

## Humans & Conservation

Prof. William J. Platt III

A347 LSB Annex 3:00 – 4:30 PM T TH

This course deals with the scientific principles relevant to conservation, biodiversity, and sustainability in a human-dominated world. Topics include concepts of biodiversity, threats to and conservation of biodiversity, and complex biological/ethical, and economical issues related to the preservation of biodiversity and the environment in a human-dominated and deteriorating world. The specific objectives are to provide an exposure to the following topics:

1. Scientific Literacy: understanding the basic principles of ecology & evolution important for a general education and understanding of the effects of humans on biodiversity & sustainable human societies.
2. Current conservation issues: exposure to important environmental problems, the roles of humans in generating these problems, and use of methods of critical inquiry to acquire information, address these issues, and apply to knowledge to solving the problems.
3. An exposure to important conservation issues in Louisiana, the country, and the world, the scientific basis behind approaches to those issues, and the importance and urgency of conservation efforts in a time of rapid population growth and global climate change.
4. General education: This course attempts to use a diversity of approaches to educate and instill a desire to learn about critical issues of the current-day world. Students will be asked to describe the world around them and what is happening to that world, analyze and interpret scientific, philosophical/ethical, and humanistic approaches to problems, and synthesize ideas to propose courses of action based on their study. This course should be suitable for majors and non-majors in the sciences.

**The Hallmark of the  
Enlightenment and Modernity is**

# **PROGRESS**

**Are we better (smarter,  
more talented,  
more humane)  
than our ancestors?**

**Have we,  
as a  
civilization,  
progressed?**

**What values  
do we  
espouse?**

**What is  
post-  
modern?**

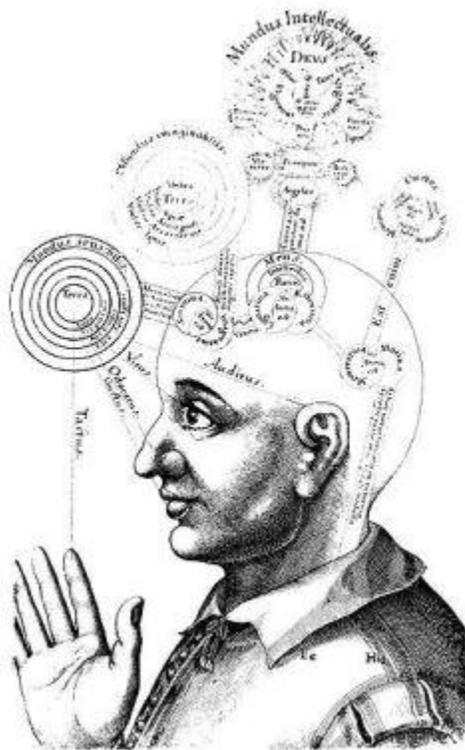
**Looking through the lens of  
architecture, we will explore  
both the conventional wisdoms  
and alternative theories of  
modernity.**

**10:30-11:30 MWF 102 Atkinson Hall**

**Robert Zwirn, Instructor (rzwirn@lsu.edu)**

# Honors 2013 Fall 2010: Biology and Evolution of Morality

John Protevi / Department of French Studies / [www.protevi.com/john](http://www.protevi.com/john) / [protevi@lsu.edu](mailto:protevi@lsu.edu)



**COURSE DESCRIPTION:** This is a broad introductory course on three subfields (affective neuroscience, evolutionary psychology, and neuroethics) in the current research into the biological underpinnings and evolutionary origins of morality. The course is interdisciplinary, combining psychology, biology, neuroscience, and philosophy; it is both an introduction to cutting-edge research and a chance to revisit perennial questions.

## GRADING COMPONENTS

1. Three essay examinations (weeks 6, 11 and finals week): 15% each for a total of 45%
2. Term paper of 2000 words due in finals week, with preliminary steps required (paper is to be preceded by a thesis statement and outline due in week 9, an annotated bibliography in week 11, and a rough draft due in week 13): 40% (collaborative work possible)
3. Final presentation: 15% (collaborative work possible; multimedia required)
4. Class participation and reading reactions: no set percentage, but outstanding work will be taken into account for borderline grades.

