Honors Courses  Spring 2014

ANT 145  Intro to Historical Archaeology  3 credits

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<tr>
<th>Honors Section</th>
<th>Days and Times:</th>
<th>Class #:</th>
<th>Taught By:</th>
<th>Grade of 'B' or higher counts toward:</th>
</tr>
</thead>
<tbody>
<tr>
<td>M002</td>
<td>MW 12:45 - 1:40 pm</td>
<td>32878</td>
<td>Prof. Doug Armstrong</td>
<td>Dept Soc Sci</td>
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<tr>
<td></td>
<td>W 2:15 - 3:10 pm</td>
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<td>Course Global Non-Euro</td>
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<td>Interdisciplinary</td>
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*Can also be taken as HST 145.*

Description:
This course explores the role of history and archaeology in our understanding of the material record of the recent past (last 500 years) with a focus on diverse cultural contexts in the Americas. It examines historical archaeology as a mechanism to critique perceptions of the past. Archaeology is explored as a means to learn about initial cultural contacts and interactions among Indigenous, European, African, and Asian populations in the Americas. The class uses a case study approach examining contexts from the impact of early Spanish colonialism in the Caribbean and South America, Native and European interactions in early British colonial settlements in North America (including Jamestown and Plymouth), a variety of contexts associated with the African Diaspora-addressing issues of enslavement and the struggle for freedom, and even the archaeological lessons from mid-20th century Japanese American internment camps.
Description:
This student-research based course explores the intersection of folk art and aesthetics in cross cultural perspective through classroom lecture and discussion. In many cultures "the arts" are not separate from the objects and social acts of everyday life. Within any cultural group, creative vernacular acts --"folk arts"-- are both emotilly compelling and represent particularly powerful forms of communication among group members. In this course students will historicize, situate and problematize the concept of beauty as communicated through folk arts, that is, through the ritual acts and the everyday expressive behaviors of specific cultural groups.
Folk Arts & Oral Traditions of India

Description:
In Indian society, arts, oral texts, and religious traditions are intimately combined in folk performances such as those accompanying scrolls that are ‘read’ by a lone male singer, in stories told about gods and goddesses that are painted by women on the walls of bridal chambers, in puppet performances that endure into the night, and in myriad other ways. This course explores some of these traditions including changes in make, design, and style, while also teaching about caste, varied religious traditions, gender, and the social lives of the rural masses. A feminist folk artist, Rani Jha, from rural Bihar will join us for two weeks. A major symposium on transformations in South Asia folk arts will be held the end of Feb. Some hands on ‘art’ experiences will be included.
**Arc 551 Le Corbusier 1887-1965**

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<tr>
<th>Honors Section</th>
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<tbody>
<tr>
<td>M001</td>
<td>T TH 9:30 - 10:50 am</td>
<td>31936</td>
<td>Prof. Bruce Abbey</td>
<td>HNR Hum</td>
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</tbody>
</table>

*Can also be taken as HNR 440.*

**Description:**
An intense familiarity with the work of the Swiss-French architect Le Corbusier, (Charles, Edouard Jeanneret) was a given in some schools of architecture until quite recently. As the most formally provocative and intellectually complex architect of the 20th century, the number of publications produced by him, his critics and biographers, fill several shelves. Contemporary architectural practice from the work of Meier and Graves to that of Koolhas remains indebted to a profound understanding of his work. The task for contemporary students is how to sort through the enormous amount of available documentation and to frame an understanding of it for today’s discourse and practice.

This seminar/lecture course will examine his work from several vantage points; biographical data and career development, specific themes of urban theory and social progress, his artistic production as a painter, and his formal architectural strategies. The course will consist of a lecture each week on Tuesday and a class discussion session with assigned readings each week on Thursday. Students should be prepared to discuss issues presented in the weekly lectures and to present additional information to the class based on the assigned readings. Attendance is mandatory. From time to time students will be required to memorize plans, diagram strategies or make analytical studies of selected projects. A midterm paper and a final paper are required of no less than 10 pages each on a topic to be selected in consultation with me. Grades will be based on class attendance, class participation and assigned work.

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**CHE 119 Gen Chemistry II (Honors & Majors)**

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<tr>
<th>Honors Section</th>
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</thead>
<tbody>
<tr>
<td>M001</td>
<td>MWF 10:35 - 11:30 am</td>
<td>32097</td>
<td>Prof. Jon Zubieta</td>
<td>Dept Nat Sci</td>
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</tbody>
</table>

**Description:**
CHE 119 is a general chemistry course intended for honors students or students who expect to major in chemistry or a related discipline and for students with a strong background in science. Topics included this semester are physical aspects of chemistry. We will discuss in detail the differences between the different states of matter, gases, liquids and solids, talk about various aspects of equilibria, understand the speed of a chemical reaction when we discuss chemical kinetics. If time allows we will discuss thermochemistry. Many aspects of the material discussed in CHE106/109 will be the basis for this course. This class should be taken together with a laboratory class, CHE 139, a one credit course. Please note that grading for CHE 119 and CHE 139 are completely independent.
**CHE 139  General Chem Lab II (Honors/Majors)**

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<tr>
<th>Honors Section:</th>
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<tbody>
<tr>
<td>M001</td>
<td>W 2:15 - 5:15 pm</td>
<td>32103</td>
<td>Prof. Robert Doyle</td>
<td>Collaboration</td>
</tr>
<tr>
<td>M002</td>
<td>T 2:00 - 5:00 pm</td>
<td>33166</td>
<td>Prof. Robert Doyle</td>
<td>Collaboration</td>
</tr>
</tbody>
</table>

Description:
CHE 139, taught concurrently with CHE 422/622, is a laboratory course accompanying the lecture, CHE 119. This course is an introduction to chemical laboratory techniques. Groups consisting of CHE 139 and CHE 422/622 (Advanced Inorganic Chemistry) students will be conducting original research. Activities will include a literature search, writing a research proposal, conducting the proposed research, and summarizing the results in a paper and a research presentation. Techniques will encompass modern synthetic methods (inert gas techniques), and a variety of analytical and physical methods typically not available to General Chemistry students such as IR, NMR, UV-Vis, X-ray crystallography.

