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| --- | --- | --- | --- | --- | --- | --- |
| Course Nbr | Section Nbr | Class Nbr | Professor  Department | Course Title | Credit Hr. | Day/Time/  Room Nbr |
| ***IFS 2015*** | ***1*** | ***12180*** | ***Mary Stewart***  ***(Art)*** | ***Creative Inquiry*** | ***3***  ***W*** | ***We***  ***12:15 -3:00 pm***  ***HSF 2008*** |
| ***IFS 2027*** | ***1*** | ***13327*** | ***Valliere Auzenne***  ***(Film)*** | ***Animation & Identity*** | ***3***  ***W*** | ***Tu***  ***2:00 – 5:00 pm***  ***LAN 101*** |
| ***IFS 2028*** | ***2*** | ***13371*** | ***Lisa Tripp***  ***(Film)*** | ***Child and Youth Media Cultures in the U.S.*** | ***3***  ***W***  ***“Y”*** | ***Tu***  ***7:00-10:00 pm***  ***UCA 3104*** |
| ***IFS 2032*** | ***1*** | ***12142*** | ***Krzystof Salata***  ***(Theatre)*** | ***Theory & Practice of the Encounter Performance-Based Research*** | ***3***  ***W*** | ***TuTh***  ***11:00-12:15***  ***FAA 117*** |
| ***IFS 2038*** | ***1*** | ***11811*** | ***Jennifer Atkins***  ***(Dance)*** | ***From Ballet to Beyonce Gender and the Body in Dance and Pop Culture*** | ***3***  ***W*** | ***MoFr***  ***3:35 – 4:50***  ***MON 102*** |
| ***IFS 2041*** | ***1*** | ***11716*** | ***Kathleen Burnett***  ***(Information)*** | ***Information Ethics for 21st Century*** | ***3***  ***W*** | ***MoWe***  ***3:35 – 4:50***  ***LSB 0006*** |
| ***IFS 2046*** | ***1*** | ***12300*** | ***David Kirby***  ***(English)*** | ***The Role of the Public Intellectual*** | ***3***  ***W***  ***\**** | ***Mo***  ***3:30 – 6:30 pm***  ***HSF 2008*** |
| ***IFS 2047*** | ***1*** | ***12064*** | ***Michael Ruse***  ***(Philosophy)*** | ***Philosophy and Film*** | ***3***  ***W*** | ***Tu***  ***9:30 – 12:30***  ***LAN 101*** |
| ***IFS 2048***  ***\*Bryan Hall Honor Students Only*** | ***1*** | ***11934*** | ***David McNaughton***  ***(Philosophy)*** | ***World Without God?*** | ***3***  ***W***  ***\**** | ***MoWe***  ***9:45-11:00***  ***BRY 303*** |
| ***IFS 2049*** | ***1*** | ***12190*** | ***Robin Goodman***  ***(English)*** | ***Third World Cinema*** | ***3***  ***W***  ***X***  ***\**** | ***Tu***  ***2:00 – 4:50***  ***Th***  ***2:00 – 3:30***  ***HSF 2009*** |
| ***IFS 2064*** | ***1*** | ***12901*** | ***Ian Quinn***  ***(Music)*** | ***Art Music in Contemporary Society*** | ***3***  ***W*** | ***TuTh***  ***3:30-5:00***  ***HSF 2008*** |
| ***IFS 2067*** | ***1*** | ***12883*** | ***Douglass Seaton***  ***(Music)*** | ***Writing About Music*** | ***3***  ***W*** | ***TuTh***  ***12:30-1:45***  ***HSF 2007*** |
| ***IFS 2068*** | ***1*** | ***12189*** | ***John Fenstermaker***  ***(English)*** | ***Understanding***  ***Hemingway*** | ***3***  ***W***  ***\**** | ***Mo***  ***2:00-5:00***  ***HSF 2009*** |
| ***IFS 3054***  ***(Augmented)*** | ***1*** | ***11106*** | ***Christian Weber***  ***(Modern Language)*** | ***Robots, Monsters, Avatars***  ***Technology & The Human Condition*** | ***3***  ***W*** | ***Mo***  ***5:15-7:30***  ***DHA 103***  ***We***  ***5:15-6:30***  ***TBA*** |
| ***IFS 3055*** | ***1*** | ***12250*** | ***Sonya Cronin***  ***(Religion)*** | ***SCI-FI, Dystopia & Evil*** | ***3***  ***W*** | ***TuTh***  ***11:00-12:15***  ***HSF 2009*** |
| ***IFS 3069*** | ***1*** | ***12249*** | ***Sumner Twiss***  ***(Religion)*** | ***Just Torture*** | ***3***  ***W*** | ***We***  ***2:00-5:00***  ***HSF 2009*** |
| ***IFS 2099*** | ***1*** | ***13434*** | ***James Mathes***  ***(Music)*** | ***London Experience*** | ***3***  ***W*** | ***Tu***  ***4:15 – 5:45***  ***HSF 2007*** |

