

With Honors

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The University of Louisville UNIVERSITY HONORS PROGRAM

Winter 2002

from the director—

The U of L University Honors Program is a vital, active community of gifted students and outstanding faculty engaged in life and scholarship.

The center of the community is the Overseers Honors House where students socialize, attend class and study. Honors students are offered priority registration, College Scholar Seminars limited to 15, small Honors classes of 25 students and Honors residential living. In addition, U of L Honors offers many scholarships, grant money for work on Honors projects, travel to academic conferences and the opportunity to live and learn using the resources of the state's largest city. Honors encourages international study and offers a subsidized international study program.

As a community of scholars within the university setting, University Honors provides many of the advantages of both the research university and the small liberal arts college in a single setting.

One of the hallmarks of the University Honors Program is its flexibility. A program with a large umbrella, University Honors offers all qualified students—even those with demanding degree requirements—the benefits of Honors participation. Transfer students and those already enrolled at the university may also qualify for the program. Students admitted as freshmen to the Honors Program score 27 or above on the ACT or above 1210 on the SAT and maintain a 3.35 GPA or above.

John Richardson, Ph.D.
Director
University Honors Program

(Thank You) 'Asante Sana,' U of L Honors

Angela Orend-Cunningham
Sociology '02

Jambo! The Honors Program has truly changed my life! This past spring semester, the University Honors Program offered an international seminar, "Current Issues in African History and Thought," taught by Dr. Dismas Masolo, a distinguished scholar at U of L from Kenya in East Africa. Along with 14 other students I traveled across Kenya for three weeks learning first-hand about the people and cultures of this country.

The course was designed to give students a background in contemporary East African political, social and cultural discourse within the historical context of the diverse forms of colonial experience that have affected Africa's indigenous heritage. Throughout the semester we were given a general introduction to the impact of the tri-cultural heritage of Africa that has been influenced by Western and Islamic culture as well as its own indigenous cultural values. We examined the consequences of colonialism in Africa and learned that although independence has been in place for almost 50 years, social and political stability are still fragile due to the historical consequences of Western expansion.

At the end of the course we all made the long-awaited trip to Kenya. We began our



U of L Honors students studying in Kenya, one of the University Honors Program's subsidized travel opportunities.

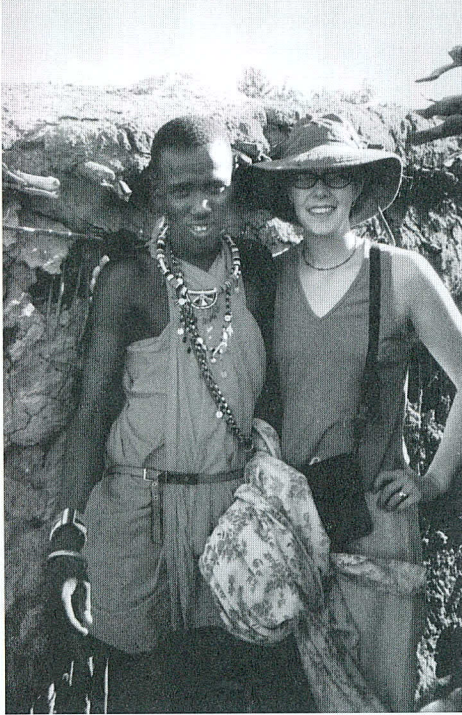
field study in Nairobi, the largest city in East Africa. As soon as we got off the plane I knew that nothing I had ever learned in any book or lecture could have taught me the unique experience of African culture. This trip has given me a better understanding of African culture, its peoples, its history and the social and political obstacles that it faces.

The first thing one notices about Kenya is its people; the country has an overwhelming population. We traveled into some fairly remote areas and everywhere we went there were people walking along the dusty roads to their homes, schools, farms or workplaces. Most welcomed us into their community by waving to us in our vehicles.

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Angela Orend-Cunningham with a Maasai warrior next to his home

Asante Sana from page 1

The landscape of Kenya is absolutely beautiful, beyond written words. Even more beautiful than this are the peoples of Kenya. Despite their economic and social hardships, they are the friendliest I have ever known. Everywhere we went the locals were eager to speak with us about their culture and to learn more about ours.

Our short trip took us all over the country, traveling through Kericho, Kisii, Kisumu, Lake Naivasha, Mt. Kenya (which many students climbed), Maasai Mara, Mombasa and even to Takawiri, a remote island which could only be reached by boat! We stayed in many other towns as well, although only for a night or two. Brief stays allowed us to keep on going to experience more exciting things. We visited universities, industrial factories, research stations, museums, local markets, historical sites, government centers, national wildlife parks, coffee, tea and flower farms and many local villages.

