The first requirement of the Otterbein Integrative Studies (INST or sometimes referred to as simply IS) program is your First Year Seminar. Included in this packet are the course descriptions for the FYS classes offered next year.

The second INST requirement is an INST 1500 course. Foregrounding the study of literature and writing, Integrative Studies 1500 courses explore the self in dynamic and critical terms. The unifying theme for INST 1500 classes is “Identity Projects.” In this class you will be expected to read closely, think critically and further develop your writing skills. INST 1500 fulfills your first Writing Intensive requirement. All Otterbein students are required to complete an Identity Projects course.

Integrative Studies 1500 offerings are organized around three pivotal topics or course umbrellas:

- **INST 1501 Self Discoveries**
  - These courses how personal identities are expressed, created, transformed, or complicated.

- **INST 1502 Situated Selves**
  - These courses explore collective or cultural identities in a rich range of local and global contexts.

- **INST 1503 Past Lives**
  - These courses examine historical expressions of identify, engaging a rich, fascinating and often alien past.

Each Integrative Studies 1500 course has a distinct subtheme – an animating interest area that drives the class’ content and assignments. We invite you to review the course descriptions on the next page and identify courses that reflect your own interests, passions and curiosities. When you complete the online registration survey you will be asked to indicate you interest in each course.

(Students who have been invited into the Honors Program are asked to take the Honors (HNRS) sections of INST 1500. The descriptions are included in the list and indicated as an Honors section)
HNRS 1500: Our Monsters, Ourselves
Since the time of the earliest cave drawings, monsters—in one form or another—have been central to the human psyche and prevalent throughout cultural history. Wild things, aliens, ogres, and demons have dominated the human imagination, appearing in literature, art, cinema, theme parks, and even on cereal boxes (Count Chocula and Frankenberry!). While we dread and fear them, we also seem perversely fascinated by them and their darker tendencies (unchecked aggression, strong sexuality, cannibalism, superhuman strength, total disregard for laws and conventions). While we may want to place them apart from ourselves as alien or non-human, all too often they represent our deepest fears and most conflicted selves: our fear of the unknown, fear of the irrational, violent side of human nature; fear of progress and advancement; fear of authority; and fear of those whom society has considered alienated, unworthy, or somehow, “other.” Through literature, film, and critical theory, this course will explore a variety of monsters from several historic periods and cultures, including ancient beasties, dragons, vampires, zombies, cyborgs, and other post-modern hybrids. It will also identify how monster narratives are constructed, what monsters have in common, and how they benchmark what it means to be human. Students taking this course will sharpen their fundamental writing skills; practice close reading and critical analysis; cultivate oral presentation skills; develop their research skills and access, evaluate, credit, and cite source texts; and participate in a scholarly community. Each student will also be asked to lead class discussion on a monster narrative, taking into account the historical and cultural contexts of the work, its critical heritage (then and now), and how the narrative defines the concept of the monstrous.

HNRS 1500: Tales of Dangerous Youth
The years of childhood and young adulthood are ones of potential but also of peril. This period has a special place in literature, just as it does in life. We will read memoirs united by a focus on the challenges of youth, examining the technical methods writers use to probe the self in its historical and personal depths. And we will consider a host of questions: What compels writers to try to make public sense of the intimate events of their own lives? How does a writer use her present self to explore her past self? How does memoir transform experience to become art? We will read memoirs, from harrowing classics of family dysfunction such as Mary Karr’s The Liars’ Club to recent bestsellers of individual trauma and transcendence like Cheryl Strayed’s Wild, and we will read a coming-of-age novel/memoir to learn how a writer explored the same material in fiction and nonfiction. Students will read and analyze the books and write two memoirs of their own. We will also watch a few films or parts of films based on memoirs.

