

# FALL 2023 Honors Seminars

List updated 8/29/2023

## PLEASE READ THE FOLLOWING INFO ABOUT HONORS SEMINARS

Seminars are restricted to students currently enrolled in the College Honors Program through College of Letters and Science, or students in the College of Creative Studies.

Honor Seminars (INT 84's) are **two-unit** courses that provide an opportunity for research exploration in various disciplines and consider advanced studies beyond college. Honor seminars are for **First and Second-year students**. To earn honors and Honors Experience, seminars must be completed with a **letter grade of B or higher**. Eligible students may take 8 units maximum of INT 84 seminars.

- **NO ADD CODES** will be given out for Honors Seminars. Please **DO NOT** email the instructor asking for one.
- **INT 84 Honors Seminars are lower-division and designed with First and Second-year students in mind. If you are a First or Second-year students in the Letters & Science Honors Program but have "Senior" standing due to units, you may request an exception to bypass this "Senior" unit restriction by emailing me at [kvonderlieth@ucsb.edu](mailto:kvonderlieth@ucsb.edu) \*If you email me for a bypass - Please include your PERM & which "3" INT 84's you would like to bypass the unit restriction. Once a student receives the bypass, you must still enroll through GOLD during your active pass time, space remaining. A bypass does not override the unit cap in a given pass time of 10 units during Pass1.**
- **If you are in your Third or Fourth-year, you are NOT eligible to bypass the Senior unit standing restriction. No exceptions. Please read our website about the other opportunities to gain honor experiences. Like honor contracts, auto courses, etc.**

**\*Please note if your class is not a 10-week course the add/drop deadline may be earlier.**

### INT 84AC - "Attorney Communication in the Courtroom"

- **Seminar Type:** Honors
- **Department:** Communication
- **Instructor:** Daniel Linz
- **Instructor Email:** [linz@comm.ucsb.edu](mailto:linz@comm.ucsb.edu)
- **Day - Time - Room:** Wednesday 12:00-1:50 in GIRV 1106
- **Enroll Code:** 60764

**Course Description:** This course will require students to observe attorneys in the courtroom, at trial, in the Santa Barbara courthouse. The students may choose to focus on a number of topics relevant to

effective communication. This may include making effective opening statements, visual presentation of evidence, interviewing witnesses on the stand and increasing jury persuasion. The course instructor will facilitate meetings and discussions with attorneys and the judge participating in the trial. This course may be especially useful for students considering a career in the legal system.

**Bio:** Professor Linz's research and teaching involves empirically testing the social psychological assumptions made by the law and legal actors in the area of communication. This research spans the topics of First Amendment and freedom of speech and censorship, forensic communication, sexual violence, media violence, pornography, sex-oriented entertainment in the community, communication and race, and online privacy.

## **INT 84AF - "Global California: Past and Present"**

- **Seminar Type:** Honors
- **Department:** Global Studies
- **Instructor:** Maegan Miller-Likhethé
- **Instructor Email:** maeml@ucsb.edu
- **Day - Time - Room:** Thursday 2:00-3:50 in HSSB 2201
- **Enroll Code:** 67389

**Course Description:** This course will provide students with a broad overview of the questions and methodological approaches that guide the interdisciplinary field of Global Studies. The course asks: what does it mean to study the historical and contemporary politics of California—specifically the Central Coast and Southern California—in global, transnational, and comparative context? We will explore topics such as migration, economic development, social movements, militarism, and cultural memory. We will utilize the UCSB library's special collections, including the California Ethnic and Multicultural Archive.

**Bio:** Mae Miller-Likhethé is an Assistant Professor in the Department of Global Studies. Her research and teaching explore struggles for global racial justice in the 20th and 21st centuries through social movements and cultural productions. Alongside her scholarly publications, she has curated numerous exhibitions that combine archival documents and contemporary arts and has taught community-based courses and workshops at cultural institutions in London (UK), New York City, Columbus, and the DC metro area.