**IFS 2015**

**Honors E-series: Creative Inquiry**

**Instructor: Mary Stewart**

**Website:** [**http://directory.cci.fsu.edu/kathleen-burnett/**](http://directory.cci.fsu.edu/kathleen-burnett/)

Creativity fuels innovative thinking. In our primary course text (titled *Sparks of Genius)*, physiologist Robert Root-Bernstein and historian Michele Root-Bernstein explore thirteen characteristics of creativity that are applicable to any field. In our secondary text (*Uncommon Genius: How Great Ideas Are Born*), trial lawyer Denise Shekerjian interviewed forty MacArthur Prize winners – from paleontologist Stephen Jay Gould to clown Bill Irwin – seeking to determine “how great ideas are born.” Each interview expands and enriches our exploration of creativity. Additional readings (and possibly, guest speakers) will take our ideas even further. A dialog between hands-on experiments with visual composition, writing, and targeted research will provide students with multiple means of exploring both the topic and developing their *own* creative processes.  No prior experience with art is needed: just a willingness to get involved and deeply explore the sources and implications of creativity.

**IFS 2027**

**Honors E-series: Animation & Identity**

**Instructor: Valliere Auzenne**

<http://film.fsu.edu/People/Faculty/Dr.-Valliere-Richard-Auzenne>

This course focuses on critically examining the work of influential animators and the techniques they employ. Through animation screenings, discussion, and hands-on animation exercises, students will be exposed to diverse animation styles and approaches, create original short animations, and come to better understand the creative process utilized in animation.

**IFS 2028**

**Honors E-series: Child and Youth Media Cultures in the U. S.**

**Instructor: Lisa Tripp**

**Website:** [**http://film.fsu.edu/People/Faculty/Dr.-Lisa-Tripp**](http://film.fsu.edu/People/Faculty/Dr.-Lisa-Tripp)

“The media” are often a blamed in contemporary discourses for contributing to a wide range of social problems with today’s youth ranging from bullying and social alienation to rampant consumerism and poor body image. But what’s really going on in practice? How are children and youth actually interacting with media and how do those interactions influence their lives, identities, and cultures? To answer these questions, this course examines media ranging from X-Men and Dora the Explorer to Facebook and youth-produced media, introduces practical research methods for studying young people’s media practices, and provides hands-on practice developing media products intended for child and youth audiences.

**IFS 2032**

**Honors E-series: Theory and Practice of the Encounter: Performance-Based Research**

**Instructor: Krzystof Salata**

**Website:** [**http://theatre.fsu.edu/People/Faculty/Performance/Kris-Salata**](http://theatre.fsu.edu/People/Faculty/Performance/Kris-Salata)

This is an interdisciplinary course that combines performance and performance theory with critical theory and philosophy. The course will focus on the phenomenon of the human encounter: What does it mean to meet? What is at stake in the encounter? The students will read excerpts from modern and postmodern philosophy and create simple short performances in response. They will examine the potentiality and relevance of the encounter in today’s society.

**IFS 2038**

**Honors E-series: From Ballet to Beyonce: Gender and the Body in Dance and Pop Culture**

**Instructor: Jennifer Atkins**

**Website:** [**http://dance.fsu.edu/People/Faculty2/Jen-Atkins**](http://dance.fsu.edu/People/Faculty2/Jen-Atkins)

Beyonce and other pop culture icons are incredibly important in understanding our cultural attitudes, especially in relation to gender and the body. By examining popular culture (TV shows, movies, music videos, and more), this class aims to use theories of the body and interpretations of bodies in performance to investigate American gender in the 21st century and to question what our bodies reveal about identity. Because of this, the course begins by looking at the world of concert and social dance to begin to understand how the human body is “staged” and how bodies in motion are intimately connected to issues of gender and other cultural concerns, such as race and class.

**IFS 2041**

**Honors E-series: Information Ethics for the 21st Century**

**Instructor: Kathleen Burnett**

**Website:** [**http://directory.cci.fsu.edu/kathleen-burnett/**](http://directory.cci.fsu.edu/kathleen-burnett/)

Many diverse ethical challenges face us in the global information age. This course identifies past, present and future information ethics challenges and encourages students to develop their own standpoints from which to address them. The primary purpose of this course is to provide students with the knowledge, skills and attitudes required to make informed ethical decisions about information production, management and use. Students explore and apply a wide range of ethical theories to examine critical information ethics issues raised byrecent advances in information and communication technology.