HNRS 1500: Self Discoveries: Green Thoughts: Humans and Nature
Are humans part of the natural world or are they freaks of nature who do nothing but destroy it? As the most “successful” species, are they both? Has nature, as humans have historically known it, ended anyway? We’ll think about these and other questions while reading, discussing, and writing about books and films which stimulate our thinking about the place and role of Homo sapiens in the natural environment and in the middle ground of farms and gardens. The books may include The Botany of Desire by Michael Pollan, Encounters with the Archdruid by John McPhee, and Field Notes from a Catastrophe: Man, Nature, and Climate Change by Elizabeth Kolbert. We will also watch films or film clips, such as Sean Penn’s adaptation of Into the Wild, Al Gore’s An Inconvenient Truth, and the native American-inspired classic of “life out of balance” Koyaanisqatsi.
HNRS 1500: Disaster Narratives
Flood, war, nuclear meltdown, global warming, infertility, the space shuttle explosion, 9/11, a terrorist attack. Stories of apocalypse and trauma appear in the U.S. news on an almost daily basis, and each event seems catastrophically poised as if to threaten national security itself. In fact, the journalist Naomi Klein has recently argued that our entire security industry is built up precisely by promoting and exploiting the fearful possibility of imminent disaster. The production and dissemination of disaster narratives—allegories of death and destruction—are paradoxically crucial to maintaining national and international security. Fear and insecurity are the driving forces of what Klein terms “disaster capitalism.” The challenge of this Honors seminar will be to examine the production and paradox of disaster narratives. We will discuss a variety of topics, including the disaster of war; witnessing disaster and the problem of representation; environmental catastrophe and the rhetoric of the “natural disaster”; the relation between globalization and disaster; Hollywood and disaster films; the possibility of “disaster relief”; and the ethical responsibility of “writing the disaster.” Texts include novels, films, poetry, and critical essays. This course section is in the Spring Semester.

INST 1503: Past Lives: Coming of Age in Literature
What does it mean to become an adult? How have the concepts of adolescence and adulthood—along with the rituals and experiences that signify movement from one to the other—changed over time? How have literary texts both reflected and shaped our ideas of the movement from adolescence to adulthood? This course will explore notions of “coming of age” in literary texts in a variety of genres (the novel, poetry, nonfiction) over a range of historical periods. We’ll notice that different historical periods imagine adolescence and adulthood quite distinctly. Possible authors include: Samuel Richardson, William Blake, James Joyce, Doris Lessing, James Baldwin, Jeanette Winterson, and Jhumpa Lahiri.

INST 1502: Situated Selves: Identity Construction in Global Culture
This course examines impulses in identity construction in contemporary culture running from the West across the globe. Our initial goal will be to consider the ways in which “we” identify here and now in the U.S., before searching for connections to vital self-identifications in other countries and contexts. What is the zeitgeist here, and how does it relate to feelings elsewhere? How do politics and pop culture intersect from one culture to the next, and what spectrum do they create for notions of identity and the self? How are very notions of the individual and of the self changing in our time, in turn, and to what ends? How do other issues of gender, race, class, age, and nationality play out in this discussion? Reading nonfiction, fiction, journalism, and drama—and listening to music and watching films—we will look for continuities between our young people and others around the world. In three primary essays, we will clarify for ourselves what possibilities there are for expression, as well as what needs there are to be expressed, in the global moment.

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In 2008, the United States elected its first Black president. This event is a historical milestone, but its meaning is debatable. Does it mean that racial difference has been replaced as a form of “otherness” by cultural or religious difference? Does it signal the advent of a “raceless” society in the near future? Why do a substantial portion of Americans continue to believe that Obama is Muslim, or that he is not an American citizen? It is difficult make sense of this event, and much else that is happening in our world, without understanding the intertwined histories of race and modern nationalism. We will begin by reading reflections on race by contemporary scholars from the fields of anthropology, history, and philosophy. We will then embark on the study of race and nationalism from the Renaissance into the twentieth century through the media of novels, essays, poems, short stories, and drama. Major texts will include Shakespeare’s Othello, Defoe’s Robinson Crusoe, poems by Coleridge, short stories by Poe, Conrad’s Heart of Darkness, and Johnson’s Autobiography of an Ex-Colored Man. This course will emphasize expository, analytic, reflective, and persuasive writing.

**INST 1501: Self Discoveries**

In this course, we’ll examine what our musical tastes reveal about our personalities. We’ll explore different genres, such as classical, jazz, rock, country, punk, pop, hip hop and more. Through playlists, biographies, documentaries, and music journalism, we’ll learn about the history of influential musicians, the values inherent in the music we like, and the way music impacts significant moments in our lives.

**INST 1501: Self Discoveries: Getting Lost**

In this class, our texts -- which will include contemporary essays, short fiction, poetry, art, music, television, and film -- all feature characters who are lost. We will ask questions of these images and stories, working to discover how they locate and navigate identity, relationships, culture, memory, and space. What happens to these characters as they begin journeys and lose their way? What does the concept of home mean in these texts, and to us, culturally?