## **INT 84AI - "Maya History and Culture"**

- **Seminar Type:** Honors
- **Department:** Chicana and Chicano Studies
- **Instructor:** Giovanni Batz
- **Instructor Email:** gbatz@ucsb.edu
- **Day - Time - Room:** Friday 9:00-12:50 in HSSB 2201 **\*This seminar will meet for the first 5 weeks**
- **Enroll Code:** 72413

**Course Description:** The course examines Maya History and Culture in the Mayab', or where the Maya live/are. It attempts to de-center the nation-state, while also recognizing the ways that governments have played a role in repressing Indigenous Peoples. The course analyzes the Maya through time and space, with each week focusing on a particular topic.

**Bio:** Dr. Giovanni Batz is an Assistant Professor in the Department of Chicana/o Studies, University of California Santa Barbara. He is the author of *La Cuarta Invasión* published by Asociación para el Avance de las Ciencias Sociales (AVANSCO). in Guatemala. From 2020-2022, he was a President's Postdoctoral Fellow in the Department of Native American Studies at the University of California, Davis. He was also a 2018-2019 Anne Ray Resident Fellow at the School for Advanced Research in Santa Fe, New Mexico. His research focuses on extractivist industries, Central American migration, Guatemalan history, and the relationship between historical indigenous and Maya territorial dispossession and transnational migration from Central America to the US.

## **INT 84AJ - "Black Wellness Seminar: Theory and Praxis"**

- **Seminar Type:** Honors
- **Department:** Black Studies
- **Instructor:** Roberto Strongman
- **Instructor Email:** rstrongman@ucsb.edu
- **Day - Time - Room:** Monday 4:00-5:50 in HSSB 1236
- **Enroll Code:** 66589

**Course Description:** This seminar provides a space for students to dialogue with the latest academic research and popular self-help books in the emerging field of Black Wellness Studies. Our three most important themes for the class will be activist self-care, strategies to tend to inherited black pain and methods to deal with daily racial microaggressions. We will cover foundational Gestalt psychology texts in trauma and expand into the large recent corpus of scholarship that specifically addresses methodologies of communal and personal healing for people of African descent. As wellness implies a holistic and integrative approach to living and learning, the theoretical component of the class will be paired with embodied practices that include Kemeti yoga, meditation, breathing techniques and drumming. This seminar is open to students of all ethnic backgrounds and physical abilities.

**Bio:** Ph.D. Literature (UCSD 2003). I am a scholar of embodiment, specializing in trance states. My latest book "Queering Black Atlantic Religions" (Duke UP, 2019) speaks to my interest in fomenting an awareness of the unity within the body-mind construct, the goal of "yoga." In addition to my academic credentials, I am also certified as a massage therapist by the state of California and as a yoga instructor at the 500-hour level (the highest recognizable credential in the field).

## **INT 84AO- "Variational principles in mathematics, physics, and sciences" \*New seminar added on 8/29/23**

- **Seminar Type:** Honors
- **Department:** Mathematics
- **Instructor:** Denis Labutin
- **Instructor Email:** labutin@math.ucsb.edu
- **Day - Time - Room:** Tuesday 2:00-3:50 in GIRV 2124
- **Enroll Code:** 75598

**Course Description:** Such diverse equations in modern sciences as Einstein equations in general relativity, Yang-Mills and Maxwell equations in field theory, free boundary problems in engineering, and many others share a

fundamental common feature. All of them follow from the variational (Euler-Lagrange) principle in different manifestations. Interestingly enough, understanding the main variational ideas and calculations requires essentially just the knowledge of the multivariable calculus. The main objective of the seminar is to understand the basics of the variational calculus and the derivation of the fundamental equations in sciences.