**CRS 225  Public Advocacy**

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<tr>
<td>M010</td>
<td>T TH 12:30 - 1:50 pm</td>
<td>49664</td>
<td>Prof. Amardo Rodriguez</td>
<td>Dept Soc Sci</td>
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</table>

Description:
The objectives of this course are to understand fundamental mechanics, processes, and techniques of communication that make for superior presentations and richer public communication experiences. Through various readings, many presentation sessions, and constructive criticism and discussion, this course enhances our capacities to respond appropriately to a variety of presentation situations. This mission includes understanding the origins of the different anxieties, insecurities, and fears that often undercut our presentational experiences. Ultimately, the goal of this course is to introduce students to the different relational demands that make for superior presentations and the communication practices that build the constitution to meet such demands.
Description:
In this class we will explore how the landscapes that make up our natural environment come to look the way they do. We will examine major components of the environment: climate; vegetation; soils; hydrology (water); and landforms. The processes and environmental interactions that shape these systems will be stressed, and we will look at the varying processes and forms found in different environments. We'll be concerned with the geographic distribution of natural features – not as simple memorization exercises, but as the reflection of how the processes we study shape the surface of our globe. We’ll also discuss some of the problems that can arise in the interactions between human activity and the natural systems that we are studying, including some issues that are currently in the news.
**HNR 240 Arts Without Borders**  

**Honors Section:** M006  
**Days and Times:** T TH 2:00 - 3:20 pm  
**Class #:** 34428  
**Taught By:** Jonathan English  
**Grade of 'B' or higher counts toward:** HNR Hum, Public Presentation

**Description:**

Since the beginning of time, humans have hunted - for food, for shelter, for safety. And after they filled their stomachs, warmed their bodies, and found peace of place, they began to hunt for more - for purpose and for meaning. And it was in that search, that hunt - that Art was formed. Going beyond the practicality of a hunting knife, we saw early humans begin to carve, creating intricate decoration onto the surface of their blades, but for what purpose? Did it make the blade more sharp? Why did the first dancer take her first steps? Did it make her more appealing to her mate? Why did the first painter draw what he saw on the cave wall? Did it help him to understand the world around him? Why did the hunt for more, for meaning lead the human race to art? What is Art? Is it a particular form or discipline? What is the purpose of Art? Can food be art? Can art be food? Is there art in your Major? Can a sports writer be an artist? These are the types of questions we will ask in Arts Without Borders. Using the City of Syracuse and the SU Campus as our backdrop we will explore Music, Dance, Drama, Painting, Sculpture and Architecture. We will visit the Everson Museum of Art; we will attend concerts by Syracuse's local professional orchestra, Symphoria; we will take a tour of local buildings, on and off campus, to study the local schools of Architecture; we will seek out a wide variety of performing and visual arts and break down the borders that can limit thought and expression. As a writing intensive course we will express our opinions in reviews of performances and prepare, through multiple drafts, our final "essay" on "What is Art." This class is based heavily on open, peer-to-peer discussion, where all aspects of art and the emotions art embodies is reviewed, discussed and analyzed. This is a course where everyone will get to know one another, and where everyone, every thought and every opinion, even while being challenged and questioned, is treated with respect.

Counts as Writing Intensive in the A&S Liberal Arts Core.

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**HNR 240 Beginning Playwrighting**  

**Honors Section:** M001  
**Days and Times:** M 6:45 - 9:45 pm  
**Class #:** 34056  
**Taught By:** Prof. Geri Clark  
**Grade of 'B' or higher counts toward:** HNR Hum

**Description:**

An introduction to play writing for non-drama students. The course will begin with a brief study of dramatic structure, characterization, and dialogue. You will learn everything you need to write a short play. No previous drama experience required; the class will be conducted as a writing workshop and will meet in the Archbold Theater Building, Room 240 (corner of E. Genesee Street and Irving Avenue). Free bus service is available on the Connective Corridor route.
HNR 240  The Human Predicament  3 credits

Honors Section:  Days and Times:  Class #:  Taught By:  Grade of 'B' or higher counts toward:
M002  T TH 8:00 - 9:20 am  41366  Max Malikow  HNR Hum  Interdisciplinary

Can also be taken as HNR 260.