It is impossible to describe everything we experienced in such a short space, so to put it simply: Kenya was awesome! *Asante sana* (thank you) to U of L and the University Honors Program for offering students such unique opportunities.

'City as Text'

University Honors Program Students Do Louisville

Rural and urban living — what are they? In Dr. Mary Ann Stenger's Honors Program "Modes of Inquiry" class (MOI) at U of L, students go head-to-head on the topic.

There is "more privacy" in rural areas, contends Ashley Bowman of Utica, Ky. She is swiftly rejoined by a knowing student declaring, "I don't think so."

Ashley amends her comment with "more privacy in your home." A rural-based student quickly adds, "But not in your life."

"It's easier to get places in rural areas," remarks Kelly Williams of Graham, Ky. "Not really," interjects a city-bred student who sees things in a different light. "In cities things are close together."

Thus 160 University Honors students — about a third of them Louisville natives — begin a three-day, hands-on, feet-on, head-on exploration of the MOI topic "City as Text."

In years past the one-credit "Campus Culture" class (now MOI), required of all freshmen, familiarized new students with everything from the campus e-mail system to use of microfilm and government documents in the library. This year, on the urging of Dean James Brennan of the College of Arts and Sciences, the course is embracing a new approach. The basics of campus culture remain a part of the class but are folded into "Modes of Inquiry."

MOI is an introduction to the kinds of thinking and research that characterize the natural sciences, the social sciences and the arts and humanities. After familiarizing students with empirical, artistic and other methods of analysis, they are able to analyze and practice different ways or modes of knowing.

Typically MOI is held in a classroom setting, but the University Honors Program chose to make MOI the centerpiece of Honors orientation, turning it into a dynamic exploration of the city. The added

expense of the program is funded by a generous grant from the Vermont American Corp. Dean Brennan, speaking at the University Honors opening, urged students to view the city through diverse means — to put everything on the table including poetry, music and architecture.

As the next few days reveal, for Honors students "City as Text" will be more in the city than on the table.

An early morning roll-out

Early Friday morning, Honors students convene for their first 8 a.m. class as four buses roll off campus bound for a tour of West Main Street and the Kentucky Center for the Arts (KCA). An orientation and VIP tour of the back stage areas, halls and inner workings of the KCA follow. Inviting interested students to return as interns and learn the ropes of arts lobbying with him, Greg Clark, vice-president of external affairs, gave an overview of KCA funding along with Michael Hardy, KCA president.

On the building tour students found themselves threading their way through a maze of hallways from rehearsal room to stage, arriving on a completely bare Whitney Auditorium stage to find that it is somewhat larger than an official basketball court—much of which is invisible to the audience during productions. Steve Woodring, the Bomhard stage production manager, directs attention to ropes, pulleys and ballast based on the craft of 19th-century sailing ship technology. The intricacies of theater geography and logistics serve as appropriate backdrops to discussion of the challenging complexities of arts funding and outreach programs across the state.

Along the way students begin to realize that, as the state's largest city, Louisville provides the base for many resources from which the Kentucky Center for the Arts draws to serve the people of Kentucky.

Students move on to West Main Street to walk through the art and museum district. Exploring the area with Preservation District guides, small groups peruse this early economic center which flourished in the last half of the 1800s. The guides direct attention to the area's recent revival as a tourist destination and its flowering as a new residential area. Iron-fronted buildings that once housed shoe manufacturers, liquor headquarters or dry goods stores are identified. The Louisville Slugger Museum's gigantic bat gets approving pats as students pass.

The previous day, U of L archivist and longtime Louisville alderman Tom Owen gave an introductory virtual tour, preparing Honors students to look carefully when they took to Main Street afoot. A few students check out the accuracy of Dr. Owen's assertion that you can spit in the river from the Belvedere terrace; another handful become so engrossed in their explorations that they miss the bus. Mishap turns to benefit as the roving students are ferried back to campus courtesy of the tour guide, who also provides a private off-the-cuff tour along the way.

Down by the river

It is Saturday, 8 a.m. and raining, yet the departure for Riverside, the southern Jefferson County historic home at the Farnsley-Moremeyn Landing, is greeted with good humor by students.

Located on the Ohio River and built in the 1830s, Riverside was constructed as the centerpiece for one of the largest farms in the county and was acquired by Jefferson County in 1988. The morning docket of activities includes an archeological dig in the area once occupied by two slave homes.

