

COLLEGE HONORS PROGRAM SECTIONS OF GENERAL EDUCATION COURSES SPRING 2026



Celebrating the work of two pioneering women artists: Gabriele Münter (1877-1962) and Misty Copeland (b. 1982).

Left: See "Gabriele Münter: Contours of a World" at the Guggenheim Museum, 7 November 2025-26 April 2026.

Right: Copeland, the first Black principal at American Ballet Theatre, retired in October 2025 after a pathbreaking 25-year career.

<u>Code</u>	<u>Course Number & Title</u>	<u>Professor</u>	<u>Day /Time</u>
DS2/SJS*	SPCH 202-HP01: Phonetics	Prof. Susan Behrens	M/W 2:30-3:51 pm
[DS1]/SJS	ART 212-HP01, -02: In the Picture: Overlooked Women at the Metropolitan Museum of Art	Prof. Adrienne Baxter Bell	T 11:30 am-2:21 pm
EP/NP/SLS	BIOL 392-HP01: Ecology	Prof. Matthew Lundquist	M/W 11:30 am-12:51 pm
CP/IP/MMCS	COMM 330-HP01: Film and History	Prof. Noelle Griffis	TH 2:30-5:21 pm
CP/IP/MMCS	DANC 354-HP01, -HP02: Dance & Cultural Histories	Prof. Donald Shorter	T/TH 1:00-2:21 pm
CP/[MMCS]/[RES]	EWL 390-HP01: Special Topics in English: Writing Early America & the Caribbean	Prof. Diana Epelbaum	M 2:30-5:21 pm
EP/[MMCS]	PSYCH 362-OLH01, -OL02: Ethical Issues Concerning the Developing Child	Prof. Nava Silton	TH 7:20-10:01 pm
MMCS	THTR 362-HP01: American Musical Theatre History	Prof. Emily Clark	TH 2:30-5:21 pm

**All Spring 2026 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 SPRING 2026 COURSES

Registration information sent to students via MMC email accounts: 27-31 October 2025

Spring 2026 Course Bulletin live: Thursday, 30 October

Students meet with Faculty Advisers: 5-11 November

Junior & Senior Advisement: Wednesday, 5 November

Clear restrictions ("holds") on your account: before Friday, 7 November

Registration: begins Friday, 7 November

Sophomore & First-year Advisement: Tuesday, 11 November

NEW GENERAL EDUCATION CODES

As of Spring 2024, the following codes have replaced older General Education Codes (DS 1-5, CP, NP, etc.):

SJS: Social Justice Seminar; **MMCS:** MMC Seminar;

SLS: Scientific Literacy Seminar; **RES:** Race and Ethnicity Seminar

Courses with an asterisk [*] fulfill the Gen Ed requirement to complete a 100-level or 200-level elective.

COURSE SUBSTITUTION REQUESTS:

Gen Ed designations on the previous page that are bracketed indicate the need for a course substitution form. Students wishing to request course substitutions should contact their Advisor or the Chair of the Department in which their major is housed.

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.
- ❖ **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 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. They will receive an email from Prof. Bell regarding CHP probation. If they do raise their GPA, 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 a 3.5+ GPA to graduate from the CHP.
- ❖ **WRIT 201:** As it is an honors version of two General Education courses (WRIT 101 & WRIT 102), 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. Students decoded for this reason may not re-enter the CHP. However, if they maintain 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 Peter Schaefer, Associate Dean, Academic Affairs. Please use **this form**. 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 study abroad for one year may receive CHP credit for up to two of their courses; students who study abroad for one semester 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 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 the Center for Student Services, which will register you. 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

Joshua Shirkey
Director of Student Success Advising
jshirkey@mmm.edu

Members of the CHP Committee may be consulted for advice. They are Prof. Adrienne Baxter Bell (Chair/VPA), Prof. Corey Liberman (Communication and Media Arts), Prof. Pielah Kim (Business), Prof. Jeff Morrison (VPA), Dean Michael Salmon (Associate Vice President for Academic Affairs/Dean of Academic Excellence), and Dean Katie Langan (Vice President for Academic Affairs and Dean of the Faculty; ex officio)

Are you curious about the College Honors Program or Honors in the Major?

Are you interested in studying abroad to learn a language not ordinarily taught at US colleges and universities?

Are you a Pell Grant recipient who would like to study abroad?

Might you like to teach English after you graduate from MMC?

IF SO, JOIN ONE OR ALL OF THE INFORMATION SESSIONS.