**IFS 2046**

**Honors E-series: The Role of the Public Intellectual**

**Instructor: David Kirby**

**Website:** <http://www.english.fsu.edu/faculty/dkirby.htm>

While we might not admit it, every thinking person wants to be a public intellectual, that is, somebody who deals with the best ideas but in a way that speaks to the broadest possible audience. In this class students will read, discuss, and write about six public intellectuals, each of whom is a thinker who, rather than merely contributing to a particular discipline (though they have certainly done that), has used that discipline to explicate the world, thereby making both more alive and dynamic.

**IFS 2047**

**Honors E-series: Philosophy and Film**

**Instructor: Michael Ruse**

[**http://philosophy.fsu.edu/content/view/full/35805**](http://philosophy.fsu.edu/content/view/full/35805)

**Philosophy & Film:** This seminar is based on some fifteen great films of the 20th century, using them as a vehicle to explore important philosophical questions about the nature of reality, the meaning of life, the right moral course of action, the roots of great art, and much more. Each week we will look at one film, followed by discussion, and then every student will write a short (500 word) essay on the film and its philosophical implications and importance.  Essays will be graded promptly and feedback given to students.  A tentative list includes "Shane,"  "Some Like it Hot," "Triumph of the Will," "The Searchers," "District 9," "Ballad of a Soldier," "The Seventh Seal," "The Passion of Joan of Arc," "Bell de Jour," "Four Hundred Blows," "The Grand Illusion," and others. There is no text and no final exam. Grades will be based on classroom performance and written work.

**IFS 2048 \* Bryan Hall Honor Students Only**

**Honors E-series: World Without God?**

**Instructor: David McNaughton**

[**http://philosophy.fsu.edu/content/view/full/35747**](http://philosophy.fsu.edu/content/view/full/35747)

This course examines three main questions:

1. Can we explain the existence of our earth, and the universe as a whole, without recourse to God?

2. Can there be an objective moral code that we all have good reason to follow even if there is no God?

3. Can we have a spiritual or religious attitude to the world in the absence of belief in God?

Until recently, most people thought that the answer to each of these questions was No. But these answers are open to challenge. Scientists have claimed that we can have a complete and satisfying explanation of the existence and nature of everything without appealing to intelligent design. Moral philosophers have claimed that right and wrong are wholly independent of God’s will. Indeed, some have thought that religion has retarded ethical development and understanding. Finally, and perhaps most intriguingly, many thinkers now suggest that agnostics and atheists can have a religious attitude of awe and reverence to the universe, and find life fully meaningful, without any belief in supernatural beings.

**IFS 2049**

**Honors E-series: Third World Cinema**

**Instructor: Robin Goodman**

**Website:** [**http://www.english.fsu.edu/faculty/rgoodman.htm**](http://www.english.fsu.edu/faculty/rgoodman.htm)

This course will train students in the uses of analytical languages and concepts. We will seek to define useful terminologies like “colonialism,” “imperialism,” “postcolonialism,” “globalization,” and “neoliberalism.” The course will also teach students how to use such concepts to analyze visual works, and will give students the tools for analyzing visual works in relation to histories of conflict and struggles over power. By learning how seminal issues within postcolonial and film studies are framed, students in this course will be able to apply some of these languages and concepts in the construction of their own arguments, the analysis of texts, and methods of inquiry both in this field and others.

**This class requires viewing of often violent and disturbing images.**

**IFS 2064**

**Honors E-series: Art Music in Contemporary Society**

**Instructor Ian Quinn**

Website: <http://www.music.fsu.edu/Faculty-and-Staff/Faculty/Iain-Quinn>

The central question of the course will be “How does Western music relate to contemporary society?” In answering this question students will examine the reception of musical performance and contemporary music in the late nineteenth, twentieth and twenty-first centuries. Through this study they will also select a metropolitan musical capital for their own research project and evaluate the influences of society on music and music on society through the reception of music in the Western canon.

Programming trends, performing traditions, the role of criticism, and the perception of the musician in critical literature are interwoven in an interdisciplinary course that engages students from all fields. Each week students also assess recordings of live performances, which they discuss in class, crossing the line from music appreciation to critical reception. The course concludes with first performances of music recently composed by current composition students, which the course participants discuss in the context of their broader studies.

**IFS 2067**

**Honors E-series: Writings About Music**

**Instructor: Douglass Seaton**

Website: <http://www.music.fsu.edu/Faculty-and-Staff/Faculty/Douglass-Seaton>

In this seminar you will have the opportunity to read writings about music from different cultural perspectives and in different media -- essays, poetry, fiction, drama, journalism. Class discussion and written responses will enable you to share your interpretations of these readings. You will get to develop your own writing skills and musical understanding by writing about your musical experiences in a variety of forms.

