

UNIVERSITY HONORS INQUIRY COURSES – Spring 2017

Students must reserve a seat in an Honors course by picking up a Reservation Card. Registration is completed by the student using Salukinet. Students should check with their academic advisor before registering. Reservation cards are valid only until **Early Registration Day (October 31st)**. Students who fail to register on October 31st will forfeit their seat in any Honors class. Waitlisted students will be contacted afterwards.

351F-Fine Arts

001	Irish Culture & Communication	M	3-5:30	Morris 112	Crow
002	Tolkien's World	M	6-8:30	Morris 112	Pineau
003	Art & Meaning	MWF	11-12	Morris 112	Netherton
004	Spoken Word	T	5-7:30	Morris 112	Tigerlily
005	Personal/Global Narratives	R	5-7:30	Morris 112	Tigerlily
006	Molecular Cinema	TR	11:00-12:15	Comm. 1021	Metz
007	Journalism Ethics in the Movies	M	2-5	Comm. 1014	Babcock
008	Play the Men	MWF	9-9:50	Morris 112	Anthony
009	Masked Avengers	MWF	1-1:50	Morris 112	Brunner

351L-Human Health

002	Health Communication	W	2-4:30	Morris 112	K. Karan
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351M-Multicultural/Diversity

001	A Clockwork Nightmare	TR	9:35-10:50	Morris 112	Reichard
002	Irish Culture & Communication	M	3-5:30	Morris 112	Crow
003	Walt Disney in Popular Culture	W	5-8	Comm. 1022	Pensoneau-Conway
004	Health Communication	W	2-4:30	Morris 112	K. Karan
005	Spoken Word	T	5-7:30	Morris 112	Tigerlily
006	Personal/Global Narratives	R	5-7:30	Morris 112	Tigerlily
007	Intercultural Communication	TR	3:35-4:50	Comm. 1022	Black

351O-Social Science

001	A Clockwork Nightmare	TR	9:35-10:50	Morris 112	Reichard
002	Irish Culture & Communication	M	3-5:30	Morris 112	Crow
003	Tolkien's World	M	6-8:30	Morris 112	Pineau
004	First Freedoms	TR	10-11:15	Comm. 1201	Freivogel
005	Spoken Word	T	5-7:30	Morris 112	Tigerlily
006	Socialism: The Dream and the Nightmare	M	1:30-4	Faner 3314	Bean
007	Expression, Privacy, and Property in the Digital Age	TR	3-4:15	Morris 112	Comparato
008	Intercultural Communication	TR	3:35-4:50	Comm. 1022	Black
009	Tourism and Hospitality	TR	12:35-1:50	Morris 0112	R. Karan
011	Journalism Ethics in the Movies	M	2-5	Comm. 1014	Babcock
012	Molecular Cinema	TR	11:00-12:15	Comm. 1021	Metz
013	Walt Disney in Popular Culture	W	5-8	Comm. 1022	Pensoneau-Conway

351S-Science

001	The Earth Around You	TBA	TBA	TBA	Ishman
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351U-Humanities

001	A Clockwork Nightmare	TR	9:35-10:50	Morris 112	Reichard
003	21 st Century Post-Apocalyptic Tales	MWF	12-1	Morris 112	Brunner
004	Irish Culture & Communication	M	3-5:30	Morris 112	Crow
005	Tolkien's World	M	6-8:30	Morris 112	Pineau
006	Art & Meaning	MWF	11-12	Morris 112	Netherton
007	First Freedoms	TR	10-11:15	Comm. 1201	Freivogel
008	Walt Disney in Popular Culture	W	5-8	Comm. 1022	Pensoneau-Conway
009	Health Communication	W	2-4:30	Morris 112	K. Karan
010	Spoken Word	T	5-7:30	Morris 112	Tigerlily
011	Personal/Global Narratives	R	5-7:30	Morris 112	Tigerlily
012	Socialism: The Dream and the Nightmare	M	1:30-4	Faner 3314	Bean
013	Expression, Privacy, and Property in the Digital Age	TR	3-4:15	Morris 112	Comparato
014	Molecular Cinema	TR	11:00-12:15	Comm. 1021	Metz
016	Philosophy of Nature	W	5-7:30	Morris 112	Guardiano
017	Irrationality of Western Science	R	1-3:30	Faner 1228	Hahn
018	Journalism Ethics in the Movies	M	2-5	Comm. 1014	Babcock
019	Play the Men	MWF	9-9:50	Morris 112	Anthony
020	Masked Avengers	MWF	1-1:50	Morris 112	Brunner

21st CENTURY POST-APOCALYPTIC TALES

What new definitions of the heroic emerge from the survivors in post-apocalyptic works? What social values operate in the post-apocalyptic and do they work in ways that help us understand needs we have in our present time? What makes the "zombie" a central feature of the post-apocalyptic? Why is the zombie described so variously in different texts, sometimes portrayed negatively as a monster, sometimes recuperated as a viable entity, and sometimes depicted as a new hybrid? What institutions are founded after civilization has been devastated and what can we learn from them?

Edward Brunner, English

ART & MEANING – New!!

What is art and how do aesthetics help us to understand it? Is it possible to define "meaning"? Can art truly be said to have meaning? How have concepts of art changed over time and how have our notions of meaning followed suit?

Carey Netherton, Art & Design

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 was education changed under Nazi rule?

Ulrich Reichard, Anthropology

EXPRESSION, PRIVACY, AND PROPERTY IN THE DIGITAL AGE – New!!

What does the right to privacy mean, and how has it changed in the digital age? What are the implications of the modern surveillance state for the freedom of expression, association, privacy, and personal property? What is intellectual property and how has the digital revolution changed the meaning of ownership as it relates to content and expression on the internet? How have changes in the surveillance capacity of the state affected free expression? What are the civic obligations of citizens to engage in communication?