Wednesday, 5 November 2025, led by Prof. Bell

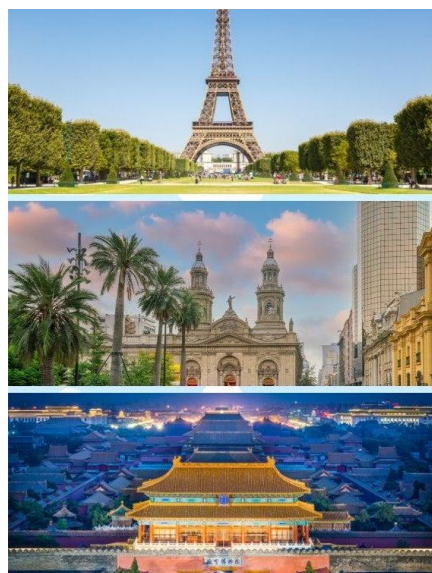
9:00-9:30 am: Honors in the Major

10:00-10:30 am: College Honors Program

11:00-11:30 am: External Student Scholarships

External Student Scholarships (ESS) will focus on Boren, Gilman, and Fulbright English Teaching Assistant (ETA) awards.

**Please review these websites in advance: CHP and ESS.
Email Prof. Bell (abell@mmm.edu) for the Zoom hyperlink.**



Descriptions of Spring 2026 College Honors Program Sections

SPCH 202-HP01: PHONETICS

PROF. SUSAN BEHRENS



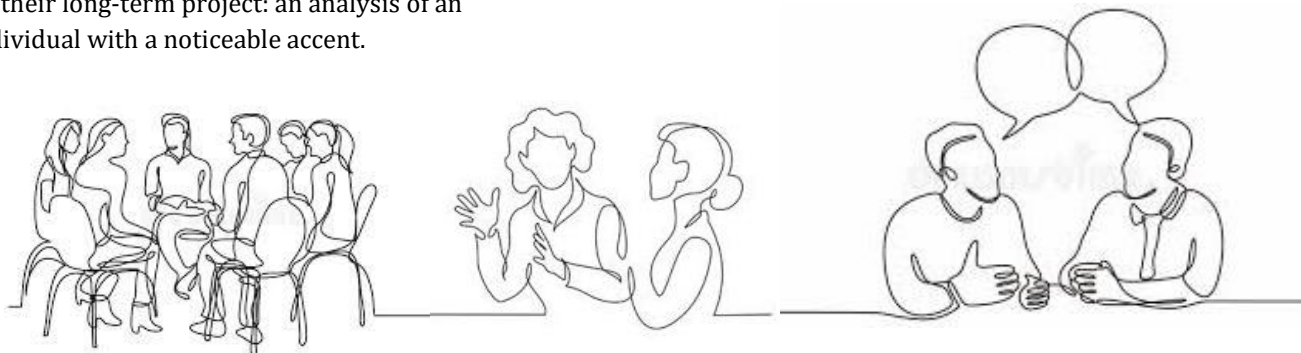
THIS COURSE INTRODUCES THE SOUND SYSTEM OF AMERICAN ENGLISH AND THE INTERNATIONAL PHONETIC ALPHABET (IPA), A SYSTEM OF SYMBOLS USED TO ACCURATELY CAPTURE PRONUNCIATION OF SPEECH. We use the IPA for transcription and decoding purposes, and to apply phonetics to the study of speech patterns, including accents that are regional, social, and other-language influenced. We also focus on a person's voice as a product of his or her place in the world.

In this course, students will learn about different New York City accents, such as a Bronx accent and a Washington Heights accent, and non-English accents. Other forms of accents under consideration will be stage speech, southern accents, Hawaiian Creole/Da Pidgin, British speech, vocal fry, and uptalk. They will learn about the importance of dialect coaches. They will discuss accent tolerance. They will collaborate on their long-term project: an analysis of an individual with a noticeable accent.

Students will engage in the "Accent Acceptance" Project. They will produce a lesson plan that teaches accent acceptance in K-12 education. They will explore such issues as the political consequences of spelling lessons and the authority of dictionaries, which codify a single "way to say" a word (reflecting an undifferentiated standard); the stigma associated with New York City English; critique of an ESL (English as a Second Language) pronunciation or other accent modification session, especially in the performing arts if that is your major, including an examination of your own preconceived notions of linguistic stereotypes.

This CHP section differs from standard iterations of Phonetics in that students will create a pop-up museum day in which they teach about accents to museum-goers.