**IFS 2068**

**Instructor: John Fenstermaker**

**Honors E-series: Understanding America: Hemingway in a World of Discredited Values and Traditions**

**Website:** <http://www.english.fsu.edu/faculty/jfenstermaker.htm>

Through the Roaring 20s, Depression, World War II, and the 1950s, Americans read Ernest Hemingway. Following World War I, in Hemingway’s early adulthood, struggles between men and women developed over sexual freedom, economic independence, and political power. Within its broader inquiries, “Understanding Hemingway” will particularly investigate “the confused history of gender relations in America”--about which, cultural critic Rena Sanderson asserts, “one would do well to read Hemingway closely.” Emphasizing Hemingway biography, texts, and audience, this course will recapture in 30 stories and 4 novels numerous critical issues and defining moments in 20th-century America that still shape our culture, ourselves.

**IFS 3054**

**Honors E-series: Technology and the (Post) Human Condition**

**Instructor Christian Weber**

**Website:** <http://www.modlang.fsu.edu/Programs2/German/Faculty/Weber-Christian>

We are using technology every day in so many different ways, but rarely do we consider and reflect on the longer term consequences of certain technologies on our human condition. Every miraculous task that a technological invention performs to facilitate and ease our existence deprives us, in turn, also of some of our actual skills or potential capabilities. This course will investigate the intricate relationship between the human existence and technology from both theoretical (theological, anthropological, ethical, sociological) and a practical perspective by analyzing works of literature and film and by critically assessing the actual or potential effects of certain technologies on human lives.

**IFS 3055**

**Honors E-series: Science Fiction, Dystopia, Fate, and the Problem of Evil**

**Instructor: Sonya Cronin**

**Website:** [**http://religion.fsu.edu/faculty\_sonya\_cronin.html**](http://religion.fsu.edu/faculty_sonya_cronin.html)

What do popular series like Hunger Games, ender’s Game, and the Dune Trilogy have to do with religion and philosophy? This course positions the contemporary literary genre of science fiction and dystopian literature as part of a long-standing historical conversation about the fate, providence, and the nature of evil using works by such authors as Orson Scott Card, Suzanne Collings, Veronica Roth, Frank Herbert, and Walter Miller to illuminate these persistent philosophical and theological questions. The course traces the development of these ideas from ancient literature to the present by drawing on interdisciplinary sources such as history, social psychology, philosophy, religion, and literature and the arts.

**IFS 3069**

**Honors E-series: Just Torture**

**Instructor: Sumner Twiss**

**Website:** <http://religion.fsu.edu/faculty_sumner_twiss.html>

What are the purported goals, justifications, and limits—legal, moral, and political—of torture practices, both historical and contemporary? How have the recent and on-going debates about the legitimacy of torture in America been shaped by moral and religious perspectives? In this e-series course, students will learn to think critically about a range of topics that include: history of torture; torture, pain, and “unmaking” the world; social psychological accounts of conditions making torture possible; genealogy of modern torture; democracy and recent proposals to legalize torture; comparative moral and religious perspectives on torture and its critique; and prospects for the abolition of torture. Course materials are interdisciplinary, drawing from history, social psychology, law (especially international human rights law), philosophy and religion, and the arts.

**IFS xxxxxx**

**Contact International Programs:** [**http://www.international.fsu.edu/About%20Us/ContactUs.aspx**](http://www.international.fsu.edu/About%20Us/ContactUs.aspx)

**Apply for course with International Programs:** [**http://www.international.fsu.edu/Types/Spring%20Break/HonorsSeminar.aspx**](http://www.international.fsu.edu/Types/Spring%20Break/HonorsSeminar.aspx)

**Honors E-series: London Experience**

**Instructor: James Mathes**

**Website:** <http://www.music.fsu.edu/Faculty-and-Staff/Faculty/James-Mathes>

This course will include and prepare students for a Spring Break in London where they will visit renowned cultural, historical and educational venues. The musical, historical exploration of London will include concerts and/or professional guided tours at Covent Garden, St. Martin in the Fields, Parliament, Westminster Abbey, and the Foundling Museum. Further cultural exploration will include visits to the National Gallery and Tate Museums, and attendance at a play and a musical at a West End theatre and a classical concert in one of London’s world famous concert halls. British history will be explored through guided visits to the National Portrait Gallery, the British Museum, the Museum of London, the Natural Science and History Museums, St. Paul’s Cathedral, and the Tower of London. In addition there will be a tour of the British Library and its renowned Sir John Ritblat Gallery: Treasures of the British Library, which houses famous historical documents and manuscripts. Finally there will be a daytrip to Oxford University. Free time will be set aside each day for students to explore on their own attractions such as the London Eye, Piccadilly Circus, Hyde Park, the East End Markets, and the changing of the guard at Buckingham palace.