Description:
This course examines a variety of interpretations of the human situation, drawn from three disciplines: the love of wisdom (philosophy), the science of mind and behavior (psychology), and applied theology (religion). Topics pertaining to the human situation to be considered in this course include abnormal behavior, change, consciousness, death, free will, gender differences, heroism, human needs, humor, intelligence, life's meaning, love, the mind-body problem, metaphysics, motivation, personality, sex, and virtues. The course is subdivided into two aspects of the human situation: (1) Among living things, what makes human beings constitutionally unique? (2) What are the contextual factors that affect an individual human being's situation? The first question is concerned with the characteristics that all human beings share. The second question is concerned with the influences of time and place on an individual's feeling, thinking, and behaving. These questions constitute a current that will run beneath the surface of every topic to be considered in this course.
**HNR 250  Darwin & Evolutionary Theory**  
3 credits

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<tbody>
<tr>
<td>M002</td>
<td>MW 12:45 - 2:05 pm</td>
<td>82230</td>
<td>Prof. Cathryn Newton</td>
<td>HNR Nat Sci</td>
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**Description:**
We explore the history of evolutionary thought – the ideas and evidence that Darwin used, but also concepts from today. We read Darwin’s work, and discuss it. We also investigate contemporary evidence and scientific questions about the tempo and mode of evolution. This class involves reading, writing, class discussion, and collaborations.

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**HNR 250  The World of Weather**  
3 credits

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<tbody>
<tr>
<td>M001</td>
<td>T TH 11:00 am - 12:20 pm</td>
<td>35692</td>
<td>Tom Hauf</td>
<td>HNR Nat Sci Public Presentation</td>
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</tbody>
</table>

**Description:**
Weather is the only thing that affects everyone, every single day. This course will serve as a unique ride through the world of weather. We will cover all of the meteorology basics but the larger focus of this class will be on a more eclectic mix of weather issues and ideas. We will get our hands dirty with area researchers studying Central New York’s most diverse and important lakes, Onondaga and Oneida. We will take a worldly view in discussing climate change, global weather phenomena, forecasting techniques, and weather broadcasting. Students will work in pairs to develop a cause and effect term paper and subsequent oral presentation. Ample time will also be given to divert from our scheduled work to discuss current weather events and hot topics.
HNR 260  History of the Women's Suffrage Movement  3 credits

Honors Section:  Days and Times:  Class #:  Taught By:  Grade of 'B' or higher counts toward:
M001  W 6:45 - 9:45 pm  33406  Sally Roesch Wagner  HNR Soc Sci

Can also be taken as WGS 200.

Description:
In the area where the woman's rights movement had its origin, we'll trace the history of its development. Videos, field trips, readings, individual research, practical experience, web searches, and classroom lecture/ discussions will be the vehicles for our pursuit. The foreground focus will be on Matilda Joslyn Gage, a woman equally important with her more recognized counterparts, Elizabeth Cady Stanton and Susan B. Anthony. She will be the lens through which we explore the backdrop, the standard historical analysis of 19th century U.S. feminism. Students will learn about Gage through primary sources, primarily her correspondence, which has never been published. Veteran feminist activist Dr. Wagner will provide contrasting reflections from her experience in the 1960-70’s second wave of feminism. Requirements include a presentation based on a project to present the ideas and issues of Matilda Joslyn Gage to the world.

We will explore
• why Gage got written out of history by challenging religious fundamentalists and their effort to destroy religious freedom;
• the campaign of non-violent civil disobedience for the vote which Gage masterminded;
• her influence on her son-in-law, L. Frank Baum’s writing of his 14-volume Oz books;
• how the woman’s rights movement took form in the territory of the Haudenosaunee, the six nations of the Iroquois confederacy, where women live with far greater status and authority than in the non-native world.

The legacy of radical reform in this region will provide a context for understanding the woman’s movement. We'll look for the passion of the movement. What inspired these women and their male allies to stand up to the dictates of church and state alike in their demand that the world be transformed; where did they get their courage? How did they hold up under the ridicule, resistance and backlash? What were they like personally? You’ll also have an opportunity to be part of the creation of history as, working in partnership with the other students, you will use your knowledge and skills to bring awareness of Matilda Joslyn Gage. This course will include a visit to the Matilda Joslyn Gage House in Fayetteville, the Women's Rights National Historic Park and the Women's Hall of Fame in Seneca Falls and the Susan B. Anthony House in Rochester.

Counts as Critical Reflections and Writing Intensive for Arts & Sciences Liberal Arts Core.
**HNR 260  Interrogation**

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<th>Honors Section:</th>
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<tbody>
<tr>
<td>M003</td>
<td>TH 5:00 - 7:50 pm</td>
<td>34360</td>
<td>Kevin Kuehner</td>
<td>HNR Soc Sci</td>
</tr>
</tbody>
</table>

**Public Presentation**

**Description:**
This course will explore the impact of modern psychological interrogation to induce criminal confessions. Students will critically analyze the role of confessions within the American criminal justice system. Legal case studies will be used to facilitate discussion and students will interact with professionals in the field of criminal justice. The course will begin with a brief examination of other forms of evidence and their relative merits, and will move into a deep exploration of the huge reliance of prosecutors on confessions. Students will discuss the “super evidence” status of confessions and the safeguards in American jurisprudence to ensure interrogation does not violate fundamental rights. Topics covered in this course will include: the judicial standards for identifying and prohibiting coercive interrogation; the distinction between physical and psychological coercion; and the implications of that distinction. To succeed in the course students will need to be highly engaged in group discussion and class projects and presentations.

Counts as Critical Reflections in the Arts & Sciences Liberal Arts Core.