Corequisite: WRIT 101



ART 212-HP01, -02: IN THE PICTURE: OVERLOOKED WOMEN AT THE METROPOLITAN MUSEUM OF ART

PROF. ADRIENNE BAXTER BELL

CHP students should register for ART 212-HP01;
Art & Art History majors with a 3.3+ GPA should register for ART 212-02



THIS INTERDISCIPLINARY SOCIAL JUSTICE SEMINAR ILLUMINATES THE FASCINATING LIVES OF SOME OF THE MOST IMPORTANT AND MOST OFTEN OVERLOOKED OR MISUNDERSTOOD WOMEN IN HISTORY THROUGH THE COLLECTION OF THE WORLD'S GREATEST MUSEUM, THE METROPOLITAN MUSEUM OF ART.

Located a mere 20 minutes on foot from Marymount Manhattan College, the Met's permanent collection contains works of art representing and created by these women, although this feature of the museum is rarely discussed.

Students will be introduced to some of these figures, including the powerful ancient Egyptian pharaoh Hatshepsut, anonymous ancient Greek women weavers, Amazons, the ancient Roman patrician Cominia Tyche and the ancient Roman kithara player from Boscotrecase, the often-misinterpreted Mary Magdalene, the Early Christian martyrs Saint Barbara and Saint Catherine of Alexandria, the tenth-century Japanese novelist Murasaki Shikibu, early sixteenth-century African Queen Idia, the confident eighteenth-century painter Adélaïde Labille-Guiard (and her students), the brilliant artist/entomologist Maria Sybilla Merian, the early twentieth-century indigenous artists Carrie Bethel and Nampeyo, the stained-glass artist Agnes Northrop, and such modern and

contemporary women as Augusta Savage, Florine Stettheimer, Georgia O'Keeffe, Alma Thomas, Lee Krasner, Elaine de Kooning, Helen Frankenthaler, Andrea Motley Crabtree, Julie Mehretu, Beatriz Milhazes, and Jodi Archambault.

Several classes will be held in the galleries of the Met, where students will study, draw, and discuss works of art. As students learn the fundamentals of visual analysis and gain a sense of familiarity with the Met's collection, the thematic focus of the course will introduce them to the cultural, political, religious, social, and economic factors that have historically subjugated women. They will gain valuable lessons in how to recognize and confront gender discrimination.

They will also learn how to apply their knowledge to pursuing social justice for women today by researching leading international organizations that advocate for women's rights. Assignments will include creating a Pinterest board on overlooked women and the social justice organizations that advocate for their values.

In the CHP section of this course, students will create and work collaboratively on profiles of overlooked women at the Met that they have discovered through their own research.

BIOL 392-HP01: ECOLOGY

PROF. MATTHEW LUNDQUIST



SOLVING ENVIRONMENTAL PROBLEMS REQUIRES COMPREHENSIVE SCIENTIFIC LITERACY. In this course, students solidify their understanding of the physical and biological principles that underlie natural processes. In so doing, they develop a sound scientific and technological basis for environmental decision-making in their individual and professional lives.

Moreover, we are living in a time of unprecedented environmental change, nearly all of it precipitated by human activities. The most pressing environmental questions do not always have easy or straightforward solutions. For example, while organic farming may produce foods that are safer for individual consumption, conventional farming techniques are credited with dramatically reducing land

use while providing enough food for an ever-growing global population.

To grapple with such issues, this course will carry out a “deep dive” into the latest data on human populations, air and water pollution, environmental health and toxicology, and climate change using the “Our World in Data” platform furnished by the University of Oxford. We will use these real-world data to develop complex, multi-dimensional arguments addressing various controversies in environmental science, culminating in end-of-semester debates with substantive arguments on both sides. Students will also analyze the cultural roots underlying modern attitudes towards the environment.

Prerequisites: WRIT 102 or 201 and MATH 113 or higher

COMM 330-HP01: FILM AND HISTORY

PROF. NOELLE GRIFFIS



FILM DISPROPORTIONATELY SHAPES OUR PERCEPTION OF HISTORY. At the same time, we use films as historical documents to better understand the past. This course studies the relationships between international film *and* world history through three dynamic approaches.

First, we examine the different ways that films—fiction and non-fiction, comedy and drama, realism and allegory—have attempted to represent the past, assert claims of historical accuracy, or grapple with events that seem to defy visualization.

Second, we learn what is being done to preserve film and digital media objects as archival objects, and how we can study—and occasionally discover—lost or missing films.

Third, by looking at nonfiction media (experimental, documentary, home movies, and social media), we consider how documenting the everyday helps us look with fresh eyes at our own lives and understand our contemporary experiences as part of history.

