

## Spring 2019 University Honors Program (UHP) UHON 351 Courses

- Students may reserve one seat or waitlist an UHP course by attending Reservation Night;
- Registration must be completed during Early Registration Day using SalukiNet or forfeit their reserved UHP course;
- Students must meet with their Academic Advisor to obtain their RUN # before registering;
- Waitlisted students will be contacted as spaces become available.

### **Reservation Night: Wednesday, October 3<sup>rd</sup> on the 1<sup>st</sup> floor of Morris Library in the Rotunda**

- **5:00 – 5:30 PM:** 3rd year students and transfers with Associate Degrees
- **5:30 – 6:15 PM:** 2nd year students
- **6:15 – 7:00 PM:** 1st year students

**\*Probation students with a GPA of 3.1-3.29 may reserve seats on Thursday, October 4<sup>th</sup> in the UHP office.**

### **351F-Fine Arts**

001	World Religions and Global Citizenship	TR 2-3:15	Morris 112	Yeomans/Pitale
002	Play the Men	MWF 10-10:50	Morris 112	Anthony
003	Medieval Books/Secret Languages	TR 11-12:15	Morris 112	Haubenreich/Punske
004	Irish Culture & Communication	T 5:00-7:30	Morris 112	Crow
005	Social History of Rock & Roll	TR 2-3:15	Altgeld 114	Brozak
006	Spoken Word	R 3:30-6	Morris 112	Tigerlily
007	Journalism Ethics in the Movies	M 2-5:00	Morris 112	Babcock
008	Conversations on Art & Culture	MWF 11-11:50	Morris 112	Netherton

### **351L-Human Health**

001	Yoga for Harmonious Living	T 2-4:30	Rec Center	Tigerlily
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### **351M-Multicultural/Diversity**

001	World Religions and Global Citizenship	TR 2-3:15	Morris 112	Yeomans/Pitale
002	Irish Culture & Communication	T 5-7:30	Morris 112	Crow
003	Communicating Disability	MWF 12-12:50	Morris 112	Pensoneau-Conway
004	Social History of Rock & Roll	TR 2-3:15	Altgeld 114	Brozak
005	A Clockwork Nightmare	TR 9:35-10:50	Morris 112	Reichard
006	Spoken Word	R 3:30-6	Morris 112	Tigerlily
007	Journalism Ethics in the Movies	M 2-5:00	Morris 112	Babcock

### **351O-Social Science**

001	World Religions and Global Citizenship	TR 2-3:15	Morris 112	Yeomans/Pitale
002	Medieval Books/Secret Languages	TR 11-12:15	Morris 112	Haubenreich/Punske
003	Irish Culture & Communication	T 5-7:30	Morris 112	Crow
004	Social History of Rock & Roll	TR 2-3:15	Altgeld 114	Brozak
005	A Clockwork Nightmare	TR 9:35-10:50	Morris 112	Reichard
006	Ethics in Society	TR 11-12:15	MCMA 1201	Freivogel
007	Spoken Word	R 3:30-6	Morris 112	Tigerlily
008	Journalism Ethics in the Movies	M 2-5:00	Morris 112	Babcock
009	Socialism: The Dream & the Nightmare	W 5-7:30	Morris 112	Bean
010	Communicating Disability	MWF 12-12:50	Morris 112	Pensoneau-Conway

### **351S-Physical Science**

001 The Earth Around You Spring Break Study Abroad Conder

### **351U-Humanities**

001	World Religions and Global Citizenship	TR 2-3:15	Morris 112	Yeomans/Pitale
002	Play the Men	MWF 10-10:50	Morris 112	Anthony
003	Medieval Books/Secret Languages	TR 11-12:15	Morris 112	Haubenreich/Punske
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### **COMMUNICATING DISABILITY**

Is disability a social construction? What are the social patterns of communicating (about) disability, and what are the implications of such patterns? How do media representations of disability affect communication about disability, and vice versa? What is the relationship between disability and personhood? What is the relationship between disability and other identity locations, such as race, sexuality, gender, and social class?