The dig director, archeologist Jay Stottman, reminds students that very little is known about the slaves, who were the largest group of people living and working at the site in the early and mid 19th century. An early dig on the grounds nearer the house resulted in the reconstruction of the wash house, a building that served as kitchen and utility room as well as provided a loft living area for slaves. The reconstruction has garnered awards for authenticity.

With that in mind, students undertake their own carefully directed dig. One-meter squares are marked off as students, profes-

sors and teaching assistants (TAs) use trowels to scrape dirt aside, collect it and the artifacts and dump them all into a 5-gallon bucket. They will later sift this dirt and gather the artifacts.

While scraping the compacted ground, students find white and black spots staining the earth. The dig director identifies these



The Honors "Modes of Inquiry" class is an experience-based course for Honors freshman that provides opportunities for direct learning and activities to help students get acquainted.

as mortar or plaster and bits of coal. Shards of thin window glass and complete bricks appear. Square-headed nails and a glob of melted glass show up. Another group finds a button.

What starts out as digging in the mud in a chilling rain transforms into an engaging, hands-on mode of learning.

Following the dig, a visit to the main house stimulates the interest of Brian Neace from Hazard, Ky., who seems to find idiosyncratic elements in every corner. He especially delights a few students in the back by discovering an ingenious, movable doorstop worked into the staircase and designed to drop down when a securely open front door is needed.

Returning from Riverside the buses roll by the large landscaped buildings and warehouses in the new industrial park along the Greenbelt Highway and through Rubbertown, heading for the fossil beds and the interpretive center at the Falls of the Ohio. Focused on natural history, the center takes its studies as far back as 400 million years in the outlying fossil areas.

The center tour moves through eons of history including rock formation, glaciation, Native American habitation and finally the recent settlements of the last two centuries. With the water low, the fossil beds are fully exposed with foot-wide and larger fossils from the Darvonian Period visible as well as many smaller fossils in the rocks along the banks.

Throughout the three-day event, classes of 20 students each convene occasionally to discuss "City as Text" or explore the library with eight professors assisted by TAs. Honors Program director Dr. John Richardson, academic counselor Betsy Langness, program assistant Deanne Leek, and the Honors TAs oversaw the details of schedules, food, entertainment and logistics for 160 first-year students.

A Class Act

Course Work is the Centerpiece of Honors

Editors note: The following story features representative single sessions of a U of L University Honors class and seminar. Each sketch provides a taste of the intellectual activity typically found in University Honors courses. This issue focuses on two arts-related courses.

Connections: Mathematics, Art, Music and Science

Fractals and Projectives

"Music is the personification of mathematics," according to Dr. Richard Davitt in his "Connections: Mathematics, Art, Music and Science" University Honors Seminar exploring the connections between the arts and mathematics. Ideas crackle as topics move from the philosophy and the mathematics of quantum and relativity theories to fractals and iterative procedures and how each entwines with music and art, as Davitt winds up the first half of the fall seminar.

As the class develops it is clear that this is one of those seminars with a mind-gut "A-HA!" that sends the intellect whirling.

Davitt reminds students that Friday the seminar will meet at the Kentucky Center for the Arts for complimentary tickets to the Louisville Orchestra's Mendelssohn and Rachmaninoff concert, then he launches into a discussion of romanticism. Davitt contends that romanticism traces some of its roots to Auguste Comte's prevailing 19th-century scientific positivism that was replaced in the scientific world over the course of the 20th century by probabilistic theories like quantum and relativity theory. The Louisville Orchestra concert offers a fine opportunity to study how 19th-century romanticism affected orchestral music.

Davitt then comments on an earlier class with guest Dr. Jean Christensen, a U of L 20th-century music history specialist studying Danish composer Per Nørgård's atonal music. Davitt refers to Nørgård's musical ideas as reflections of the topics of fractals, the Golden Ratio and Fibonacci numbers in mathematics. Direct experiential exploration of ideas characterizes much of Davitt's teaching approach.

Moving on to visual art in this mid-semester review, Davitt summarizes a few points made earlier in the semester. The connection between mathematics and art has been around at least as long as the Golden Ratio, an idea that reaches back into ancient history. The principles of what later came to be the mathematical field of projective geometry eventually became an integral part of painters' and mapmakers' work. Davitt cites Leonardo da Vinci's painting of the *Last Supper* as an example of a projective-rich artwork with all projectives converging on the figure of Jesus, especially his head. Artist and mathematician Albrecht Dürer's work eventually develops projective geometry in which there are no parallels, and the Dutch painters of the 17th century used multiple projectivities.