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**HNR 260  The Human Predicament**

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<tr>
<td>M002</td>
<td>T TH 8:00 - 9:20 am</td>
<td>41916</td>
<td>Max Malikow</td>
<td>HNR Soc Sci</td>
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</table>

**Interdisciplinary**

*Can also be taken as HNR 240.*

**Description:**
This course examines a variety of interpretations of the human situation, drawn from three disciplines: the love of wisdom (philosophy), the science of mind and behavior (psychology), and applied theology (religion). Topics pertaining to the human situation to be considered in this course include abnormal behavior, change, consciousness, death, free will, gender differences, heroism, human needs, humor, intelligence, life's meaning, love, the mind-body problem, metaphysics, motivation, personality, sex, and virtues. The course is subdivided into two aspects of the human situation: (1) Among living things, what makes human beings constitutionally unique? (2) What are the contextual factors that affect an individual human being's situation? The first question is concerned with the characteristics that all human beings share. The second question is concerned with the influences of time and place on an individual's feeling, thinking, and behaving. These questions constitute a current that will run beneath the surface of every topic to be considered in this course.
### Aesthetics Across Cultures

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<tbody>
<tr>
<td>M005</td>
<td>MW 2:15 - 3:35 pm</td>
<td>82265</td>
<td>Felicia McMahon</td>
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*Can also be taken as HNR 360 or ANT 300.*

**Description:**
This student-research based course explores the intersection of folk art and aesthetics in cross cultural perspective through classroom lecture and discussion. In many cultures "the arts" are not separate from the objects and social acts of everyday life. Within any cultural group, creative vernacular acts -"folk arts"-are both emotionally compelling and represent particularly powerful forms of communication among group members. In this course students will historicize, situate and problematize the concept of beauty as communicated through folk arts, that is, through the ritual acts and the everyday expressive behaviors of specific cultural groups.

### Critical Writing in a Wired Culture

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<tbody>
<tr>
<td>M002</td>
<td>W 12:45 - 3:30 pm</td>
<td>41412</td>
<td>David Reilly</td>
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**Description:**
This is a workshop style class in the art and craft of writing book and movie reviews in the digital age, taking advantage of the new, more flexible conventions of the the internet and the resources of the world wide web. Students will watch 6 movies (possible films include Silver Linings Playbook, Argo, and Dog Day Afternoon) and read 5 books (a mix of novels and non-fiction) and write two essay-length reviews and a number of short reviews and exercises with the intention of having them published on the class blog.
### HNR 340  Impressionism in the NYC Public Collections

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<tr>
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<tbody>
<tr>
<td>M006</td>
<td>TH 5:00 - 7:45 pm</td>
<td>35030</td>
<td>Prof. Teddy Aiken</td>
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**Grade of 'B' or higher counts toward:**
- **HNR Hum**
- **Public Presentation**

**Description:**
Drawing primarily upon the collections of the Metropolitan Museum of Art, the Museum of Modern Art and the Guggenheim, this course will examine the development of Impressionism. The course will be built around a required fieldtrip to New York City.

### HNR 340  Puppets and Community

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<th>Honors Section:</th>
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<tr>
<td>M007</td>
<td>TH 2:00 - 4:45 pm</td>
<td>35824</td>
<td>Geoffrey Navias</td>
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</table>

**Can also be taken as SOL 345.**

**Grade of 'B' or higher counts toward:**
- **HNR Hum**
- **Collaboration**

**Description:**
Puppets and Community is an active hands-on course that explores the role of art in the formation of community in human societies. This grassroots approach involves SU students with the internationally famous Open Hand Theater. Students will design, build and operate giant puppets. This year’s collaborative project entails working with the 3rd grade of an inner city elementary school in the creation of a large-scale puppetry pageant. This class seeks to involve students from a wide range of disciplines. The willingness to experiment, be creative, and be involved are important attributes. Aspects of arts in education and professionally working with children and creativity, will be explored. The Soling Program is a team-based collaborative, problem-based learning environment that emphasizes active learning. The program prepares undergraduates for both advanced study and future employment by encouraging them to develop problem solving, conflict resolution, presentation, and technical skills while working on a project for the University and the local community. Times for working in the elementary school and rehearsals will be arranged.
Description:
This writing workshop is an opportunity for students with varying backgrounds and academic specialties to explore their shared interest in personal writing. Our focus is on nonfiction—writing narratives based on real-life experiences, events, and locales—but the course is less concerned with genre than with the tools that all good writers use: observing, interviewing, researching, sketching characters, setting scenes, drawing on personal experiences and emotions, developing a story arc, and, of course, editing and revising. The title (which comes from a Jonathan Lethem novel, and it's also a song by Deb Talan) refers to the fact that "telling your story" is obviously what students will be doing in the course, and the "walking" part suggests movement. We stress throughout the semester that the best writing is not stationary, not navel gazing, but a process of discovery and engaging with the world. During the semester students will write a series of short pieces based on specific assignments, plus one longer piece that is more open-ended in terms of its form. Students will also read each other's work and provide feedback in class discussions and in writing, so a willingness to offer constructive criticism—and to receive constructive criticism—is essential for this course. In between writing assignments and workshops, we will read and discuss advice for writers (using texts such as Anne Lamott's Bird by Bird and Annie Dillard's The Writing Life) as well as examples drawn from fiction and nonfiction, essays, travel writing, and literary journalism.

Counts as Writing Intensive in the Arts & Sciences Liberal Arts Core.
### HNR 360  Aesthetics Across Cultures

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<tbody>
<tr>
<td>M005</td>
<td>MW 2:15 - 3:35 pm</td>
<td>82264</td>
<td>Felicia McMahon</td>
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*Can also be taken as HNR 340 or ANT 300.*

**Description:**
This student-research based course explores the intersection of folk art and aesthetics in cross cultural perspective through classroom lecture and discussion. In many cultures "the arts" are not separate from the objects and social acts of everyday life. Within any cultural group, creative vernacular acts --"folk arts"--are both emotionally compelling and represent particularly powerful forms of communication among group members. In this course students will historicize, situate and problematize the concept of beauty as communicated through folk arts, that is, through the ritual acts and the everyday expressive behaviors of specific cultural groups.