Screenings include commercial, nontheatrical, experimental, activist, and amateur film and media from France, Iran, Germany, Guatemala, Chile, US, and the UK.

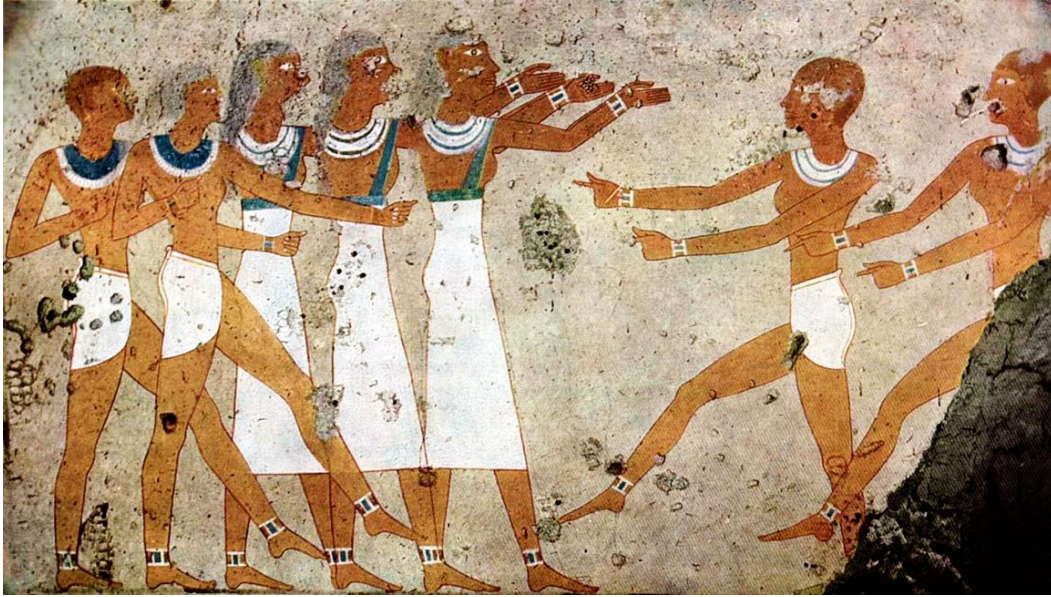
The CHP section of the course will offer onsite and experiential class opportunities, including a visit to a film archive to learn first-hand from an archivist about the technical processes, and cultural and ethical considerations that go into saving and preserving film history. Students will also conduct an original film history research project that combines oral history with archival research to find the gaps and connections between history as it is written and as it is remembered. The CHP section will include a special focus on the history of radical feminist media, with speakers and outings that will illustrate the connections between women-led film collectives of the 1970s-80s and activist NYC media today.

Prerequisite: WRIT 102 or WRIT 201

DANC 354-HP01, -HP02: DANCE & CULTURAL HISTORIES

PROF. DONALD SHORTER

CHP Dance majors should register for DANC 354-HP01;
all other CHP students should register for DANC 354-HP02



THIS COLLEGE HONORS PROGRAM (CHP) SECTION 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 iteration of this course enriches historical information and methods of dance studies with current theoretical approaches to dance, decolonization, and historization. Students thus engage with diverse histories 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 approaches to dance instigates an advanced discourse on dance, choreography, and embodiment in relation to global social structures.

Prerequisite: WRIT 102 or WRIT 201

EWL 390-HP01: SPECIAL TOPICS IN ENGLISH: WRITING EARLY AMERICA & THE CARIBBEAN

PROF. DIANA EPELBAUM



WOMEN WRITING EARLY AMERICA & THE CARIBBEAN ADOPTS A CULTURAL-HISTORICAL PERSPECTIVE ON WOMEN'S WRITING FROM THE LATE COLONIAL PERIOD THROUGH THE EARLY 1800S.

Drawing on the burgeoning early American print culture, the course considers works published anonymously, as well as those serialized, printed across venues, and circulated in the public sphere.

Special attention is given to women's novels after the Revolution that negotiated new national ideals of liberty with gender limitations, and to those set in the Caribbean and on the mainland that engaged early Republican discourses of race. Students will read the

whose writings of women often overlooked by history, ideas shaped American literature and reflected complex, competing narratives of gender identities, roles, and inequities; debates about race, slavery, and abolition; and the appropriation and negotiation of Indigenous perspectives.

