UNIVERSITY HONORS INQUIRY COURSES - Fall 2016

Reservations for Fall 2016 Honors classes begin at the 1st Floor Rotunda in Morris Library 8:30am, March 9th. Students must reserve a seat in an Honors course by picking up a Reservation Card. Registration is completed by the student using Banner. Students should, however, check with their academic adviser before registering.

8:30-9:15a  Third Year Students and Transfers with Associate Degree
9:15-10:15  Second Year Students
10:15-11:15 First Year Students

Reservation cards are valid only until Early Registration Day (TBA). Students who fail to register on Early Registration Day will forfeit their seat in any Honors class. Waitlisted students will be contacted afterwards.

351F-Fine Arts
001 Social History of Rock & Roll  TR 11-12:15 Altgeld 114 Brozak
002 Which Supremes?  TR 9:35-10:50 Comm. TBA Freivogel/Metz
003 The American Nightmare  R 6:30-10 Lawson 121 Williams
004 Contemporary Japanese Culture  W 5-7:30 Morris 112 Toyosaki
005 Personal/Global Narratives  R 2-4:30 Morris 112 Tigerlily
006 Spoken Word  R 5-7:30 Morris 112 Tigerlily
007 Tolkien’s World  M 6-8:30 Morris 112 Pineau

351I-Interdisciplinary
001 A Clockwork Nightmare  TR 9:35-10:50 Morris 112 Reichard
002 Walt Disney in Popular Culture  T 5-7:30 Morris 112 Griffin
003 Which Supremes?  TR 9:35-10:50 Comm. TBA Freivogel/Metz
004 World Religions  MWF 10-10:50 Morris 112 Yeomans
005 Ethics in Society  TR 11-12:15 Comm. 1214 Freivogel
006 The American Nightmare  R 6:30-10 Lawson 121 Williams
007 Journalism Ethics in the Movies  W 2-5 Morris 112 Babcock
008 Global Food Economy  MWF 11-11:50 Morris 112 Moon
009 Personal/Global Narratives  R 2-4:30 Morris 112 Tigerlily
010 Spoken Word  R 5-7:30 Morris 112 Tigerlily

351L-Human Health
001 Philosophy of Self-Cultivation  TR 12:35-1:50 Morris 112 Anderson

351M-Multicultural/Diversity
001 A Clockwork Nightmare  TR 9:35-10:50 Morris 112 Reichard
002 Walt Disney in Popular Culture  T 5-7:30 Morris 112 Griffin
003 Social History of Rock & Roll  TR 11-12:15 Altgeld 114 Brozak
004 World Religions  MWF 10-10:50 Morris 112 Yeomans
005 Higher Education in the Media  W 2-5 Pulliam 117 Donahoo
006 Contemporary Japanese Culture  W 5-7:30 Morris 112 Toyosaki
007 Personal/Global Narratives  R 2-4:30 Morris 112 Tigerlily
008 Spoken Word  R 5-7:30 Morris 112 Tigerlily

351O-Social Science
001 A Clockwork Nightmare  TR 9:35-10:50 Morris 112 Reichard
002 Walt Disney in Popular Culture  T 5-7:30 Morris 112 Griffin
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009 Global Food Economy  MWF 11-11:50 Morris 112 Moon
010 Anthropology through Science Fiction & Fantasy  TR 11-12:15 Morris 112 Sutton
011 Spoken Word  R 5-7:30 Morris 112 Tigerlily
012 Tolkien’s World  M 6-8:30 Morris 112 Pineau
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**The AMERICAN NIGHTMARE: Anthony Mann's Cinema – NEW!!**

How does film reflect its contemporary background? Are different film genres socially relevant? How does a director display a personal vision on film? How can a star depict aspects of American society? Is an epic relevant to its historical era?

*Tony Williams, English*

**ANTHROPOLOGY THROUGH SCIENCE FICTION & FANTASY – NEW!!**

What are some of the ways that both anthropology and science fiction challenge us to think beyond our cultural ethnocentrism? How do both anthropology and science fiction address the problem of “the other” from a variety of political perspectives? Does the imaginative space of science fiction provide for the possibility to think through alternatives for a better future, and what might be the impact of such imaginings? Why is the “post-apocalypse” such a central theme in contemporary books?

*David Sutton, Anthropology*

**A CLOCKWORK NIGHTMARE**

What is the relevance of Hitler’s dictatorship today? How did the Germans experience Nazi Germany? What materials and goods we use today can be related to institutions and innovations of Nazis? Did the churches collaborate with Hitler? How did education change under Nazi rule?

*Ulrich Reichard, Anthropology*

**CONTEMPORARY JAPANESE CULTURE – NEW!!**

Have you thought if you were understanding cultural meanings behind foreign media, in particular Japanese media texts? How can we understand contemporary Japanese cultural concepts and communication orientations? How do we observe and make sense of Japanese cultural concepts and orientations in everyday communication? How do we identify, analyze, and interpret Japanese cultural concepts and orientations in various Japanese media texts?

