

Spring 2019  
**CORE 1929H-906: METHODS OF INQUIRY**  
Thematic Title: *The Mind*  
T 12:30 – 1:45 PM

Note:

- Section 905 will *always* meet in Lalumiere Language Hall 192, unless otherwise indicated.
- Section 906 will *always* meet in Cudahy Hall 137, unless otherwise indicated.

Science Literacy

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Cultural and Media Literacy

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**WHAT IS CORE 1929H?**

“Methods of Inquiry” is one of only five courses that *all* Marquette students take, and is intended to give you a glimpse into the wide variety of intellectual investigations that are happening across the university. The idea for CORE 1929 emerges out of Marquette’s recent redesign of its “core curriculum”; in fact, you are the first cohort of students to take the course. The previous core curriculum had tended to silo different academic disciplines within their own individual courses, constructing an intellectually diverse curriculum primarily through the juxtaposition of distribution requirements; in contrast, the new Core loosens those requirements, and chooses instead to put multiple disciplinary perspectives together *within* courses, in an effort to promote shared conversations and collective interests across the university while also allowing students more freedom to define a course of study that truly matters to them. “Methods of Inquiry” is the start of that process; by investigating a single topic from multiple perspectives and approaches, it is an opportunity for you to gather together as emerging scholars to figure out what you think defines (and what should define) academic inquiry in the twenty-first century. The conversations we begin here will, we hope, ripple in various ways across all the courses you take at Marquette.

Because you are honors students, your course is designated with an “H”; what this means for you is that the course is a year-long course, as opposed to a single semester course, earning you 1.5 credits each semester. This course thus continues the conversation from the fall version of the course taught by Dr. Abbott and Dr. Canavan, while shifting our attention to some new intellectual terrain and, in particular, focusing on the development of a major research project at the end of the term.

## **COURSE TRAJECTORY**

Taking into account the presence of a significant number of new students enrolled in the course this semester, as well as your comments from the fall version of the course, we have modified the original approach of the course in a number of ways. First, we have refocused the course on the concept of “the mind” as such, very broadly conceived, allowing you to take up any conceivable intersection between the science and the humanities on the subject of the mind, the brain, or the soul for your final projects. Second, we have foregrounded the “meta” concept of “methods of inquiry” much more directly than we did in the fall; each week in the first half of the course will highlight one such method of inquiry in the sciences or the humanities and explore that method as a potential model for your papers, while the second half of the course is devoted to a week-by-week development of an interdisciplinary project of your own design.

That said, the original intention of the two-semester sequence remains essentially unchanged: the fall semester laid the groundwork for the research project you will now create. As before, we will use various academic approaches to the concept of “the mind” as case studies for our larger investigation into how the sciences, the humanities, the media, and mass culture produce knowledge and then present that knowledge to various audiences.

Through these assignments we will come to better understand the fraught relationship between producers and consumers of knowledge, and consider the responsibilities inherent in both creators and audiences. We will explore how social narratives are constructed and how they circulate in the culture at large, and examine the philosophical and cultural assumptions behind the different ways we talk about our own minds in the contemporary moment.

## **MARQUETTE CORE CURRICULUM OUTCOMES**

Students who complete the full two-semester CORE 1929H course sequence will be able to:

- demonstrate an understanding of how different disciplinary methods of inquiry approached the selected course themes, and of the similarities and differences between them;
- articulate what specifically appealed or did not appeal to them about these particular approaches;
- reflect on what this tells them about themselves: their individual strengths and weaknesses, intellectual tendencies, curiosities, etc.;
- demonstrate the skills of media and scientific literacy and numeracy sufficient for personal decision-making and participation in civic and cultural affairs.

## **REQUIRED TEXTS**

All course materials will be distributed via D2L.