Authors change with each iteration of the course and may include Leonora Sansay, Susanna Rowson, Unca Eliza Winkfield, Hannah Webster Foster, Judith Sargent Murray, Phillis Wheatley, Martha Meredith Read, and Eliza Lucas Pinckney, among others. This is a writing-intensive course. **Prerequisites:** WRIT 102 or WRIT 201 **and** one EWL course.

PSYCH 362-OLH01, -OL02:

ETHICAL ISSUES CONCERNING THE DEVELOPING CHILD

PROF. NAVA SILTON

CHP students should register for PSYCH 362-OLH01;
Psychology majors with a 3.3+ GPA should register for PSYCH 362-OL02



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 will engage in a number of exciting assignments in this course. For example, they will

conduct an interview with a member of their community, family, or school who has a disability. They will weigh the various strengths and limitations of theories of autism. They will debate the pros and cons of children's media. They will select a biography on a disabled person and consider that person's particular life struggles, strengths, family life, and accomplishments. As a final project, they will use at least three empirical references to create or simulate a tool to help a child with a disability or they will create their own children's television program.

Students in this CHP section will dig much more deeply into course projects, debates, and assignments.

Prerequisite: WRIT 102 or WRIT 201

THTR 362-HP01: AMERICAN MUSICAL THEATRE HISTORY

PROF. EMILY CLARK



THE AMERICAN MUSICAL AS A POPULAR ARTFORM IS A LIVING, BREATHING FORM OF THEATRE THAT IS A REFLECTION OF ITS TIME AND IS CONSTANTLY REINVENTING ITSELF BASED ON INNOVATIVE CONCEPTS OF THE ARTISTS OF THE PERIOD. In this Musical Theatre history course, students will investigate the history of the musical, analyze specific works that helped shape the genre, and examine works beyond the canon, focusing on the historical and cultural contexts that helped facilitate the creation of each work and their reception. Students will explore the early origins of the musical to the birth of the modern musical (the integrated “book” musical), through the creation of megamusicals, concept musicals, and more contemporary forms. In some iterations of this course, students may attend theatre performances in NYC; in these cases, a ticket fee will be posted in the course bulletin. By engaging with historical research, analysis of musical texts (both libretto and score), archival work, and collaborative projects, students will unpack the complexities of Musical Theatre in a variety of ways.

The culminating project for this CHP sections tasks the students with diving into the theatrical archives at the New York Public Library for Performing Arts at Lincoln Center and investigating a significant musical

theatre personality (be they performer, creator, producer, etc.), theatrical company, or “forgotten” work of American Musical theatre and teaching a mini-seminar within the classroom community. This can manifest in many ways—through games, performative elements, viewing experiences, textual analysis, historical contextualization, and more. Each student must also submit a reflective paper documenting the choice of material and research process.

Not open to students who have completed THTR 274A or THTR 274B. **Prerequisite:** THTR prerequisites waived for students who have completed WRIT 102 or 201. Please submit a prerequisite waiver for approval.

Photo credits (in order of appearance): Gabriele Munter, *Self-Portrait in front of an easel* (1908), Princeton University Art Museum; Misty Copeland photo: cbsnews.com/video; continuous line drawings from google.com; all works of art at the Metropolitan Museum of Art (some details): *Portrait of a young woman with a gilded wreath* (120–140 CE); *Saint Mary Magdalene* (ca. 1500); Tosa Mitsuoki, *Portrait-Icon of Murasaki Shikibu* (Murasaki Shikibu zu) (17th ct.); Edo artist, *Queen Mother Pendant Mask: Iyoba* (16th ct.); Adélaïde Labille-Guiard, *Marie Gabrielle Capet and Marie Marguerite Carreaux de Rosemond* (ca. 1785); Julie Mehretu in front of her painting *Stadia II* (2004); Yuan Yang Rice Terraces, China: <https://www.scottdunn.com>; Annabelle Serpentine Dance (1895): reddit.com; *Wall painting of dancers from the tomb of Senet, Thebes* (12th Dynasty); wikipedia.org/wiki/TT60; Jane Johnston Schoolcraft, also known as Bamewawagezhikaqua (1800–1842); Meredith Bergmann, *Phyllis Wheatley, Boston Women's Memorial* (2003), c/o meredithbergmann.com; John Singleton Copley, *Mrs. James Warren (Mercy Otis)* (1763), Museum of Fine Arts, Boston; Vincent van Gogh, *Madame Roulin and her Baby*, 1888, Metropolitan Museum of Art; Pablo Picasso, *Woman with Child on the Seashore*, 1921, private collection; Hamilton: Photo: Joan Marcus: <https://www.timeout.com/newyork/theater/broadways-best-shows-broadway>.