# THE COLD WAR

HNRS 2013-4 Fall 2010  
David Culbert  
Tuesday, 3-6pm  
French House 204

**The Cold War is the most significant historical event for the second half of the twentieth century.**



This course will examine a variety of historical styles of explanation, including memoirs, archival documents, interpretive essays, on-line sources, and various forms of visual propaganda, including feature films and television news film.

A goal of the course is to demonstrate the worldwide reach of the Cold War, though by no means will significant events within American society be ignored.

Students will gain a strong understanding of up-to-date historiography of the Cold War, as well as how much Cold War fears shaped the imaginative life of two generations. This course is for able students; each week the reading is no more than 150 pages; each week a short 2-3 page paper is due.



## THE CHINESE CULTURAL REVOLUTION IN HISTORY AND MEMORY

(HNRS 2013), Thursday 3 – 6 PM

Margherita Zanasi

**Course Description:** Once heralded as the beginning of a new and better form of human society, Mao Zedong's "Great Proletarian Cultural Revolution" of 1966-1976 was later condemned as a tragic mistake, being still considered the darkest period in the history of the People's Republic of China. This course will begin with an introduction to the historical circumstances concerning the origins and development of the Cultural Revolution and its impact on Chinese social and cultural life. Most of the course, however, will use the Chinese Cultural Revolution as a case study to explore such issues as tension between historical and personal memories; the sociocultural dimension of violence and trauma; and the politics and culture of institutional and collective remembering, from the current crisis of traditional museums to the development of virtual commemorative sites on the internet. We will also approach the Chinese Cultural Revolution from a comparative perspective drawing parallels with the German Holocaust, the Hiroshima and Nagasaki atomic bombs as well as other cases of mass hysteria as the Salem witchcraft trials.

This course takes an interdisciplinary and comparative approach to the study of the Chinese Cultural Revolution. Through its writing assignments and oral presentations it encourages students to think analytically and creatively about issues related to history and memory.

**Requirements:** Weekly 2-page response papers on the readings, of which you have to complete 8 (5% each, a total of 40%). Students are also required to actively participate in class discussion, make oral presentations (20%), and write a research paper (10 pages, 40%).

### Readings will include:

Yang, Rae. *Spider Eaters: A Memoir*. Berkeley: University of California Press, 1997.

Ellen R. Judd: "Drama of Passion: Heroism in the Cultural Revolution's Model Operas" (from Witke, Roxane. *Comrade Chiang Ching*. Boston: Little, Brown, 1977).

Andreas Huyssen, "Monumental Seduction," *New German Critique* (number 69, Fall 1996).

Ma, Sheng-mei, "Contrasting Two Survival Literatures: On the Jewish Holocaust and the Chinese Cultural Revolution," *Holocaust and Genocide Studies* (Volume: 2, Issue: 1, date 1987, Pages: 81-93).

**Contact Information:** Department of History, 217E Himes Hall, mzanasi@gmail.com

HNRS 2021 Sec 1  
2:30 - 5:30 W

Zach Godshall  
Department of English

## Religion and the Cinematic Experience

& Michael Pasquier  
Department of Philosophy and Religious Studies

The purpose of this course is to introduce students to the representation of religion in film and to explore the connection between religious content and cinematic experience. Using theories and methods in the fields of religious studies and cinema studies, students will analyze American and international films with a critical eye toward the religious dimensions of storytelling, artistic expression, and filmmaking. In doing so, students will scrutinize Western definitions of “religion” in order to develop a more sophisticated understanding of the social, cultural, and historical forces that influence the production and reception of films. From the popular and entertaining (“Raiders of the Lost Ark”) to the sublime and evocative (“The Thin Red Line”), students will evaluate films for their ability to convey knowledge about religion as much as their tendency to elicit something akin to religious experience. As an interdisciplinary course, students will be forced to think across and beyond academic categories, which in turn will empower them to challenge the sources, structures, and limitations of knowledge. As a team-taught course, students will also encounter the multiple and sometimes divergent perspectives of their instructors, all of which is meant to reinforce the point that knowledge is contested, experimental, and experienced.