## **COURSE REQUIREMENTS**

Class Participation	15%
D2L Discussion Posts (Science Literacy)	15%
D2L Discussion Posts (Cultural and Media Literacy)	15%
Meme Competition	5%
Reflection Essay	10%
Final Project	40%

## GRADING

Grades will follow the following rubric:

- \* To earn a **C**, you must clearly restate the meaning of a document in your own terms. A C project may volunteer an original argument but will likely lack evidence or analysis of its sources. C responses are clearly written, though they might display some grammatical weakness.
- \* To earn a **B**, you must begin to raise important questions about the concept under consideration and to use those questions to drive your own interpretive agenda. A B project typically advances an original argument and provides solid analysis of the text(s) under consideration. B responses are clear, concise, and free of errors.
- \* To earn an **A**, you must construct a response that does more than simply comment on the work of others; you must forward, counter, or transform what they have to say. An A project advances an original argument that builds toward a climax and makes a persuasive case for its own significance. A responses are clearly written, and often eloquent.
- \* A **D** means that you have not communicated clearly or that you seem to have deeply misunderstood the source text. An **F** means that you did not fully or seriously engage the assignment.
- \* **A-, B+, B-, C+ (and so on) grades** fall in the gaps between the above categories.

## ATTENDANCE AND CLASS PARTICIPATION

Class discussion is an essential component of this seminar. It is crucial that you come to class every day having read the required material and prepared to discuss it. **Consequently, attendance in this class is mandatory.** You should plan on attending every class. Please talk to us (in advance if possible) if you ever find you will need to miss a class meeting.

The course adheres to Marquette University's attendance policy, which can be found on the Internet at <http://bulletin.marquette.edu/undergrad/academicregulations/#attendance>.

You are allowed **two unexcused absences** over the course of the fall semester. **After that, your class participation will drop by half a letter grade for each additional unexcused absence.** Upon the seventh unexcused absence, you may receive a WA (Withdrawn—Excessive Absences) for the semester.

**Merely being present in class is insufficient for an “A” in class participation.** Each student is expected to *participate in* and *contribute to* our discussions. Just being in the room is not enough.

## FORMAT OF WRITTEN WORK

For the **science literacy D2L Discussion Posts**, you will be expected to address the specific set of questions assigned. It's generally a good idea to write (and edit!) your posts in a separate document and then copy it to D2L. There will be no length requirements for D2L posts. For full credit, your posts should incorporate information from the assigned content (articles, videos, etc.) or refer to the content in a way that can demonstrate comprehension. Your posts should be

written clearly, be informed by the assigned material, and should demonstrate your thinking and opinions.

The requirements for the **cultural and media literacy D2L Discussion Posts** are on the second-to-last page of this syllabus.

Your **final reflective essay** should be typed in twelve-point font, double-spaced with one-inch margins, saved in a format Microsoft Word can open. Your filename should contain *your name* in it, for example, yourlastname-finalpaper.docx. Please give your papers an original title, and include your name, assignment, and due date in a header on the first page. This assignment will be due on the Friday of finals week, via D2L Dropbox; you do not need to be present to submit the work.

Details about your **poster presentation** are on the last page of this syllabus. Details about the **meme competition** will be distributed in class.

We expect you to *edit* and *proofread* all written work, even forum comments and poster project citations—even memes! Drafts that contain excessive typos or grammar mistakes may be returned to the author for correction before we offer comments.

### **TECHNOLOGY IS TERRIBLE: PLAN AHEAD!**

The Internet goes down. Files become corrupted. Computers crash. These are predictable facts of twenty-first century life, not emergencies. For this course, for all your courses, for the rest of your career and your life in this world you need to develop work habits and strategies that take into account the basic, inescapable unreliability of computers. Start your assignments well in advance of the due date; save them often; save backup copies of essential documents, including copies off-site using a service like Carbonite, Dropbox, or Google Drive.

### **EMAIL**

Students in this class are required to check their official Marquette email account—whatever account D2L sends its emails to—at least once a day, in case there are any last-minute announcements or disruptions. We endeavor to respond to all emails within 24 hours, usually much less—but please do not send us urgent emails regarding your assignments on the night before they are due and expect an immediate reply.