### HNR 360  Body Art and Modification

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<tbody>
<tr>
<td>M001</td>
<td>M 12:45 - 3:30 pm</td>
<td>41421</td>
<td>William Peace</td>
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**Description:**
For centuries human beings have permanently modified their bodies in subtle and dramatic ways. Piercing, scarification, tattoos, suspensions, plastic surgery, foot binding, branding and other forms of body modification literally inscribe culture on the body. The reasons people modify the body are diverse and include aesthetics, rites of passage, religious beliefs, group membership and social identification. Class will be global in scope. Particular attention will be paid to the way non Western body modification practices have been incorporated into contemporary American culture.
In Indian society, arts, oral texts, and religious traditions are intimately combined in folk performances such as those accompanying scrolls that are 'read' by a lone male singer, in stories told about gods and goddesses that are painted by women on the walls of bridal chambers, in puppet performances that endure into the night, and in myriad other ways. This course explores some of these traditions including changes in make, design, and style, while also teaching about caste, varied religious traditions, gender, and the social lives of the rural masses. A feminist folk artist, Rani Jha, from rural Bihar will join us for two weeks. A major symposium on transformations in South Asia folk arts will be held the end of Feb. Some hands on ‘art’ experiences will be included.
Welcome to your future. The entire world is currently in the midst of expansive change – financial crises, global warming, energy crisis, globalization of culture, etc. All is not doom and gloom, however, there are terrific opportunities for innovative people to create solutions to many of humanity’s problems. Along with the change in global conditions comes changes in the means or methods employed by successful people – what worked for your parents or grandparents probably won’t work for you – things continue to change and quite rapidly, too.

Among the skills that you will need to be successful are the skills of critical thinking, effective/efficient information seeking, team building/management, ability to generate winning arguments to present your ideas, as well as effective collaborating and negotiating skills. For both personal and professional purposes, people who clearly understand their situation and who can create effective teams are more successful.

This course looks at change and potential change as a source of insight into the development of observation, communication and collaborative skills by course members. Rather than teaching students "what" to think, this course is intended to help participants become more confident in their personal and professional endeavors through becoming better thinkers, better users of resources, and better collaborators. Who says we can’t do this and have a bit of fun at the same time?

The course alternates between viewing current speculative fiction (Sci-Fi) movies in their entirety followed the next week with formal debates about the "theme" of the movie (i.e., the speculative part) - seven movies and seven debates – across the semester. Speculative fiction movies are selected by consensus among the course participants based upon discussions of the theme of the movie (e.g., for Gattica, the speculative theme would be genetic engineering) and its pertinence for the participants’ future careers and lives. The arguments that participants generate for the debates are “judged” by an objective panel of Masters students based upon the presentational force, rhetorical impact, and the effective use of resources. Participants will work with a different team for each debate and each participant will have at least one opportunity to lead a debate team. Course participants emerge from this course feeling more confident about presenting their thoughts to others based upon sound evidence and exhibit a much more effective stance in collaborative situations. Please come and join us next semester.

Counts as Critical Reflections for Arts & Sciences Liberal Arts Core.
An intense familiarity with the work of the Swiss-French architect Le Corbusier, (Charles, Edouard Jeanneret) was a given in some schools of architecture until quite recently. As the most formally provocative and intellectually complex architect of the 20th century, the number of publications produced by him, his critics and biographers, fill several shelves. Contemporary architectural practice from the work of Meier and Graves to that of Koolhas remains indebted to a profound understanding of his work. The task for contemporary students is how to sort through the enormous amount of available documentation and to frame an understanding of it for today’s discourse and practice. This seminar/lecture course will examine his work from several vantage points; biographical data and career development, specific themes of urban theory and social progress, his artistic production as a painter, and his formal architectural strategies. The course will consist of a lecture each week on Tuesday and a class discussion session with assigned readings each week on Thursday. Students should be prepared to discuss issues presented in the weekly lectures and to present additional information to the class based on the assigned readings. Attendance is mandatory. From time to time students will be required to memorize plans, diagram strategies or make analytical studies of selected projects. A midterm paper and a final paper are required of no less than 10 pages each on a topic to be selected in consultation with me.

Grades will be based on class attendance, class participation and assigned work.
**HST 145  Intro to Historical Archaeology**

<table>
<thead>
<tr>
<th>Honors Section:</th>
<th>Days and Times:</th>
<th>Class #:</th>
<th>Taught By:</th>
<th>Grade of 'B' or higher counts toward:</th>
</tr>
</thead>
<tbody>
<tr>
<td>M002</td>
<td>MW 12:45 - 2:05 pm</td>
<td>32432</td>
<td>Prof. Doug Armstrong</td>
<td>Dept Soc Sci</td>
</tr>
<tr>
<td></td>
<td>W 2:15 - 3:10</td>
<td></td>
<td></td>
<td>Course Global Non-Euro</td>
</tr>
</tbody>
</table>

_Can also be taken as ANT 145._

**Description:**

This course explores the role of history and archaeology in our understanding of the material record of the recent past (last 500 years) with a focus on diverse cultural contexts in the Americas. It examines historical archaeology as a mechanism to critique perceptions of the past. Archaeology is explored as a means to learn about initial cultural contacts and interactions among Indigenous, European, African, and Asian populations in the Americas. The class uses a case study approach examining contexts from the impact of early Spanish colonialism in the Caribbean and South America, Native and European interactions in early British colonial settlements in North America (including Jamestown and Plimoth), a variety of contexts associated with the African Diaspora-addressing issues of enslavement and the struggle for freedom, and even the archaeological lessons from mid-20th century Japanese American internment camps.
Description:
The goal of this course is to escort players from non-involvement in a real world setting to being part of a community of practice using game design elements. During this class, students will explore existing gamification systems, design their own system of meaningful gamification, and then plan out the entire gamification journey for a commercial or non-profit setting. As this is a design class, no programming skills are required.