**INST 1501: Self Discoveries: Green Thoughts: Humans and Nature**

Are humans part of the natural world or are they freaks of nature who do nothing but destroy it? As the most “successful” species, are they both? Has nature, as humans have historically known it, ended anyway? We’ll think about these and other questions while reading, discussing, and writing about books and films which stimulate our thinking about the place and role of Homo sapiens in the natural environment and in the middle ground of farms and gardens. The books may include The Botany of Desire by Michael Pollan, Encounters with the Archdruid by John McPhee, and Field Notes from a Catastrophe: Man, Nature, and Climate Change by Elizabeth Kolbert. We will also watch films or film clips, such as Sean Penn’s adaptation of Into the Wild, Al Gore’s An Inconvenient Truth, and the native American-inspired classic of “life out of balance” Koyaanisqatsi.

**INST 1502: Situated Selves: Women’s Community**

Course explores the imaginative works of women writers who create/define/study gendered communities, the gendered-self, and how women’s identities and interpersonal relationships have been contextualized. Readings, which include The Handmaid’s Tale (Margaret Atwood), The House on Mango Street (Sandra Cisneros), Herland (Charlotte Perkins Gilman); The Woman Warrior: Memoirs of a Girlhood Among Ghosts (Maxine Hong Kingston), and Beloved (Toni Morrison), showcase literary genres/ mediums employed by authors who question/challenge concepts of “woman” and how women “sororize.”
"Against the assault of Laughter, nothing can stand." --Mark Twain

The comic perspective has been essential to our understanding of life, from Lysistrata to the Lucy Show, from Shakespeare's comedies to the chaos of the Marx Brothers, from Voltaire to Mark Twain, to modern mockumentaries. Comedy provides us with a means of commenting on and correcting the vision of society. Whether it's scathing political satire, or simply the recognition (and ridicule) of human foolishness and vanity in its myriad forms, comic literature seeks the truth. It involves no less reflection on the human condition than tragedy, or works of more serious philosophical bent, but its catharsis is achieved through humor. While in some sense tragedy involves coming to terms with one's fate, comedy embodies active resistance – refusing to accept the social/political norms. Comedy is rebellion.

**INST 1503: Past Lives: Past Lives in Literature and Film**

This course explores how memory and imagination inform understanding of lives of the past and of one's personal life. Considers to what extent fact and fiction can be separated. Explores type and antitype (model and imitation of model) in such “historical” cases as Socrates, Caesar, Jesus, Buddha, Muhammad, Martin Luther King, Jr., Louisa May Alcott, Mother Ann Lee, Abraham Lincoln, Che Guevara, and how such lives are variously remembered and imagined (and with what possible intentions) in mediums of history, literature, and film. Involves historical research and the writing of biography (on a figure of the student’s choice) and autobiography.

**INST 1502: Situated Selves: Reading & Writing the Road**

This course will examine human wanderlust and the urge to describe our wanderings through writing. Through reading classic and contemporary journey narratives, students will investigate both the “forced marches” of slaves, captives and refugees and the more self-initiated hegiras of spiritual pilgrims and educational tourists. Course projects will help students discover the migratory routes of their own ancestors as well as introduce them to recent developments in global travel, such as sustainable tourism, sex or sports tourism, or jihadi tourism. Students will participate in a critical discussion of Otterbein’s Cardinal Experiences, weighing especially the value of Global Engagement and Intercultural Experiences.

**INST 1501: Self Discoveries: Playlists & Personal Perspectives: How Music Makes Us Who We Are**

In this course, we'll examine what our musical tastes reveal about our personalities. We'll explore different genres, such as classical, jazz, rock, country, punk, pop, hip hop and more. Through playlists, biographies, documentaries and music journalism, we’ll learn about the history of influential musicians, the values inherent in the music we like, and the way music impacts significant moments in our lives.

