

# Spring 2022

## HON 29X course descriptions

### **HON 240: PERFORMANCE IN PRACTICE**

*Rob Wallace*

Performance in Practice: Improv, Music, Performance Art and Beyond. This is an undergraduate ensemble dedicated to improvisation, experimental musics, and intermedia/multimedia performances. It is open to all majors and all skill levels (even “non-musicians” or “non-artists”). No audition is required. The ensemble puts on at least one public performance during the semester. Students will learn and perform a wide variety of musics and other performance traditions including improvisation, performance art, theater, movement, and other elements typically overlooked in Western artistic practice. The ensemble interacts with visiting and local artists, and also features original student work.

### **HON 291: WILD WRITERS WRITING OUTDOORS**

*Ted Martinez*

In this course we will discover the magic of nature writing, why writers do nature writing, and the magic of writing outdoors about place. An emphasis will be placed on the creation of nature writing and discovering nature through **experience** and writing. We will analyze the elements that make good nature writing and attempt to emulate what we have learned by writing about place while writing in the outdoors. We will read classic nature authors such as Aldo Leopold, Edward Abbey, Barry Lopez, Terry Tempest Williams and John Muir. We will also foray into the philosophical underpinnings of nature writing and environmental philosophy.

### **HON 292: AFROFUTURISM**

*Kara Attrep*

Afrofuturism is a cultural, literary, and artistic Black aesthetic practice that provides an intellectual framework for the understanding of the history and legacies of slavery and colonialism and theories of technology in the modern world. Afrofuturism creates a space for the Black diaspora in the present and what is to come in the future. Taking an interdisciplinary approach, we will explore works of Afrofuturism through literature (in particular speculative and science fiction), music, dance, theater, and film.

### **HON 292: GLOBAL POPULAR CULTURE**

*Kara Attrep*

This course examines popular culture from a global perspective. How is popular culture defined globally? What are the economic, political, and social forces that shape and influence popular culture around the globe? In answering these questions, this course employs anthropology, sociology, and cultural theory to address global popular culture from a critical and theoretical perspective. Although geographical regions and nations will contribute to our investigation of global popular culture, this course is organized around specific themes. These themes include the impact of politics on popular culture, the influence of globalization on popular culture worldwide, the importance of race, class, religion, and gender to understanding popular culture, and the consideration of economic forces on popular culture around the world.

### **HON 293: MYSTERY OF THE BRAIN**

*Melissa Schonauer*

Who, really, is in control of our decisions, behavior and emotions? Is it our logic or our instinct (the more developed part or the more primitive part of ourselves)? Which is more important for our success in life, intellectual or emotional intelligence? And how does the brain function and sort through constant information in order to guide us through life? In this class, we will explore these questions by looking into neuroscience, anatomy, psychology, and, of course, ourselves.

### **HON 293: PLANTS AND PEOPLE**

*Ted Martinez*

Plants and people have co-evolved for thousands of years, but how much do you really know about the plants we depend on so much? Learn about plants as a source of medicine, food, fiber, alcohol, nutrition and health. Plants provide for us from our birth to death, exist in our culture and rituals, economy and industry, and comfort us in our homes. In this class we will examine plants in our everyday lives. There will be a focus on the principles of plant biology and taxonomy with an emphasis on human reliance upon plants including those used as a source of food, fiber, medicine, and other commercially important uses. Focus will also be on human nutrition, important plant families such as grasses and legumes, starchy foods, stimulating and alcoholic beverages, herbs, spices, and medicinal and psychoactive plants. There will be field collections and plant walks to foster a scientific appreciation of the plants around us.