Examining the mathematics of art in the 20th century, Davitt reviews the idea of fractals, a mathematical theory that has been around for more than 100 years. Benoit Mandelbrot, an employee of IBM, rediscovered them and told the world how to exploit fractal geometry, a name which he coined. Davitt reminds students that fractal geometry is essential to figure work in computer graphics.

A proponent of action learning styles, Pickens often joins Ashworth's class with the lively counterpoint of a jazz man.

The "Connections" seminar allows Dr. Davitt to present a stimulating upper division class presenting a mix of highly diverse ideas not usually found in non-Honors class work. Davitt has taught one or two courses annually at U of L in the history of mathematics since 1974 and spent the 1989-90 academic year on sabbatical leave at the University of Notre Dame, taking courses and participating in seminars in the history and philosophy of science program there. An innovative teacher, he has taught University Honors courses for four years,

receiving his second Metroversity Instructional Development award for the design of a University Honors course he taught on the history of science in the Fall 2000 semester. A graduate of Lehigh University with a Ph.D. in mathematics, Davitt received the Award for Distinguished Teaching of Mathematics from the Kentucky Section of the Mathematical Association of America and two Distinguished Teaching awards from U of L's College of Arts and Sciences in 1980 and 1996.

History of Western Music Jazz Man and Early Music

Polyphony is the day's topic in Dr. Jack Ashworth's University Honors "History of Western Music" class. Guest jazz musician Harry Pickens is presenting his unique insights. Pickens, who performed for years with Dizzy Gillespie, Milt Jackson and many other jazz artists, is a composer, musician, entertainer and educator; he also leads national corporate leadership workshops.

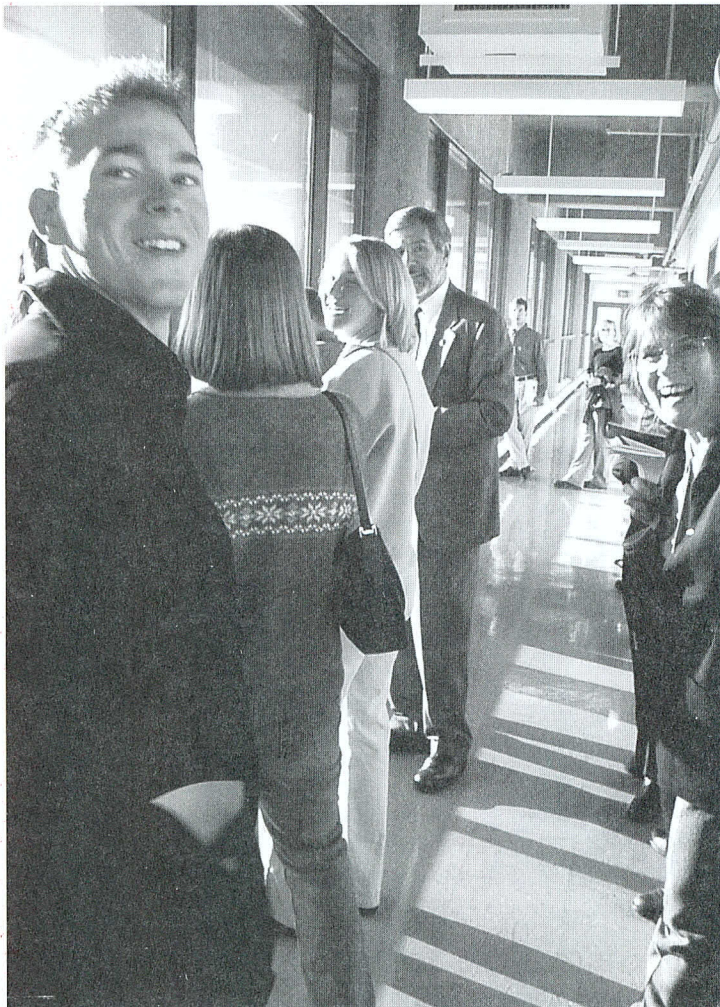
A proponent of action learning styles, Pickens often joins Ashworth's class with the lively counterpoint of a jazz man.

Not on the agenda today is a dictionary definition of polyphony: "the simultaneous combinations of two or more independent melodic parts, especially when in close harmonic relationship; counterpoint." Rather, the class and teachers explore the many-voiced nature of polyphony. A half-dozen song and talking exercises into class, Melanie Drake of Muhlenburg County describes the single-voice exercise as "very bland in unison."