**INST 1502: Situated Selves: US Latin Identity**

In this course we will look at how countries—particularly Mexico, The Dominican Republic, Cuba, and Puerto Rico—came in contact with the United States. We will explore the citizenship status and cultural identity of different Latino groups. We will study historical markers such as the Treaty of Guadalupe Hidalgo (1848), the Jones Act (1917), the Bracero Agreement (formalized 1942, revised 1943), and California’s famous Proposition 187, to understand past and contemporary events that shape the economic, social, and political lives of Latinos—now the largest U.S. minority group. We will look at how men and women of Latin American descent have negotiated, and continue to negotiate a new identity in an oftentimes hostile American society. While we will take a look at many historical documents, we will also read memoirs, novels, and autobiographies to further understand the complexity of individual and group identity in these communities.
1502: Situated Selves: Family: More than Kin
From Oedipus’ to Ozzy’s, families have always fascinated us. Writers grapple with the topic of families, celebrating their support, honoring their achievements, denying their faults, and exposing their frailties. Whether struggling to become independent from our own families or comfortably connected with them, we understand the importance of family in our identities. In this course, we will read about the history of families, and we’ll examine recent changes in families, both locally and globally; we’ll identify problems families face and describe resources available to them. Working in groups, we’ll spend some time in a service project involving area families; we’ll think about our own and talk with others about their families; we’ll write and revise, producing a variety of texts in different media, ranging from traditional prose narratives, arguments, and analyses to digital essays and other forms of image and sound.

INST 1501: Self-Discoveries: Our Monsters, Ourselves
Since the time of the earliest cave drawings, monsters—in one form or another—have been central to the human psyche and prevalent throughout cultural history. Wild things, aliens, ogres, and demons have dominated the human imagination, appearing in literature, art, cinema, theme parks, and even on cereal boxes (Count Chocula and Frankenberry!). While we dread and fear them, we also seem perversely fascinated by them and their darker tendencies (unchecked aggression, strong sexuality, cannibalism, superhuman strength, total disregard for laws and conventions). While we may want to place them apart from ourselves as alien or non-human, all too often they represent our deepest fears and most conflicted selves: our fear of the unknown, fear of the irrational, violent side of human nature; fear of progress and advancement; fear of authority; and fear of those whom society has considered alienated, unworthy, or somehow, “other.” Through literature, film, and critical theory, this course will explore a variety of monsters from several historic periods and cultures, including ancient beasties, dragons, vampires, zombies, cyborgs, and other post-modern hybrids. It will also identify how monster narratives are constructed, what monsters have in common, and how they benchmark what it means to be human. In addition to reading and discussion, this course has specific learning outcomes that are designed to help students demonstrate a command of foundational writing competencies, including identifying and defining a thesis; articulating a credible argument; presenting evidence, analysis, and reflective commentary with clarity and organization; and attending to style, mechanics, and grammar.

INST 1501: Tales of a Dangerous Youth
The years of childhood and young adulthood are ones of potential but also of peril. This period has a special place in literature, just as it does in life. We will read memoirs united by a focus on the challenges of youth, examining the technical methods writers use to probe the self in its historical and personal depths. And we will consider a host of questions: What compels writers to try to make public sense of the intimate events of their own lives? How does a writer use her present self to explore her past self? How does memoir transform experience to become art? We will read memoirs, from harrowing classics of family dysfunction such as Mary Karr’s The Liar’s Club to recent bestsellers of individual trauma and transcendence like Cheryl Strayed’s Wild, and we will read a coming-of-age novel/memoir to learn how a writer explored the same material in fiction and nonfiction. Students will read and analyze the books and write two memoirs of their own. We will also watch a few films or parts of films based on memoirs.
INST 1502: Magical Mystery Tour
From Beowulf to The Hobbit, from The Tempest to Harry Potter, literature that deals with the magical, the mysterious, or the idea of a quest has always fascinated us and satisfied something in the human spirit that requires heroes and adventure—and quite often, journeys to a netherworld. Whether it’s T.H. White’s take on Arthurian Legend, Charles Portis retooling the myth of the American West (is Mattie Ross the logical extension of Huckleberry Finn?), or Dashiell Hammett’s iconic mystery novels, these texts give us insights into the mysteries of the human condition, archetypes of good and evil, and a geography of what we are capable of being. They show us who we are; in some ways, they map the human soul. We will be dealing with the literature of heroism and mystery (how can one be heroic without being a hero); how we can behave honorably and with integrity as we navigate through a world that is dangerous, perilous —and, often, improbably wonderful. In seeking a definition of who we are, we must reference the iconography of the magical, the mysterious, and the mythic. We’ll be exploring the past, the present, and the personal. This is the real adventure! The resulting journey will help us make sense of the 21st century self.