### **HON 293: CALDERWOOD SEMINAR: TECHNOLOGY: FACT OR FICTION?**

*Paul Flikkema*

In today's deluge of instant information, how do we sift fact from fiction, particularly in the area of technology? Technology is everywhere, and we know that it affects our lives daily in countless ways. We may also worry about how technology may be influencing the ways in which we think and interact, and who is in control of the information that technology collects about us. How can societies, and we as individuals, assess the good and bad about technologies that sometimes only a few experts really understand? In this course we will explore a number of contemporary technological innovations—including but not limited to artificial intelligence, automation, and the internet—as a means of sharpening our critical thinking skills about technology. Along the way, you will learn to write with greater confidence and impact, and with an eye to presenting specialized information to a general audience. Participants in this seminar do not need to have experience in computer science or engineering, but should have a healthy interest in what it means to live in a digital age. **ENGINEERING STUDENTS ONLY.** Contact [honors@nau.edu](mailto:honors@nau.edu) for permission number.

### **HON 294: ATOMIC HOLLYWOOD**

*Robyn Martin*

*Attack of the 50-Foot Woman? The Blob? Red Planet Mars?* Using film as a framework, the course will be an analysis of the movie industry's response to specific social, economic and political forces over the postwar years. We'll watch sci-fi films like *Godzilla*, *Mothra*, and classics such as *On the Beach*, *Rebel Without a Cause*, and others, closely examining the transformation of the imagery and symbolism associated with the atomic age found in film produced and distributed between 1947 and 1964.

### **HON 294: WHO REMEMBERS THE 1960'S?**

*Rob Wallace*

"If you remember the 60s, you weren't really there," or so goes the quip attributed to various people who were there, including members of the seminal psychedelic rock band, Jefferson Airplane. But what might we learn from remembering the 60s? And what kind of 60s memories have transformed our current era? This course investigates the various and sometimes conflicting and contradictory legacies of the 1960s, from a global perspective. We'll read histories and fictions, listen to music, watch films, and generally assess the way in which this single decade of the 20th century casts a long shadow on our contemporary lives.

### **HON 294: ON LEADERSHIP**

*David Camacho*

Students will examine the development of leadership theories. Attention will then be given to assessing leadership skills. At its core, leadership is about knowing one's own personal values. Leaders that practice their personal values set a clear example for others, especially when their values are congruent, desirable, and beneficial for their communities. What shared values bring together diverse communities that define the complexity of the human experience?

### **HON 294: MEDICAL RHETORIC**

*Will Cordeiro*

Bodies of Knowledge: Medical Rhetoric will focus on medical culture, but also the science of medicine, and the social and political implications of it. We'll look at the cultural of illness, disabilities, and surgeons; the science behind vaccination, hysteria, Munchausen syndrome, fibromyalgia, and morticians; the history of medicine all the way back to the theory of the humors and Galen; and the social and political nature of such things as the health care system, health campaigns, abortion, euthanasia, medical laws, and patient-doctor empathy.

### **HON 294: YOU WILL BE OFFENDED: SATIRE, PARODY, AND PUBLIC DISCOURSE**

*Will Cordeiro*

At its most potent, humor, satire, and parody are indispensable tools for revealing uncomfortable truths and exposing hypocrisy. In doing so, they often manage to provoke, shock, spark debate, and, at times, offend. Satire is only effective, however, with audiences that understand the cultural context of its message. How does the changing nature of the public sphere affect the way that popular and artistic discourses are constructed today? Where should one draw the line between being sensitive to audiences' concerns and risking their ire by making controversial statements? How has satire and parody evolved across historical periods? In a globalized media landscape, what does comedy look like in other parts of the world? How have marginalized groups utilized satire and parody for political ends? How might camp, kitsch, irony, kawaii, twee, melancholy, nostalgia, sentimentality, pessimism, and other subcultural values, techniques, and affects help us better understand the range and meanings of public discourses? How can we discern truth in an environment of deep fakes, fake news, and media bias; or, is the very nature of truth outmoded and suspect? Can comedy—or any type of communication, really—transcend physical, cultural, and metaphorical borders? In this course, students explore the role satire and parody have played in debates across historical eras and world cultures through a wide variety of literature, film, art, cartoons, editorials, TV shows, sketch comedy, stand-up routines, social media, news articles, scientific controversies, philosophy, popular culture, academic studies, as well as other texts and media.