**Bio:** Denis Labutin, PhD Australian National University, Research area: partial differential equations and their applications

## **INT 84BC - "Yoga: Theory, Culture & Practice"**

- **Seminar Type:** *Honors*
- **Department:** Black Studies
- **Instructor:** Roberto Strongman
- **Instructor Email:** rstrongman@ucsb.edu
- **Day - Time - Room:** Monday 2:00-3:50 in GIRV 2127
- **Enroll Code:** 27342

**Course Description:** Yoga is a Sanskrit term that can be best translated as "Integration." The course aims to develop an integral understanding of the history of yogic knowledges with roots in South Asia, creolization with XIX Century European body culture during the era of British imperialism, and a capitalist and often culturally-appropriative global spread in the late XX Century and beyond. This historical and philosophical material will be "yoked" (a cognate of "yoga") with a physical asana practice: the class will be organized in weekly two-hour sessions, with the first hour devoted to lecture, presentation, discussion and journal writing and the second hour to a physical postural and breathing practice thematically wedded to the readings. As such, the deeper, even metaphysical, goal of the course will be to bring "union" to the budding scholar, fomenting a balanced, equanimous and holistic body-mind.

**Bio:** Ph.D. Literature (UCSD 2003). I am a scholar of embodiment, specializing in trance states. My latest book "Queering Black Atlantic Religions" (Duke UP, 2019) speaks to my interest in fomenting an awareness of the unity within the body-mind construct, the goal of "yoga." In addition to my academic credentials, I am also certified as a massage therapist by the state of California and as a yoga instructor at the 500-hour level (the highest recognizable credential in the field).

## **INT 84CC - "Art From Machines: Computer Numerical Control in the Hands of Creators"**

- **Seminar Type:** *Honors*
- **Department:** Theater and Dance
- **Instructor:** Greg Mitchell
- **Instructor Email:** gmitchell@ucsb.edu
- **Day - Time - Room:** Tuesday 3:00-4:50 in TD-W 1530
- **Enroll Code:** 67694

**Course Description:** Contemporary design and art such as sculpture and installation often integrate diverse kinds of 21st century technologies into their creation and execution. Some of those technologies that were once out of the reach of individual or unfunded artists are now becoming ubiquitous. We'll introduce the class to

technological processes, machines, and applications that integrate computer control with creative work by using them to iterate real world objects. We'll extrapolate how these processes can be used to design studio sized fabrications and structures that are scale-able to impressive physical creations.