Gamification is the term for taking elements from games and using them to motivate participants to engage with something in the real world. An example is Foursquare, where participants receive virtual rewards for checking in at physical locations. Many companies are using gamification for marketing, through rewarding points and status for customer loyalty. Educational organizations are turning to badges as a way of engaging learners in something other than a standardized text.

During the first part of this class, we will explore different ways that rewards systems are being used to motivate people. But rewards have a dark side as well, especially when looking to the longer-term implication of manipulating behavior through rewards. Many organizations that are using reward-based gamification are not aware of the longer-term implications of relying upon rewards for engagement. Game scholars criticize gamification, as it focuses on the scoring systems from games and leaves behind what is truly engaging – play. Meaningful gamification, as developed by Professor Scott Nicholson, is focused on using concepts from play and reflective learning to help participants find a meaning in a real-world setting. During the second part of the class, we will explore meaningful gamification and other methods of motivation.
### IST 400  Technology as a Public Good

<table>
<thead>
<tr>
<th>Honors Section:</th>
<th>Days and Times:</th>
<th>Class #:</th>
<th>Taught By:</th>
<th>Grade of 'B' or higher counts toward:</th>
</tr>
</thead>
<tbody>
<tr>
<td>M002</td>
<td>T 5:00 - 7:50 pm</td>
<td>45888</td>
<td>Prof. Murali Venkatesh</td>
<td>HNR Soc Sci</td>
</tr>
<tr>
<td></td>
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<td></td>
<td></td>
<td>Collaboration</td>
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<td>Interdisciplinary</td>
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<td></td>
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<td>Public Presentation</td>
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</tbody>
</table>

**Description:**

Technology is a pervasive presence in modern life. Indeed, one could argue that modern life and the idea of modernity itself are products of technological innovation. Early American utopian thinkers accorded an autonomous power to technology and implied a deterministic connection between technology and progress. “Constructivist” critics object that this approach “narrows the possibilities of democratic engagement,” advocating that we ought to shape technology and direct innovation toward social goals like justice, equity, and the public good. Throughout the semester, we will explore the implications of the constructivist position for the development and use of technological artifacts (not restricted to digital artifacts) directed at progressive goals, addressing the multi-stranded connections between technology, capitalism, globalization, and contentious politics and grassroots mobilization.

For the most part, readings will be drawn from the sociology of knowledge, democratic theory, and digital activism. Classes will be conducted seminar style, with student-led presentations and discussion. The major course assignments are individual & team projects requiring research, writing, and presentation. Depending on the skills available in the class, hands-on development and demonstration of a digital artifact addressing a local opportunity or need is also possible as an option on the assignments.

### ITA 102  Italian II

<table>
<thead>
<tr>
<th>Honors Section:</th>
<th>Days and Times:</th>
<th>Class #:</th>
<th>Taught By:</th>
<th>Grade of 'B' or higher counts toward:</th>
</tr>
</thead>
<tbody>
<tr>
<td>M003</td>
<td>T TH 5:00 - 6:20 p.m.</td>
<td>32468</td>
<td>TBA</td>
<td>Dept Hum</td>
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<tr>
<td></td>
<td>W 5:15 - 6:35 pm</td>
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</table>

**Description:**

This is a continuing proficiency-based course which develops communicative abilities in speaking, listening, reading, and writing in culturally authentic contexts. Activities are conducted in Italian. Prereq: ITA 101 or admission by placement testing.
Description:
This course will introduce you to law and the legal system. We will study how the law (in all its forms) and public policy affect business and society. We will focus on improving critical thinking skills when applying both procedural and substantive rules. In addition to emphasizing the importance of ethics throughout the course, we will specifically examine the law of contracts, torts, and employment. This course will promote clear and concise communication, written and verbal, in carrying out all course objectives.
Description:
This course examines democratic citizenship and its obligations, public education in an era of new demands and increased disparities, health care access and outcomes, and the modern wave of immigration. In this examination, the following questions will keep popping up: How do we sustain a decent and caring society in an increasingly pluralistic environment? How do we remain secure and prosperous in an increasingly “borderless” world? How do we advance democracy’s prime values—equality and liberty—when these goals sometimes come into conflict? How do we shape effective public policies that remain respectful of both these values, while also obtaining the consent of the governed? What other tradeoffs between highly sought after “good things” are involved in effectively responding to the hard realities presented by contentious, complicated societal and global problems that finally work their way onto the nation’s public agenda for democratic action?

This is a course about a citizen’s duty to think broadly, fairly, deeply, and pragmatically about questions that do not have obvious answers and are open to sustained debate. Although as citizens we all start with the same obligation to think seriously about societal issues, in the end, we will not all share the same considered judgments about what society needs to do. Political differences, tempered and clarified by deliberation, are the stuff of democratic politics. Unanimous agreement is the false promise of utopian authoritarianism, of both the right and the left. With respect to each of the issues taken up by the course, you will be asked to examine how your own thinking honors America’s lofty, shining ideals, and simultaneously how it takes into account the grubby, pesky facts. You will be challenged by classmates and instructors alike to answer other questions as well, such as: Is your position fair to all, or only advantageous to some? Will your proposal work if tried, or is it merely pie-in-the-sky? Can we afford such an expensive public program? Can we tolerate the costs of the status quo?