**Sandy Pensoneau-Conway, Communication Studies**

### **A CLOCKWORK NIGHTMARE-Life in Nazi Germany**

Why is Hitler's dictatorship still relevant today? How did the Germans experience and feel about Nazi Germany? What goods we use today were invented by Nazis? What was propaganda like in Nazi Germany and what is it like today? How was education changed under Nazi Rule? Is it possible to seduce an entire nation?

**Ulrich Reichard, Anthropology**

### **CONVERSATIONS ON ART & CULTURE**

What is Art? How has it changed over time? How is it relevant today? How do Art and Culture inform each other? What are some strategies for interpreting Art?

**Carey Netherton, Art & Design**

### **THE EARTH AROUND YOU**

Do I need earthquake insurance? What does global change really mean? Why do earthquakes and volcanoes only occur in certain places? Can energy and a clean environment co-exist?

**James Conder, Geology**

### **ETHICS IN SOCIETY**

How can ethics affect decisions made by civil society? What are different ethical philosophies? What is the difference between law, ethics and religion? What ways can you apply ethics to decisions about right and wrong?

**William Freivogel, Journalism**

## **IRISH CULTURE AND 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? How can we differentiate between romanticized views of Ireland and more authentic representations? How have ancient Irish mythology, the spread of Christianity, and the Irish language influenced Irish culture over many centuries?

**Bryan Kelso Crow, Communication Studies**

## **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**

## **MEDIEVAL BOOKS AND SECRET LANGUAGES: The Voynich Manuscript in Context—New!!!**

What was the main purpose of the Voynich Manuscript, the most enigmatic book in history, and why was it made? What was medieval life like? How does the Voynich Manuscript reflect diverse domains of life and knowledge systems of the medieval and early modern periods? What properties underlie natural languages, invented languages and codes, and how can they be used to potentially understand the mysterious writing in the manuscript? How can the intersections of history, science, art and literature help us understand the manuscript?

**Jacob Haubenreich, Languages, Cultures, and International Trade and Jeffrey Punske, Linguistics**

## **“PLAY THE MEN”: Constructions of Masculinity in Shakespeare**

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 own era’s “toxic” masculinities? And what might these representations teach us about the privileges of – and pressure on – men in our own era?

**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? Was the Nightmare inevitable? Is socialism “good in theory, fatal in practice?” Or, is socialism flawed in theory?

**NOTE: This course comes with a \$200 book scholarship for each student**

**Jonathan Bean, History**

## **SOCIAL HISTORY OF ROCK & ROLL**

What elements of music in a given work make it unique, interesting, and expressive? How do these elements differ from one artist to the next? How were artists (and their music) influenced by race, socio-economic status, culture, gender, and sexuality? How did the development of various instruments influence the “birth” of rock? What new methods of performance were a result of these

developments? Many artists unknowingly signed-away the rights to their music for a few dollars; how have copyright laws in America progressed?

**George Brozak, Music**

### **SPOKEN WORD: Performance as Public Advocacy**

What is spoken word? Where/how/why did it originate? How do I craft powerful spoken word art? What are the rewards? How can spoken word poetry and prose be a tool for critical inquiry and public advocacy? How/why do stories matter? What is empathy, critical self-reflexivity, and intersectionality? How can knowledge of these three concepts 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? 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**

### **WORLD RELIGIONS and GLOBAL CITIZENSHIP**

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 about and capable global citizen? What is the difference between knowledge and wisdom, and why do wise exemplars so often stand as the standards of conduct, wisdom and compassion?

**Melinda Yeomans, University Honors Program and Gauri A. Pitale, Anthropology**

### **YOGA FOR HARMONIOUS LIVING**

How can I relax when I'm so busy? What is yoga and the sutras, koshas, chakras, and Reiki and how can they benefit me? Why do I need to learn how to breathe when I'm obviously already breathing? How do I incorporate strategies for living at my fullest? How can modes of maintenance, substance, nurturance, performance, and alliance facilitate centeredness?

**Diana Tigerlily, Communication Studies**