**Bio:** Greg Mitchell is an Associate Professor of Theatre Design. His work in Scenic Design, Lighting Design, Art Direction for Television, Projection, and Video Design has been seen around the world. Professor Mitchell's recent projects have included Scenic, Lighting, and Costume designs for Arjuna's Dilemma, the first western style opera in Nepal. The Jazz-fusion cross cultural work was created as site specific production in one of the world's oldest Hindu temples, a UNESCO site at Patan Durbar Square in Kathmandu. He collaborated with Opera Panama and the Panama Symphony Orchestra to design a site specific production of Macbeth in Panama City in the 400 year old ruin of the Convento de las Monjas Concepciones. In addition to scenery designed to accommodate the fragile archaeological site, he projection mapped the interior of the structure to create a media design that aligned with the architecture. In Dublin, Ireland Professor Mitchell created an installation performing space in the Boys School at Smock Alley, the oldest extant theatre in Ireland, for the Creative Artists Collaborative involving a three story tall sculptural work and a projection mapping of the medieval architecture. Recently he worked with Ping Chong and Company as a lighting and video projection designer on the new documentary-theatre production of Aan Yátx'u Sáani: Noble People of the Land. Theatre work includes Off-Broadway productions in New York City including Classical Theatre of Harlem's Tartuffe Supreme, Classic Stage Company's Tempest Tossed, Baruch Performing Arts The Actors Rap, 321 Arts A Night in the Mind of Jim Jones. Other notable New York productions encompass years of collaboration with the site specific Brave New World Rep which yielded a large scale immersive production of Shakespeare's The Tempest on the Coney Island Boardwalk, The Merry Wives of Windsor (Terrace), Lynn Nottage's Fabulation, and Fahrenheit 451 presented at the Prospect Park Amphitheatre as part of Celebrate Brooklyn's 2010 Season. He has designed numerous other productions in the city for organizations including Three Graces Theatre, New York Theatre Experiment, The New York International Fringe Festival, and the New York Musical Festival. Professor Mitchell's regional theatre work spans hundreds of productions around the country including a multiple productions in Anchorage and Juneau Alaska for Perseverance Theatre Company, in Maine at the Pensobscot Theatre Company, and Theatre at Monmouth, and seasons as the resident designer at Washington DC's Source Theatre Company and Washington Stage Guild. Elsewhere his theatre designs have been seen at Mac-Haydn (NY), Curtain Call (NY), Alpine Theatre Project (MT), The Kennedy Center (DC), The Studio Theatre, (DC), African Continuum Theatre Company (DC), Tsunami Theatre (DC), Washington Shakespeare Company (DC), Imagination Stage (MD), Rep Stage (MD), Sierra Rep (CA), Summer Rep (CA), Hackmatack Playhouse (ME), American Stage Festival (NH), Playhouse on the Square (TN), Texas Shakespeare Festival (TX), Bristol Riverside Theatre (PA), Capital Playhouse (WA), and The Historic Iao Theatre (HI). Design for opera includes international productions in Nepal, Panama, and the costumes for Tannhauser in Tirana Albania for their national theatre Teatri Kombetar i Operas dhe i Baletit. He has worked on the development of new operas including a commission for the Princess Sophia about the sinking of a passenger ship off the Alaskan coast in 1918, and Llantos about the intersection of Gypsies and Jews during the inquisition. He has designed multiple productions for the Capital City Opera (DC), Juilliard Opera (NY), New Opera NYC (NY), and Opera Modesto (CA), and Chicago Opera Theatre (upcoming). As an art director and assistant art director, Professor Mitchell has worked on projects for ESPN, CNBC, MTV, and VH1. In educational theatre, Professor Mitchell has served as guest artist, lecturer, or faculty member at the University of Maine at Orono, Whitman College, Fort Lewis College, Catholic University, CUNY Laguardia, and Kathmandu University School of the Arts. His work outside of the theatre includes planning and designing events, architectural spaces, and interactive installations for clients such as Heineken, Pink, The Food Network, Vornado Realty NYC, among many others. The range of this work spans turning a half acre of New York's meat packing district into a Pumpkin Patch for Old Navy to multi-story interactive incendiary art for Nevada's Burning Man. Professor Mitchell is a proud member of USA Local 829, the union of stage designers. His work has been nominated for several awards including the Helen Hayes Award, Broadwayworld Awards, and Indy Awards.

## INT 84CE - "Clown Business"

- **Seminar Type:** Honors
- **Department:** Theater and Dance
- **Instructor:** Daniel Stein
- **Instructor Email:** dstein@theaterdance.ucsb.edu
- **Day - Time - Room:** Thursday 3:00-4:50 in TD-W 1507
- **Enroll Code:** 27367

**Course Description:** This course explores finding the personal freedom and confidence to speak your mind from your authentic self. You will use clown, theatre, and your imagination to engage and enchant your audience, whether of one or one hundred.

Your curiosity is the only prerequisite for this course.

This is a safe nonjudgmental space where you will get to play with your imagination to build confidence and poise in interacting with others. The pleasure of stretching is not limited to your muscles, you can also stretch your mind and imagination.

Each of you has been working your entire life to become what you are today. Freedom to be who you are comes from within. This class aims to empower you to allow yourself to own your freedom by practicing seeing further than your assumptions and clearer than your fear. Everyone makes assumptions and everyone experiences fear. What we can do is train ourselves to use them as a springboard to go beyond them.