### **LAPTOP POLICY**

In-class use of laptops, Kindles, iPads, etc. is permitted for access to electronic versions of our texts and for notetaking. However, students *must* refrain from non-class-related computer use, including email, instant messaging, Facebook, Twitter, and the like. **Please do not abuse this privilege or distract your fellow students.** We reserve the right to ban individual technological devices if this becomes a problem. Except in unusual cases of personal emergency, cleared with me at the start of class, no use of cell phones will be permitted during class time; please turn off your ringers and put them out of sight.

### **FLEXIBILITY**

If it will benefit the class, changes may be made to the above.

## WRITING CENTER

Students are strongly encouraged to make use of the Writing Center, located in Raynor Library Room 240, at any stage of the writing process. Please visit the Writing Center website at <http://www.marquette.edu/english/writingcenter/> to find out how to schedule an appointment and to access the studio's online resources.

## ACCOMODATIONS

Students with disabilities who believe they may require accommodations in this course should contact us early in the semester so your learning needs can be appropriately met.

We are of course more than happy to work with you to make sure you are successful in this course and to make this course most accessible for you. However, without documentation, we are limited in what we are able to do. Therefore, in order for us to help you most effectively, we need you to be proactive in contacting Marquette University's Office of Disability Services (located on the fifth floor of the 707 Building). ODS can be reached by phone at (414) 288-1645 or by email at [ods@marquette.edu](mailto:ods@marquette.edu).

## ACADEMIC DISHONESTY

Students are expected to abide by the academic honesty policy outlined in your undergraduate bulletin. We urge you all to examine this material and consult me with any questions you may have about plagiarism or academic integrity *before* it becomes an issue.

Ignorance of what constitutes plagiarism is not an acceptable excuse for plagiarism. **Academic dishonesty of any kind will not be tolerated and will result in a failing grade for the course.** No exceptions or special dispensations will be made.

Marquette students now sign an Honor Pledge, which states:

*I recognize the importance of personal integrity in all aspects of life and work.  
I commit myself to truthfulness, honor, and responsibility, by which I earn the respect of others.  
I support the development of good character, and commit myself to uphold the highest standards of academic integrity as an important aspect of personal integrity.  
My commitment obliges me to conduct myself according to the Marquette University Honor Code.*

Full details of Marquette's academic integrity policy are available on the Internet at <http://www.marquette.edu/provost/academic-integrity.php>.

On a personal level, we (like everyone) hate being lied to. Please, do not feel you need to concoct elaborate stories. Simply be honest with us about whatever is going on and we will work it out.

## ACADEMIC FREEDOM

We all enter this classroom with preexisting political, ethical, philosophical, and intellectual commitments. You are all required to engage the material—but you are absolutely *not* required to agree either with any of the writers we will discuss, or with us, in whole or in part.

## RESPECT

This classroom is a community. It is crucial that we treat each other with the appropriate level of courtesy and respect. No one should be made to feel unwelcome here. Failure to treat other students with the respect they deserve will **severely** impact your class participation grade.

## KEEP THE LINES OF COMMUNICATION OPEN!

We want this class to be a meaningful and valuable experience for you, both in its own terms and in service of the development of your larger college experience. If you have any ideas, suggestions, or concerns about the way things are going, our doors are always open.

## WHERE DO I GO WHEN?

This course is taught by two instructors, who have chosen to interweave our instruction to produce better synthesis between our material. You will spend the next three weeks of the semester with the teacher who is presenting this syllabus to you today, then switch to meet with the other instructor for the next three weeks.

After the first seven weeks of the course, beginning with the week *before* Spring Break, we will have a more irregular schedule, sometimes meeting as one big group, sometimes meeting in the library, and so on.

This semester, the D2L sections for the two halves of the course are *separate*, eliminating at least one potential source of confusion.