Scott Comparato, Political Science

FIRST FREEDOMS

What does the First Amendment fit into the constitutional structure of government? What are the limitations on the freedoms guaranteed by the First Amendment? Should the First Amendment protect offensive, or even hateful, speech? How have Facebook and Twitter changes the contours of free expression? How do the Establishment and Free Exercise clauses protect religion?

William Freivogel, Journalism

HEALTH COMMUNICATION: Theory, New Strategies, and Practices

Why is health literacy important for better health practices and behaviors? What are the health threats and best practices used in countries for preventing the spread of diseases? How should we plan campaigns to communicate for better healthy lifestyles amongst men, women, and children? How are the internet and new mobile media technologies aiding health information? What is the impact of health communication campaigns in the U.S. and other countries (anti-smoking, cancer, alcohol, etc.)?

Kavita Karan, Journalism

Exploring INTERCULTURAL COMMUNICATION

What exactly is culture? How would you define your culture? What kind of cultural biases and assumptions do you hold? What cultural biases and assumptions are embodied in the everyday media we consume? How do people from other cultures view our culture and view the world? How can we gain an objective (yet appreciative) perspective of our own and other cultures? How can cross-cultural understanding serve as a tool of peace?

Mary Black, Center for English as a Second Language

IRISH CULTURE & COMMUNICATION

How has a country as small as Ireland produced such great literature, poetry, music, dance, and film? What is "Irishness," and how is it related to or different from Irish-American identity and our romantic stereotypes about Ireland? How are both English and Irish languages integral parts of the culture of Ireland? What is the pre-Christian mythology of Ireland, and how was it influenced by the arrival of Christianity? What has been the political history of Ireland that generated so much violence during the past century?

Brian Kelso Crow, Communication Studies

IRRATIONALITY OF WESTERN SCIENCE

Scientific theories claim to be rational; what is this supposed to mean? What is the model of the scientific method? How did this develop in the Western tradition? What's wrong with the model that science progressively and cumulatively approaches "the truth" more and more? How did we reach the conclusion of heliocentricity, abandoning the common sense experience that everything revolves around us?

Robert Hahn, Philosophy

JOURNALISM ETHICS IN THE MOVIES

Do movies fairly portray journalists and journalism? How can we best understand the nature of myth as responsibly portrayed in journalism-related movies? How does a nation's culture impact on its movies? What is an effective way to contrast films of a similar genre?

William Babcock, Journalism

MASKED AVENGERS: Costumed Crime Fighters, Superheroes: The Vigilante Tradition in American Comics – New!!

What special conditions make vigilante justice (which is strongly discouraged by the state) become not just acceptable but honorable? Which elements in this storytelling make us take seriously the superhero product, designed as it is for commercial appeal and identifiable branding? Why is a secret identity such a large component of the superhero narrative? When superheroes present themselves as members of a group alliance, what is the importance of social outsiders in the formation of these social units? And finally, who is ready to answer the question that critic Gerald Early has asked: "Has anyone tried to present what a woman would consider heroic action?"

MOLECULAR CINEMA – New!!

How and why are materials represented in film and television? Can we use our understanding of elements and molecules to better understand media culture? How do everyday objects impact our lives (for example, how does the driver's license construct our identity in particularly limiting ways)? If we can't see invisible matter, such as helium, how can it still appear in film and television? How does the representation of glass in Shakespeare's plays differ from its reality?

Walter Metz, Cinema & Photography

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 NATURE – New!!

What is the reality and value of nature? Is nature alive, intelligent, beautiful, useful, meaningful, spiritual? How do humans fit in nature; that is, in what ways do humans behave naturally and unnaturally? How should we as human treat nature? How can science and art inform our understanding of and benefit our relationship with nature?

Nicholas Guardiano, Special Collections Research Center

PLAY THE MEN – New!!

Streetfighter, soldier, scholar, lover, dreamer, king: What did it mean to be a man in Renaissance England? How did Shakespeare respond to the intense expectations of men in his culture? How did Shakespeare represent his era's own "toxic" masculinities? And what might these representations teach us about the privileges of – and pressures on -- men in our own era? What can the stage teach us about the performance and fluidity of gender?

Erin Anthony, English

SOCIALISM: THE DREAM AND THE NIGHTMARE

How did intellectuals devise a philosophy that inspired activists to make the Dream come true? Why did socialism take a democratic form in Western countries and revolutionary communism elsewhere? Why did both types of socialism collapse at the same time? Why did intellectuals submerge themselves in a movement that demanded Groupthink and conformity? What did they find so appealing? What role did faith play in becoming a socialist/communist? How and why did the USSR stand as a beacon for so many "political pilgrims" devoted to socialism? Was the Nightmare inevitable? Is socialism "good in theory, fatal in practice?" Or, is socialism flawed in theory? What has happened to the socialist Dream since the collapse of the 1990's? Why does it still inspire so many?

Jonathan Bean, History

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? How can I begin to understand experiences of others whose lives are different from my own and why is it important that I understand? 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 illuminate a close, collective reading of *The Lord of the Rings*?

Elyse Pineau, Communication Studies

TOURISM AND HOSPITALITY: A Global Business – New!!

What are the different aspects of the Tourism and Hospitality industry (one of the largest service industries in the world)? How does the industry, with a diverse workforce, manage across the globe? How do the industries integrate their various functions into well-planned events? How do the shifts in economies of countries impact the industry? How are various countries promoting tourism with different perspectives (ex: religious, medical, adventure, sports, leisure, etc.)?

Ravi Karan, Animal Science/Food and Nutrition

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?

Sandy Pensoneau-Conway, Communication Studies

Revised 10/20/16