There is a reason people go to see theater and plays. PLAY (P – Practice, L – Laughing, A – At, Y – Yourself) is not only one of the roots of joy it can also be the foundation of discovery.

**Bio:** Daniel Stein – Senior Lecturer II

Teaches Movement for the Actor and Devising of Original Works

Curator of the Annual PARTICLE COLLIDER FESTIVAL at UCSB

After studying in the Professional Actors Training Program at Carnegie-Mellon University, Daniel went to Paris, France to study with Etienne Decroux, becoming M. Decroux's frequent translator. Subsequently making his home in Paris for 20 years, Daniel started his professional career as an actor with the French National Theatre. His solo performances have toured in more than 30 countries, as well as in theatres such as the Kennedy Center and Lincoln Center in the United States. He has performed and taught master classes throughout the world at institutions such as The Juilliard School of Drama and The Shanghai Theatre Academy. Daniel has received grants from the National Endowment for the Arts, the United States/Japan Commission, the Pew Charitable Trust, and is a John Simon Guggenheim Fellow.

Summer 2022 saw him teaching in Sicily and later at The Danish National School For The Performing Arts, Copenhagen.

Prior to finding his artistic home at The University of California, Santa Barbara he spent seven years at Brown University in Providence, Rhode Island as Head of Movement and Physical Theatre for their MFA Professional Actor Training Program. Prior to that over a decade at Dell'Arte International School of Physical Theatre in Blue Lake, CA. serving as School Director and core instructor.

For more information visit [PoeticDynamics.com](http://PoeticDynamics.com)

## **INT 84IT - "So You're New? Organizational Assimilation: Entering and Becoming a Member"**

- **Seminar Type:** *Honors*
- **Department:** Communication
- **Instructor:** Karen Myers
- **Instructor Email:** [myers@comm.ucsb.edu](mailto:myers@comm.ucsb.edu)
- **Day - Time - Room:** Tuesday and Thursday 3:00-4:50 in GIRV 1106 **\*This seminar will meet the first 5 weeks of the quarter**
- **Enroll Code:** 58016

**Course Description:** As a newcomer to the university, this is a topic of concern to most freshmen. In this class, we will talk about organizational assimilation, the process of becoming integrated into the culture of an organization whether it is a new job, social club, or school. In this class we'll examine what occurs as newcomers join organizations focusing on the communication between newcomers and existing members. Students also will learn why assimilation can feel so stressful and what they can do to ease their transition.

**Bio:** Karen K. Myers (Ph.D. Arizona State University), Professor, Department of Communication at the University of California, Santa Barbara. Her research includes membership negotiation (socialization, assimilation); vocational anticipatory socialization; communicative constitution of organizations; emotions in the workplace; and workplace flexibility. She has published in *Management Communication Quarterly*, *Human Communication Research*, *Communication Monographs*, *Human Relations*, *Journal of Applied Communication Research* and elsewhere.

## **INT 84JH - "Class Matters: Class and the Classroom"**

- **Seminar Type:** *Honors*
- **Department:** French and Italian

- **Instructor:** Giancarlo Tursi
- **Instructor Email:** gtursi@ucsb.edu
- **Day - Time - Room:** Wednesday 11:00-12:50 in HSSB 1237
- **Enroll Code:** 61028

**Course Description:** This course will explore the intersection of class and education. A driving question will be: is social class something to be left at the door of the classroom, or can it inform our practices as educators and students? Beginning with black American writer bell hooks' study of the intersection of class and race, *Class Matters*, moving to the first volume of Italian international phenomenon Elena Ferrante's Neapolitan Novels and 2022 French Nobel Prize winning author Annie Ernaux's *La Place*, and passing through a number of theoretical texts (Gramsci, Rancière, Bourdieu), we will explore the vexed relationship between class and the classroom in ways that will shed light on our own experiences in higher education.