Section	Date	Plan	Classroom	Instructor
906	1/15/19	Syllabus	Cudahy 137	Canavan
906	1/22/19	Media Literacy	Cudahy 137	Canavan
906	1/29/19	Media Literacy	Cudahy 137	Canavan
906	2/5/19	Media Literacy	Cudahy 137	Canavan
906	2/12/19	Science Literacy	Cudahy 137	Abbott
906	2/19/19	Science Literacy	Cudahy 137	Abbott
906	2/26/19	Science Literacy	Cudahy 137	Abbott
905/906	3/5/19	Group meeting	<i>tbd</i>	Abbott/Canavan
906	3/12/19	SPRING BREAK		
906	3/19/19	Topic development	Cudahy 137	Canavan
906	3/26/19	Outline development	Cudahy 137	Canavan
906	4/2/19	Meet with Library Rep	Raynor 245	<i>Claire Dinkelman</i>
905/906	4/9/19	Poster mechanics	<i>tbd</i>	Abbott
906	4/16/19	Poster Workshop	Cudahy 137	Abbott
905/906	4/23/19	Poster Presentations "A" group	AMU AB	Abbott/Canavan
905/906	4/30/19	Poster Presentations "B" group	AMU AB	Abbott/Canavan
	Finals Week	turn in final reflection piece		

## TWO DEFINITIONS

### **Science Literacy, as defined by the National Science Education Standards**

(<https://www.nap.edu/read/4962/chapter/1>)

Scientific literacy is the knowledge and understanding of scientific concepts and processes required for personal decision making, participation in civic and cultural affairs, and economic productivity. It also includes specific types of abilities. In the *National Science Education Standards*, the content standards define scientific literacy.

Scientific literacy means that a person can ask, find, or determine answers to questions derived from curiosity about everyday experiences. It means that a person has the ability to describe, explain, and predict natural phenomena. Scientific literacy entails being able to read with understanding articles about science in the popular press and to engage in social conversation about the validity of the conclusions. Scientific literacy implies that a person can identify scientific issues underlying national and local decisions and express positions that are scientifically and technologically informed. A literate citizen should be able to evaluate the quality of scientific information on the basis of its source and the methods used to generate it. Scientific literacy also implies the capacity to pose and evaluate arguments based on evidence and to apply conclusions from such arguments appropriately.

Individuals will display their scientific literacy in different ways, such as appropriately using technical terms, or applying scientific concepts and processes. And individuals often will have differences in literacy in different domains, such as more understanding of life-science concepts and words, and less understanding of physical-science concepts and words. Scientific literacy has different degrees and forms; it expands and deepens over a lifetime, not just during the years in school. But the attitudes and values established toward science in the early years will shape a person's development of scientific literacy as an adult.

### **Media Literacy, as defined by the Center for Media Literacy**

(<http://www.medialit.org/reading-room/what-media-literacy-definitionand-more>)

The definition most often cited in the US is a succinct sentence hammered out by participants at the 1992 Aspen Media Literacy Leadership Institute: "... the ability to access, analyze, evaluate and create media in a variety of forms." Definitions, however, evolve over time and a more robust definition is now needed to situate media literacy in the context of its importance for the education of students in a 21st century media culture. CML uses this expanded definition:

- Media Literacy is a 21st century approach to education.
- It provides a framework to access, analyze, evaluate and create messages in a variety of forms - from print to video to the Internet.
- Media literacy builds an understanding of the role of media in society as well as essential skills of inquiry and self-expression necessary for citizens of a democracy.

...Media literacy, therefore, is about helping students become competent, critical and literate in all media forms so that they control the interpretation of what they see or hear rather than letting the interpretation control them.

