

CSU STANISLAUS HONORS CAPSTONE CONFERENCE



John Rogers Faculty Development Center

Friday May 16, 2014

2:00-5:00pm

Sponsored by the University Honors Program

California State University Stanislaus

One University Circle, Turlock CA 95382

(209) 667-3180 <•> honors.csustan.edu

Acknowledgements

Special thanks to the following faculty who generously agreed to serve as **Research Mentors** for our **2013-14 Senior Capstone Research Projects**: *Stuart Sims (Music)*, *Gary Williams (Psychology)*, *Gerard Wellman (Politics & Public Administration)*, *Hakhamanesh Zangeneh (Philosophy)*, *James Tuedio (Philosophy)* and *Staci Gem Scheiwiller (Art)*.
Thanks to Steve Arounsack (Anthropology) and Tim Held (Library) for guiding the work of our juniors.

Faculty teaching in the Honors Program this year included: *Bobby Seals (Ethnic Studies)*, *Therese Lunt (Theatre Arts)*, *Arnold Webb (English)*, *Ellen Bell (Anthropology)*, *Sari Miller Antonio (Anthropology)*, *Steve Arounsack (Anthropology)*, *Jeffrey Frost (Anthropology)*, *Zac Gershberg (Communication Studies)*, *Andy Dorsey (English)*, *Janey Youngblom (Biology)*, *Shea Mester (English)*, *David Kangas (Philosophy)*, *Chris Nagel (Philosophy)*, *Jim Tuedio (Philosophy)*, *Jennifer Ringberg (Anthropology)*, *Gary Soiseth (Political Science)*, *Tom Carter (Computer Science)*, *Tyffani Upton-Benton (Communication Studies)*, *Richard Randall (Political Science)*, *Tim Held (Library)* and *Andy Young (Philosophy)*.

Seniors in the Honors Program are encouraged to tackle complex problems using methods and knowledge drawn from relevant disciplines. Honors Program faculty and research mentors offer critical feedback and guidance along the way. The main objective is for students to explore, gather and analyze information effectively, and to reflect on the implications of what they have discovered. Group discussions help to promote thoughtful questioning. The goal is to communicate knowledge, judgments, and original perspective on the basis of careful inquiry, exploration and analysis.

*FEATURED PRESENTATIONS:
JUNIOR AND SENIOR
CAPSTONE RESEARCH PROJECTS*

- 2:00-2:15 *Refreshments, conference welcome, and introductions*
- 2:20-2:50 *Research Poster Displays and Select Presentations (Honors Juniors)*
- "*Hit Now, Hurt Later: A study on lasting effects of multiple traumatic brain injuries in sports*" --**Ty Kennedy**
- "*Barriers Faced by Young Hispanic Adults for Self-management of Newly Diagnosed Type 2 Diabetes: Recommendations for clinical application with health education models*" --**Sarah Gordon**
- "*Toys in Capitalism: The ambiguity of values at play*" --**Shaun Gephart**
- 3:00-3:20 *Ashley Amarillas: "Bereavement: The Effects of Losing a Loved One"*
 Faculty Mentor: Dr. Gary Williams (Psychology)
- 3:25-3:45 *Megan Dillon: "A Disney Story: A Comparison and Contrast Between Traditional and Contemporary Animation"*
 Faculty Mentor: Dr. Staci Gem Scheiwiller (Art)
- 3:50-4:10 *Amber Deming: "The Economic Impact of SafeDrain, Inc. Technology on the Airline Industry"*
 Faculty Mentor: Dr. James Tuedio (Honors)
- 4:15-4:35 *Graciela Carrillo: "Music Fans of the 21st Century: An Exploration in Defining a True Music Fan"*
 Faculty Mentor: Dr. Stuart Sims (Music)
- 4:40-5:00 *Kyle Tanaka: "Nietzsche, Heidegger, and Conscience as Amoral"*
 Faculty Mentors: Dr. Hakhamanesh Zangeneh & Dr. James Tuedio (Philosophy)