**Bio:** Giancarlo Tursi is Assistant Professor of Translation Studies and Translation Theory in the French and Italian department at the University of California Santa Barbara and is affiliated with its Comparative Literature Program. He received his doctoral degree in Comparative Literature from New York University and his Master's degree, also in Comparative Literature, from the Sorbonne in Paris. His recently-defended doctoral dissertation, entitled "Dialectal Dante: The Politics of Translation in Risorgimento Italy," explored the phenomenon of dialectal translations of Dante in nineteenth-century, unification-era Italy. His general interests include translation studies, politics of language, and the question of minoritized languages. His articles have appeared in *La Fusta*, the *King's Review*, and the *Società Editrice Fiorentina*.

## **INT 84ZB - "Causes and Consequences of Sea-Level Rise: A Geologic Perspective"**

- **Seminar Type:** *Honors*
- **Department:** Earth Science
- **Instructor:** Alex Simms
- **Instructor Email:** asimms@geol.ucsb.edu
- **Day - Time - Room:** Monday 4:00-4:50 in GIRV 2110 \*This seminar has a overnight camping fieldtrip
- **Enroll Code:** 27417

**Course Description:** During this seminar we will discuss the causes of sea-level rise at several different time scales and its influence on the natural and geologic system. Most of the course will be based on an overnight camping fieldtrip to the Transverse Ranges.

**Bio:** Prof. Simms grew up in Oklahoma but attended graduate school along the Texas Coast. His research interests largely revolve around the history of coastlines (at geologic time scales) and in particular sea-level changes. He has worked along coasts in the Gulf of Mexico, California, Scotland, and Antarctica.

# **INT 84ZL - "Social Innovation and Entrepreneurship: Tools for Changemakers"**

- **Seminar Type:** *Honors*
- **Department:** Writing Program
- **Instructor:** Paul Rogers
- **Instructor Email:** paulrogers@writing.ucsb.edu
- **Day - Time - Room:** Wednesday 2:00-3:50 in HSSB 4201
- **Enroll Code:** 61044

**Course Description:** "Social entrepreneurship has its origins in the work of a group of actors, social entrepreneurs, who introduce solutions to pressing social and environmental problems (e.g., poverty, human trafficking, climate change). The object of social entrepreneurs, broadly stated, is to improve the quality of life for people in practical ways. To make these improvements, social entrepreneurs use the tools of enterprise and business in combination with community engagement and the power of ordinary citizens to create novel solutions to what are typically localized problems. Examples of these innovative solutions include the development of micro-finance, community-sourced emergency preparedness social media platforms, greenscaping programs for heavily polluted urban areas, integrated systems to combat human trafficking, and much more.

]While individuals fitting the description of social entrepreneur have lived throughout history, it is only in the past 40 years that social entrepreneurship has been galvanized into a recognized field of activity. In this sense, social entrepreneurship represents a deliberate reframing and destabilization of the narrative related to what we commonly refer to as the nonprofit sector; in principle, social entrepreneurs are individuals who play by a different and somewhat hybrid set of rules than that of either business or traditional non-profits as they apply "the mindset

**Bio:** Paul Rogers is an associate professor of Writing Studies at the University of California, Santa Barbara, where he also earned his PhD in education (2008). He is a cofounder and former chair of the International Society for the Advancement of Writing Research. Paul's primary focus is on educational research and advancing transformation in policy and practice related to writing and literacy through data-informed decision making at all levels. Paul has served as a strategic advisor to Ashoka: Innovators for the Public - the world's 5th ranked NGO and a leading sponsor of social entrepreneurs around the world - in a variety of capacities including their work in advancing the vision of Everyone a Changemaker in K-12 and higher education. Paul is a recipient of AAC&U's K. Patricia Cross Award for leadership in higher education, and NCTE's Janet Emig Award for research in English education. He is the editor of seven coedited volumes, including the 2022 book *International Models of Changemaker Education* and numerous other publications. His favorite activities are spending time with his family (the Seven Hearts Tribe), surfing, running, hiking, playing basketball, and reading.