MAX 123 and MAX 132 may be counted toward the Arts and Sciences Core Curriculum divisional requirement in the Social Sciences. These courses may be taken in sequence (either course may be taken first), or with other courses as listed in the Core Guidebook under Interdepartmental Sequences in the Social Sciences. Both courses also meet the Writing Intensive and Critical Reflections requirements.
### MAX 132 Global Community

<table>
<thead>
<tr>
<th>Honors Section</th>
<th>Days and Times</th>
<th>Class #</th>
<th>Taught By</th>
<th>Grade of 'B' or higher counts toward</th>
</tr>
</thead>
<tbody>
<tr>
<td>M003</td>
<td>T TH 3:30 - 4:50 pm, W 9:30 - 10:50 am</td>
<td>37657</td>
<td>Prof. Prema Kurien</td>
<td>3 credits</td>
</tr>
</tbody>
</table>

**Description:**

This course examines debates about the nature and consequences of globalization. The first unit explores ideas about what globalization and global community might mean and why it matters. Unit II deals with the politics of the emerging global economy from a variety of perspectives. Unit III focuses on trends and debates about globalization's cultural consequences, including whether societies worldwide are becoming homogenized or polarized through increased interaction. Finally, Unit IV considers global challenges such as climate change and the depletion of oil supplies and asks whether we are able to achieve “global community” to a degree sufficient to meet these emerging global challenges.

MAX 123 and MAX 132 may be counted toward the Arts and Sciences Core Curriculum divisional requirement in the Social Sciences. These courses may be taken in sequence (either course may be taken first), or with other courses as listed in the Core Guidebook under Interdepartmental Sequences in the Social Sciences. Both courses also meet the Writing Intensive and Critical Reflections requirements.

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### PAF 101 Intro to the Analysis of Public Policy

<table>
<thead>
<tr>
<th>Honors Section</th>
<th>Days and Times</th>
<th>Class #</th>
<th>Taught By</th>
<th>Grade of 'B' or higher counts toward</th>
</tr>
</thead>
<tbody>
<tr>
<td>M002</td>
<td>MWF 12:45 - 1:35 pm, M 2:15 - 3:10 pm</td>
<td>82156</td>
<td>Prof. Bill Coplin</td>
<td>3 credits</td>
</tr>
</tbody>
</table>

**Description:**

This course will focus on techniques widely used by government, business, and public communications to evaluate public policy as well as their application to a problem area selected from research activities of Syracuse faculty in social sciences and professional schools. The Honors section will identify problems on campus and in the community and apply the skills in the course to ameliorate those problems. They will complete the written work required for the nonhonors portion of the course. Work in the Honors section will include participation in the weekly meeting and working on action projects outside of class.
**PHI 109  Intro to Philosophy/Honors**

**Honors Section:**

- M001

**Days and Times:**

- MW 2:15 - 3:35 pm

**Class #:** 81720

**Taught By:** Prof. Andre Gallois

**Dept Hum**

**Grade of 'B' or higher counts toward:**

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**Description:**

This course introduces students to philosophy by considering a selection of the most fundamental problems in metaphysics and epistemology including: the mind-body problem, the existence of God, the nature of knowledge, skepticism, free will vs. determinism.

Our approach will be topical: we will learn what a philosophical problem is, and what methods philosophers use to solve such problems, by attempting to answer philosophical questions.

Counts as Writing Intensive in the A&S Liberal Arts core.

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**PHY 215  Gen Physics I: Honors & Majors**

**Honors Section:**

- M001

**Days and Times:**

- T TH 11:00 am - 12:20 pm

**Class #:** 81408

**Taught By:** Prof. Peter Saulson

**Dept Nat Sci**

**Grade of 'B' or higher counts toward:**

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**Description:**

This course covers Mechanics, a field of study pioneered by Isaac Newton in the 17th century that is primarily concerned with describing the motion of macroscopic objects in response to forces. In developing this subject we will encounter several important concepts such as energy, momentum, and angular momentum. This course is geared towards physics majors and students in the Honors program. Thus, we will move at a fairly quick pace as we try to touch on more advanced topics beyond the standard Mechanics curriculum. The course involves two lectures per week with discussions of physical concepts along with extensive hands-on demonstrations. In addition, there will be problem-solving sessions (a recitation) each week with the times to be settled during the first week of the semester for compatibility with students’ schedules. The level of mathematics used in the course requires that students have taken, or are at least co-registered for, MAT 285 or MAT 295. Students must also register for the 1-credit laboratory course, PHY 221, section M016 (33588). Academic credit is given for PHY 211 or PHY 215, but not both.