ABSTRACTS OF SENIOR CAPSTONE PRESENTATIONS

Bereavement: The Effects of Losing a Loved One

Ashley Amarillas

According to the National Mental Health Association, in 2002 there were about 8 million people in the United States who had an immediate family member die. As a result, thousands of people become widows/widowers and many young people are left grieving. According to previous studies, there are a variety of ways that bereavement can affect individuals. The present correlational study examined seven different outcome variables in bereaved and non-bereaved participants. All participants were presented with a demographic survey and six instruments to measure depression, positive mood, negative mood, alcohol and drug use, recent life events, behavioral issues, and grade point average. It was found that bereaved participants were more likely to have engaged in alcohol and drug use than were non-bereaved participants. In regards to the other 5 outcome variables, no statistically significant differences were found. However, results showed a negative pattern among the bereaved group in the variables of depression, negative mood, and positive mood. Linear regression analyses of data from bereaved individuals revealed a negative relationship between participants' age at the time of loss and the number of behavioral issues. For future studies, researchers could do a longitudinal study with participants to be able to track behaviors as they occur rather than having participants reflect back.

A Disney Story: A Comparison and Contrast Between Traditional and Contemporary Animation

Megan Dillon

Animation has always provided a rather fascinating connection between narrative and the viewer. Unlike its closest cousin, the story book, animation possesses visual capabilities that allow for a broader interpretation and expression of narrative. Through the addition of sound, movement and the interaction of characters with their environment, the expression of narrative and the art of storytelling come to be altered in significant ways. However, as time goes by and

the technical abilities of animators evolve, as with any art form it becomes important to categorize animation practices into traditional and contemporary. I believe we must question if evolutions in the technical aspects of storytelling have any discernible impact on narrative expression. For the purpose of this study, I accept the prevalent description of traditional animation, which emphasizes the role of “Cel animation,” and the prevalent description of contemporary practices, which emphasizes “computer generated imagery” (or CGI). Though a broader variety of mediums can be applied in both traditional and contemporary animation practices, including stop-motion animation and “Computer Animation Production Systems” (or CAPS), analysis of these mediums is beyond the scope of this study.

This study examines similarities and differences between Cel and CGI animation techniques, emphasizing their impact on the possibilities for narrative expression. By examining transformations in the animated interactions linking characters to their environment, including sound, movement, visual elements, and facial expressions present in both Cel and CGI animation, I focus on how the art of storytelling has been transformed. Transformations in animation techniques actually impact how an audience “reads” or understands the narrative elements of a story. One area where this is evident is in the figurative impact of animated features and surrounding imagery.

I will begin with a close examination of the technical capabilities found in both Cel and CGI animation. My focus for this analysis will address two examples, which function as general representatives for their respective category of animation: *Sleeping Beauty* is a classic example of the influence of traditional animation techniques, and *Tangled* is a strong example of the influence of contemporary techniques. By emphasizing these examples my aim is to focus on two very specific periods and stages of development within the history of Disney animation. I will not be including examples outside of these parameters. To do so would risk generalizing a topic that has a varied and complex global history.

Through my examination of animation techniques utilized in these two Disney films, I will identify unique aspects of each type of animation that serve to advance discernible styles of narrative expression. Examples drawn from these films will be used as evidence of the impact specific animation practices have had upon the narrative structure of storytelling. However, it is not the aim of this study to champion contemporary or traditional animation techniques. My goal is simply to recognize some differences in storytelling that have resulted from the application of these two kinds of animation.

The Potential Economic Impact of “Safe Drain” Technologies on the Airline Industry

Amber Deming

Harmful chemicals and sediments enter bodies of water every day through storm drains. This research is aimed at addressing the economic impact of adopting a simple storm drain technology that can help to prevent storm water pollution in the airline industry. This industry is targeted because of the daily handling of high volumes of potential contaminants to water bodies, including chemical solvents, tire residues and pollutants resulting from cleanup operations. This research shows how waterways can be protected from harmful pollutants through the implementation of Safe Drain Inc. technologies at the sites of already-present storm drains. The costs of installation and upkeep of the Safe Drain system will be discussed in relation to the economic benefits of protecting the environment and reductions in the exposure of airport operations to costly fines. I will identify potential contaminants that can be managed effectively with this system, and my study will test the efficiency of the Safe Drain system to prevent these costly environmental contaminations.

