions, make presentations, and produce more academically and creatively challenging final work.

Pre-requisite: WRIT 102 or WRIT 201

PSYCH 362-HP01: ETHICAL ISSUES CONCERNING THE DEVELOPING CHILD

PROFESSOR NAVA SILTON

THE GOAL OF THIS COURSE IS TO EXPOSE STUDENTS TO CONTEMPORARY ETHICAL DILEMMAS AND CONSIDERATIONS IN THE DEVELOPMENTAL LITERATURE AND THE WORLD AT LARGE.

The moral, social, biological, and cognitive aspects of psychological development will be addressed in order to facilitate understanding and analysis of these dilemmas. The course will include specific modules in the areas of (1) the development of morality, empathy, and theory of mind; (2) developmental differences (e.g., autism spectrum disorders); (3) appropriate and inappropriate developmental environments (e.g., physical and sexual abuse, and neglect); (4) modes of socialization (e.g., the media).

Students in this CHP section will participate in lively, textured conversations and more comprehensive interviews, and will engage in more developed final projects.

Pre-requisite: WRIT 102 or WRIT 201



PSYCH /CHEM 348-HPB1: DRUGS AND THE BRAIN

PROFESSOR DEIRTRA HUNTER-ROMAGNOLI

SINCE THE EARLIEST RECORDED WRITINGS OF HUMAN BEINGS, THERE IS EVIDENCE OF PSYCHOACTIVE DRUG USE. All major cultures and religions have a history of drug use. Nowhere are the connections among chemistry, cell biology, physiology, botany, psychology, public policy, and constitutional law more vividly illustrated than in understanding the effects of drugs on the human brain and human behavior.

In this introductory course, we will take a variety of approaches to the subject—from the molar level of considering the consequences of drug use for society to the molecular level of reviewing neurochemical mechanisms of drug action. We will start with an overview of the historical use of psychoactive substances worldwide and then focus on trends of use within the United States.



Accordingly, our coverage must span a range of topics, including drug actions on the nervous system and basic and behavioral pharmacology. These topics will be followed by in-depth analyses of the physiological and behavioral effects of illicit (e.g., cocaine, heroin, marijuana) and licit (e.g., caffeine, nicotine, alcohol) drugs. For each of the drugs or class of drugs examined, there will be discussions on their historical background, mechanisms of action, therapeutic uses, potential for abuse, and treatment.

This CHP section will also focus on the local and international impact of prescription medications. Students will examine their effects via critiques of peer-reviewed journals and media articles, student-moderated class discussions, class lectures, and short videos. A final assessment related to these components of the course will consist of designing a public service announcement that increases awareness of prescription drug abuse. These announcements will be presented to the class in the form of a short video, audio recording, oral presentation, or poster.

Pre-requisites: WRIT 102 or WRIT 201 AND MATH 113 or higher AND PSYCH 102 or one lower-level BIOL course

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 to 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 *The Mission* and *Fidel*. 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.



Image credits (in order of appearance): Alicja Kwade, *ParaPivot* (2019), on view in the Iris and B. Gerald Cantor Roof Garden, Metropolitan Museum of Art, through 10/27/19, photo: cbsnews.com; René Magritte, *The Son of Man* (*Le fils de l'homme*), 1964, private collection; Silk Road Dance Festival: <https://www.artsdepot.co.uk/dance/silk-road-dance-festival/>; Pearl Primus performing "The Negro Speaks of Rivers" in 1944; photo: public domain; Alvin Ailey American Dance Theatre: <https://www.tdf.org/shows/11717>; Sojourner Truth, "I Sell the Shadow to Support the Substance," albumen silver print: davidrugglescenter.org; Vittorio Grigòlo in "Rigoletto," La Scala, Milan, November

2012, Photos © Brescia e Amisano © Teatro alla Scala; Romare Bearden, *Jamming at the Savoy*, 1979, etching and aquatint, Southern Alleghenies Museum of Art; Georges de La Tour, *The Fortune Teller*, ca. 1630s, Metropolitan Museum of Art; Vincent van Gogh, *Madame Roulin and her Baby*, 1888, Metropolitan Museum of Art; Hieronymus Bosch, *The Last Judgment* (detail), ca. 1482, Academy of Fine Arts, Vienna; Francisco de Goya y Lucientes, *A man on the ground drinking from a wine skin*; ca. 1812–20. Metropolitan Museum of Art, Pablo Picasso, *Don Quixote*, 1955, reprinted in *Les Lettres Françaises* (18–24 August, 1955).