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Saturday Seminar

Overseers Scholars See It All



Overseers Scholars receive a "Sky Tour" of the Louisville medical complex from Dr. David Wiegman, U of L School of Medicine academic dean.

Standing in Room 9, University Hospital's trauma center next to the helicopter pad, Overseers Scholars could not help wondering what to do if those double doors suddenly burst open. Throughout the day, the 30 members of the prestigious Overseers Scholars Development Program (OSDP) again and again found themselves in unexpected surroundings and challenging situations as they participated in the first-ever OSDP Saturday Seminar. In its second year, OSDP is a unique leadership program for stand-out U of L students, designed to groom gifted individuals as local leaders. Saturday Seminars provide Overseers Scholars opportunities for insights into and networking with Louisville's business, political, arts and educational communities. The first of four Saturday Seminars this year, the October event explored public issues in medicine and Louisville.

Beginning at the top of the Health Sciences Center (HSC) Tower, Dr. David Wiegman, the School of Medicine academic dean, gave a "sky tour" of the surrounding medical complex. From 14 stories up, Wiegman pointed out that the medical school is in the heart of 20 blocks of medical facilities, employs over 12,000 people and has over \$1 billion a year of economic impact on the region. Gazing on Louisville's medical and research community from far above, the inter-relatedness of its elements and the comprehensiveness of its focus is far more evident than at street level. After an insider's tour of University Hospital and Kosair Children's Hospital, students participated in seminars on the economics of the Louisville health-care industry, ongoing questions of medical ethics, as well as the place of the hospital in the community.

Saturday Seminars are one element of the Overseers Scholars Development Program activities designed to help students grow intellectually. Other opportunities include University Honors courses; specialized internships; tickets to theater, music and dance performances; dinners; and other events that serve as discussion points in regular scholar gatherings. Overseers Scholars also work closely with faculty mentors and engage in specialized service experiences. Students selected as Overseers Scholars must have excellent grades, participate in extracurricular activities, show the initiative to learn independently and possess intellectual and social confidence.

A Class Act from page 4

On the other hand, Sean Donaldson of Louisville identifies it as having "solidity." Amanda Evridge of Westport is asked to repeat, one beat behind, James Paten of Louisville as he describes the things he will do next Monday. Groups of three engage in the same exercise. Then Pickens and Ashworth do an improvisational dialog using the themes of "Halloween" and "scary" to develop a language-based, improvisational, spoken "polyphony." (Both early music, Ashworth's field and jazz have large elements of improvisation.)

The result was an engaging pattern weaving phrases about Halloween as they moved around and past each other, occasionally highlighted by the repeated word "scary." The whole exercise provided an effective method of demonstrating the elements of polyphony in the familiar genre of the spoken word.

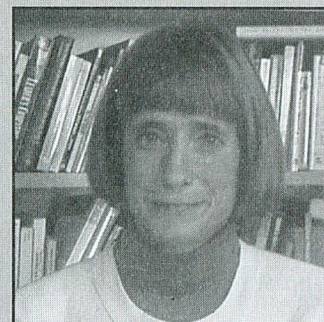
According to Ashworth, his Honors "Western Music" class differs from his non-Honors class largely in the risk taking his students undertake. Because students are eager to experiment with non-traditional modes of learning such as Pickens' exuber-

ant polyphony exercises, even abstract concepts come alive in unexpected ways.

A member of the University Honors teaching staff, Dr. Ashworth directs the School of Music's popular Early Music Ensemble and teaches music history as well. A graduate of Stanford's performance practice early music program, Ashworth is an in-demand national and international workshop director. In 1995 he was named U of L's Undergraduate Teacher of the Year, and in 1999 he was awarded the national Early Music America Collegium Director Outstanding Achievement Award.

Two Named Distinguished Honors Fellows

Two outstanding members of the faculty, Dr. Julie Bunck from political science and Dr. Mary Ann Stenger who teaches religious studies in humanities, have been named Distinguished Honors Fellows. The appointment of Distinguished Honors Fellows brings Honors students into closer association with a select group of faculty recognized for their teaching and research. As the University Honors Program continues to develop, Distinguished Honors Fellows offices will be clustered near Honors facilities providing Honors students with additional faculty interaction and advising along with a growing number of Honors classes and seminars.



Dr. Julie Bunck



Dr. Mary Ann Stenger

With Honors is published by the University of Louisville's University Honors Program.

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Visit our website at:
<http://www.louisville.edu/a-s/honors/>

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