# HNRS 2021

## Course Title: Science in the Theatre and in Film

Fall, 2010

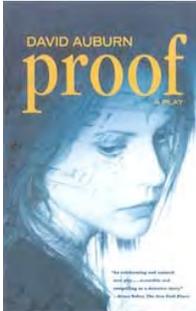
To be taught by: Vince LiCata, Dept. of  
Biological Sciences [licata@lsu.edu](mailto:licata@lsu.edu) 8-5233

$$2\Delta x\Delta p \geq h/2\pi$$

(The equation for the uncertainty principle, in a play?)



*Dr. Atomic*



This course will focus on reading, analysis, and discussion of science-based theatrical plays and films. Plays will be the primary emphasis, such that the course content ratio for the two genres will be about 70% plays, 30% movies. Texts to be studied will be fictional and creative non-fictional narratives that have high scientific content, or underlying scientific content that is critical to the work. The course will examine how authors (including some of playwriting's most recognized authors) have incorporated real scientific concepts or real science into stories that still make for compelling performance. Classical science fiction will not be included.

Book for the Course: *Science:Dramatic* by Eva-Sabine Zehelein

There will be approximately 14 plays and 6 movies studied.

### Plays to Include:

*Galileo*, Bertolt Brecht (1939); *The Physicists*, Friedrich Durrenmatt (1962); *Children of the Sun*, Maxim Gorky (1905); *An Enemy of the People*, Henrik Ibsen ((1882); *Proof*, David Auburn (2000); *Hapgood*, Tom Stoppard (1988); *Oxygen*, Carl Djerassi and Roald Hoffmann (2000); *Miss Evers Boys*, David Feldshuh (1990); *Copenhagen*, Michael Frayn (1998); *A Number*, Caryl Churchill (2002)

### Movies to Include:

*The Score* (2005); *Awakenings*(1990); *Brain Candy* (1996); *Lorenzo's Oil* (1992); *Side Effects* (2005); *Dr. Atomic* (film of the opera) by John Adams and Peter Sellars (2006)



Assignments and Grading would match the normal Requirements for English 2000: including: 4 written assignments, two exams, one oral presentation, and in-class discussion participation.



The class size is limited to 20.

*Hapgood*

**HNRS 3033**  
Social Science Colloquium—Psychology Methods  
Instructor: Janet McDonald, Psychology  
psmcdo@lsu.edu

**Interested in going to graduate school in psychology?  
Want to get one on one mentoring in a psychology research  
project?  
This is the class for you!**

This is the first class in a four semester sequence designed to enable you to write an upper division honors thesis in psychology. You must take this course in order to do an honors thesis in psychology. The course covers the methods used in psychological research, teaches you critical thinking skills for research by reading and critiquing psychology journal articles, allows you to design, run and analyze a small research study that the class does together, and requires an APA style research proposal in an area of your choosing.

Requirements: Psychology major  
3.5 GPA  
Junior level standing, or 4 semesters left until graduation (i.e., you plan to graduate in Spring 2012)

After completing this class, you will be paired with a faculty mentor in the psychology department for the next three semesters. During that time you will devise an empirical research project, do a formal written and oral proposal, devise your stimuli and measurement instruments, run participants in your study, enter and analyze your data, and write an APA style report, and have a formal oral defense of your project. You will gain extremely valuable research and data analysis skills that graduate departments in psychology are looking for!

Most of the students who successfully complete an honors thesis in psychology go on to graduate study in psychology or professional schools (law; medicine).