Music Fans of the 21st Century: An Exploration of Defining a True Music Fan

Graciela A. Carrillo

Over the past five centuries, the image of a musical fan has changed. The traditional distinction between “highbrow” and “low brow” music fans has become increasingly problematic. In the 21st century, we are gaining awareness of a new perspective developing within the music fan culture. The task to which we are delivered calls on us to investigate the question “What makes for a true fan of music?” The purpose of my research is to define and gain insight into the developing tools that contribute to being a music fan in the 21st century. My intention is to explore particular concepts that contribute to understanding (or being) a true music fan of any genre or artist. I explore a variety of studies, online networks, blogs, websites, and individual surveys to gain insight into the contemporary culture of music fandom. Recent studies show how contemporary music fans embrace new tools to increase their capacity for experiencing music in a more intimate and strategic manner. Studies of recent music fan culture strongly indicate that consumption of technology, collaborating through networking sites, contributing through a creative process, and identity-building are prominent

factors in becoming a true music fan. These developments impact what it means to be a true music fan and result in the experience of stronger connections to musical artists, as well as to fans who share common musical interests.

Nietzsche, Heidegger, and Conscience as Amoral

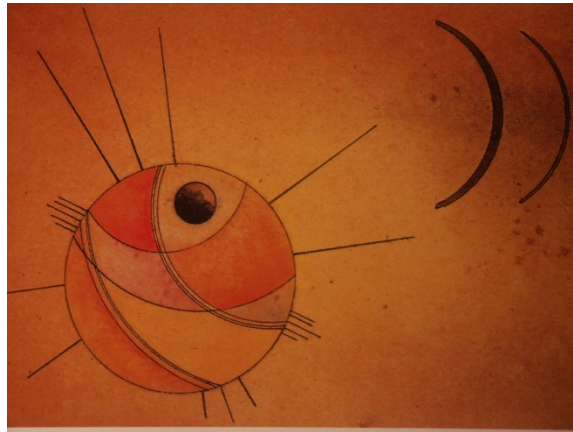
Kyle Tanaka

Conscience, characterized as an inner guide informing one's moral decisions, has long been a human faculty associated with ethics. Whether characterized as the voice of God, reason, or just one's humanity, conscience is generally seen as a moral safeguard. In spite of that, we continue to witness atrocious acts and crimes year after year. The problem, it is argued, is that people simply do not listen to or follow their conscience. In fact, conscience has a broader role, and is far more ethically ambiguous than many modern portrayals acknowledge. This paper aims to interrupt the uncritical use of conscience in discourses on ethics. Using close readings of the works of Friedrich Nietzsche and Martin Heidegger, both of whom attempt to save conscience from its moral trappings and emphasize a more fundamental function to conscience, I will argue that conscience is actually a capacity that is responsible for new ways of thinking and living. Further, portraying conscience as an infallible moral guide is not only inaccurate, but dangerous, as conscience is amoral and can lead one to blindly trust what one thinks is one's conscience. Ultimately, by redefining conscience in this way, conscience will enter into a broader philosophical discussion, and no longer be narrowly defined as a moral safeguard in discourses on ethics.

HONORS PROGRAM

COMMUNITY STATEMENT

The Honors Program at CSU Stanislaus is a community of scholars bound together by vital principles of academic openness, integrity, and respect. Through focused study and practice involving exploration and discovery across a variety of disciplines, the Honors Program upholds these principles of scholarly engagement and provides students with the necessary foundations for further research and inquiry.



Our interdisciplinary curriculum is integral to this work, and is intended to facilitate creative understanding of the irreducible complexities of contemporary life and knowledge. Personal and intellectual honesty and curiosity are essential to this process. So, too, is critical openness to difficult topics and respect for different perspectives, values and disciplines. The Honors Program aims to uphold these virtues in practice, in principle, and in community with one another.