## HUMANITIES D2L ASSIGNMENTS

*due in the D2L forum each Tuesday morning before class during each of the three humanities readings of the course*

Last semester we were working at the intersection of the sciences and the humanities, exploring the ways each of these two “cultures” engage questions of knowledge production and dissemination. In contrasting the humanities to the sciences, I suggested that contemporary humanities approaches—speaking of course *extremely* generally—tend to extend from a few assumptions that are not always shared by the sciences (especially the physical sciences, but also some historically conservative social science disciplines like economics or political science):

- 1) **social causation:** the proposition that the best explanations for social phenomena originate in social structures, rather than in individual psychologies, pathologies, or choices;
- 2) **social construction:** the proposition that knowledge is embedded within social structures like language, ideology, history, and economics, rather than existing radically apart from social structures in supposedly objective facts or eternal truths;
- 3) **social justice:** the proposition that knowledge has a politics, and that we should choose methods of knowledge production and dissemination that help heal the world rather than do harm or simply remain neutral.

Each of the readings we will do in the humanities module of this course will allow us to continue to explore each of these three propositions in various ways as we go.

But each of these readings are also intended to serve as potential modules for your final research projects, moving through three highly abstracted “methods” of humanities knowledge production: **history**, **structure**, and **personal narrative**. Each week, before class, I ask you to produce a short D2L post that engages this reading on the level of both content and form. In particular I ask you to answer the following three preliminary questions (in full sentences and appropriate detail, please):

1. What are three things this article taught you that you hadn’t known before, or that you saw in a new light after completing the reading?
2. What is one question you still have about the article and the approach it takes to its subject matter?
3. How do you think you begin to go about answering the question you pose in #2, if you were the author of the article?

Your answers to these questions will in turn help inform our discussion during class.

### SCHEDULE

WEEK ONE—HISTORY: George Rousseau, “Depression’s Forgotten Genealogy: Notes Towards a History of Depression.”

WEEK TWO—STRUCTURE: Luigi Esposito and Fernando M. Perez, “Neoliberalism and the Commodification of Mental Health.”

WEEK THREE—PERSONAL NARRATIVE: Leslie Kendall Dye, “It Isn’t That Shocking.”



## FINAL PROJECT GUIDELINES

The culminating experience of CORE 1929H is a final research poster presentation, on a topic of your own devising and development. (Unlike the presentations at the end of the fall semester sections of this course, this is a NOT group assignment.) The precise topic is very open; we want to explore a topic that is not only relevant to your interests (and perhaps to your future career) but that you will be willing to spend several weeks delving into. Our guidelines are thus quite broad:

- We ask that the topic be related in some fashion to “the mind,” very broadly conceived, as we have been discussing it in either the fall or the spring semesters;
- We ask that the project engage in some interdisciplinary fashion with “methods of inquiry” gleaned from both the sciences and the humanities, though the split need not be 50-50.

We will have several days devoted to the development of your topic in class, from initial conception to final execution, which will include ample opportunity to clear any concerns, questions, or anxieties you may have about these two guidelines. We encourage you to view the content covered in the first two modules (Science Literacy and Cultural and Media Literacy) for ideas of topics or questions that you would like to explore in more depth.

Your output for this project will be:

- (1) a formal initial proposal, to be submitted to us by March 26th (10% of final project grade);
- (2) an annotated bibliography, showing us the sources you are relying on to produce this document, due April 16 (10% of final project grade);
- (3) a poster that is 36 inches by 42 inches. These will be built using Powerpoint or similar software and can be printed through the Digital Scholarship lab at your expense. They are typically \$10-15 to print. (If this expense is genuinely burdensome to you, *please* let us know and we will work out a solution.) Specific instruction on the creation of this document will be the subject of an entire day of the course after spring break (30% of final project grade);
- (1) a five-to-ten-minute oral presentation of your poster to your classmates, on one of the last two days of class, at a poster session symposium to be held in the AMU the last two weeks of class (30% of final project grade);
- (2) notes on at least five other poster presentations, from the presentation day on which you are not presenting (20% of final project grade).

We will, of course, speak to you about your topic at any point in the semester, but the major work on the project is not intended to begin before the first week back from Spring Break.