*Satoshi Toyosaki, Communication Studies*

**ETHICS IN SOCIETY**

Do you understand what it is to act “ethically”? Do you have the ability to identify and analyze ethical issues? Do you have the ability to understand and apply a variety of philosophical approaches to ethical issues posed in real life case studies? Do you have ethics problem-solving skills and procedures? Do you know the difference between ethical “shoulds” and legal “musts”?

*William Freivogel, Journalism*

**GLOBAL FOOD ECONOMY**

Is the global food system capable of increasing food production by 70% to feed the global population that is projected to increase to 9 billion people by 2050? Should we use tropical rainforests to increase food production? Did our planet reach ecological limit in increasing food production? Does agricultural biotechnology (genetic engineering) have the potential to contribute to increasing food production in developing countries? Is the industrial monoculture agricultural production system sustainable?

*Wanki Moon, Agribusiness Economics*
HIGHER EDUCATION IN THE MEDIA
What is the purpose of college? What does popular media tell us about college life? What should students expect from their college experiences? How do issues of race, gender, class, age, organizational participation, institutional selection, etc. influence the college experience? Can we ever escape or effectively counter media images of higher education?
Saran Donahoo, Educational Administration and Higher Education

JOURNALISM ETHICS IN THE MOVIES
How has Hollywood depicted journalists? Is this depiction ethical? How has this depiction changed over time? How could Hollywood more fairly depict journalists?
William Babcock, Journalism

PERSONAL/GLOBAL NARRATIVES
What is empathy? What is critical self-reflexivity? What is intersectionality? How can knowledge of three concepts enhance cultural understanding and global awareness? How can you begin to understand experiences of others whose lives are different from your own? Why is it important that you understand? What is the relationship between the personal and the universal, between self and culture? Isn’t storytelling just something we do for fun? How can it be a method of critical inquiry? How/why do stories matter?
Diana Tigerlily, Communication Studies

PHILOSOPHY OF SELF-CULTIVATION
How can I improve a life? What are the fundamental health concerns presently? What role does philosophy play in life? How important is physical movement for a good life? What is “quality?”
Douglas Anderson, Philosophy

SOCIAL HISTORY OF ROCK & ROLL
What elements of music make it unique and expressive? How was the artist influenced by race, socioeconomic status, and sexuality? How did the development of various instruments influence the “birth” of rock? Many artists unknowingly signed away the rights to their music for a few dollars; how have copyright laws changed in America?
George Brozak, Music

SPOKEN WORD: Performance as Public Advocacy
What is spoken word? How do I craft powerful spoken word art? How can spoken word poetry and prose be tools for critical inquiry and public advocacy? How can empathy, self-reflexivity, and intersectional analysis enhance critical cultural understanding and global awareness, and in turn inform spoken word performance? What is the relationship between the personal and the universal, between self and culture?
Diana Tigerlily, Communication Studies

TOLKIEN’S WORLD
How does fantasy literature reinvent and reinvigorate timeless human themes about heroes/heroines, quests, courage, and comradeship? Why is Tolkien’s Middle Earth considered the most complex, skillful rendering of an imagined world in fantasy literature? How does Tolkien’s life story (from WWI soldier to Oxford professor of medieval literature) influence the plot, themes, and characters of The Lord of the Rings? How can an interdisciplinary “Fellowship of Ring Scholars” combine their skills and talents to illummate a close, collective reading of The Lord of the Rings?
Elyse Pineau, Communication Studies
WALT DISNEY IN POPULAR CULTURE
How does popular culture influence the everyday lives of most people? How can we understand Disney as a person, cultural icon, and global media conglomerate? How do Disney animated films inform our understandings of ourselves and others? How do Disney animated films reproduce and/or contest systems of privilege and oppression such as sexism, racism, ableism, heterosexism, classism, etc.? How can we engage with Disney products with a mindful eye toward critical thinking and social justice?
Rachel Griffin, Communication Studies

WHICH SUPREMES?: SCOTUS and American Pop Culture – NEW!!
What were the major effects on culture of the most important Supreme Court decisions in American history? How and why are lawyers represented in American popular culture? How do the fields of legal and cultural studies approach their material? Can these different disciplines be made to speak productively to one another?
William Freivogel, Journalism and Walter Metz, Cinema & Photography

WORLD RELIGIONS: Mystic Traditions
Why is the expression of culture so closely linked to the spiritual traditions of each culture? What are the characteristics of our unique world religious and/or spiritual tradition? What can we learn from studying comparative, world religions that will make us more knowledgeable and capable global citizen? What is the difference between knowledge and wisdom, and why do great, wise exemplars so often stand as the standards of conduct, wisdom and compassion in these world religious traditions? Why do I personally prefer a certain tradition, or traditions, for my own expression and how can I use the material in this class to deepen my own personal experience?
Melinda Yeomans, University Honors Program

Revised 2/29/16