**Register for Recitation #81409; Lecture will auto-enroll.**
### PHY 216  Gen Physics II: Honors & Majors  3 credits

<table>
<thead>
<tr>
<th>Honors Section</th>
<th>Days and Times</th>
<th>Class #</th>
<th>Taught By</th>
<th>Grade of 'B' or higher counts toward</th>
</tr>
</thead>
<tbody>
<tr>
<td>M001</td>
<td>T TH 12:30 - 1:50 pm</td>
<td>36412</td>
<td>Prof. Jennifer Schwarz</td>
<td>Dept Nat Sci</td>
</tr>
</tbody>
</table>

*Recitation TBA*

*Register for Recitation #36413; Lecture will auto-enroll.*

**Description:**
This course will cover the core concepts of Electricity, Magnetism and Special Relativity. The course will be different from the standard introduction in several important ways. As the target audience for this course will be students majoring in physics and those in the honors program, we will move through the fundamental material at a more rapid pace. This will allow extra time to cover more topics than the standard course, including Special and General Relativity, and Quantum Mechanics. In addition, we will complement the more standard material with connections to modern research in the fields of cosmology and particle physics. This includes research of the early universe, black holes, and the search for the 'God particle' at LHC. Students taking PHY 216 should also register for the lab, PHY 222, Section M012, #36433, which meets W 6:00 - 8:00 p.m. In addition, there will be problem-solving sessions (a recitation) each week with the times to be settled during the first week of the semester for compatibility with students' schedules.

### PHY 221  General Physics I Laboratory  1 credits

<table>
<thead>
<tr>
<th>Honors Section</th>
<th>Days and Times</th>
<th>Class #</th>
<th>Taught By</th>
</tr>
</thead>
<tbody>
<tr>
<td>M016</td>
<td>W 6:00 - 8:00 pm</td>
<td>33588</td>
<td>Prof. Samuel Sampere</td>
</tr>
</tbody>
</table>

*Collaboration*

**Description:**
Required laboratory component for PHY 215.
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>PHY 222</td>
<td>General Physics II Laboratory</td>
<td>1</td>
</tr>
<tr>
<td>PSC 139</td>
<td>International Relations (Honors)</td>
<td>3</td>
</tr>
</tbody>
</table>

**General Physics II Laboratory**

- **Honors Section:** M012
- **Days and Times:** W 6:00 - 8:00 pm
- **Class #:** 36433
- **Taught By:** Prof. Samuel Sampere

**Description:**
Required laboratory component for PHY 216.

**International Relations (Honors)**

- **Honors Section:** M001
- **Days and Times:**
  - MW 11:40 am - 12:35 pm
  - TH 12:30 - 1:25 pm
- **Class #:** 35772
- **Taught By:** Prof. Terrell Northrup

**Description:**
This course explores diverse world views and theoretical perspectives on issues in contemporary international relations, including foreign policy, international conflict and cooperation, international law & organizations, and global economic, health, and environmental issues. Lectures, readings and case studies, analytic writing, and group discussion. Academic credit is given for PSC 124 or PSC 139, but not both.
**PSC202 Intro to Political Analysis**

<table>
<thead>
<tr>
<th>Honors Section:</th>
<th>Days and Times:</th>
<th>Class #:</th>
<th>Taught By:</th>
<th>Grade of 'B' or higher counts toward:</th>
</tr>
</thead>
<tbody>
<tr>
<td>M200</td>
<td>T TH 9:30 - 10:50 am</td>
<td>36391</td>
<td>Prof. Stu Thorson</td>
<td></td>
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</tbody>
</table>

**Description:**

This course, required for political science majors, builds skills for conducting, interpreting, and presenting political science research. This includes basic research and data collection practices, techniques for measuring political science concepts quantitatively, hypothesis testing, interpretation of statistical evidence, and the presentation of findings in a clear and compelling manner. Tying these components together is a thematic focus on important political science concepts including rationality, democracy, power, and representation.

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**PSY209 Foundations of Human Behavior/Honors**

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<tr>
<th>Honors Section:</th>
<th>Days and Times:</th>
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<th>Taught By:</th>
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</thead>
<tbody>
<tr>
<td>M002</td>
<td>T TH 9:30 - 10:50 am</td>
<td>33656</td>
<td>Anne Fontana</td>
</tr>
</tbody>
</table>

**Description:**

This course is the Honors equivalent of PSY 205. It fulfills the introductory requirements for all additional coursework in psychology. It is designed to give the student a comprehensive overview of the field of psychology, and will cover some of the following topics: history of psychology, the human nervous system, learning and conditioning, emotion and motivation, developmental psychology, social psychology, perception, personality, and diagnosis and treatment of behavior disorders. Course will include discussion and field-based observation. Academic credit is given for PSY 205 or PSY 209, but not both.
### PSY 392  Stress and Health/Honors

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<thead>
<tr>
<th>Honors Section:</th>
<th>Days and Times:</th>
<th>Class #:</th>
<th>Taught By:</th>
<th>Grade of 'B' or higher counts toward:</th>
</tr>
</thead>
<tbody>
<tr>
<td>M001</td>
<td>MW 5:15 - 6:35 pm</td>
<td>81839</td>
<td>Prof. Randall Jorgensen</td>
<td>Dept Soc Sci</td>
</tr>
</tbody>
</table>

**Description:**
This course is designed to provide students with an introduction to the psychological, somatic, and environmental facets of health and well-being. We will discuss theory and research as a means of exploring issues related to the psychogenic (psychological factors inducing or protecting against disease) and somatic aspects (physical factors inducing or protecting against disease) of health, and how these aspects of self interact with the environment in health maintenance, as well as the pathophysiology and etiology of disease. That is, a Biopsychosocial Model forms the base of the class. Further, students are expected to explore a variety of stress management approaches. We will use a seminar format; thus, exploration and expression of ideas are desiderata.

### PSY 400  Understanding Suicide

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<tr>
<th>Honors Section:</th>
<th>Days and Times:</th>
<th>Class #:</th>
<th>Taught By:</th>
<th>Grade of 'B' or higher counts toward:</th>
</tr>
</thead>
<tbody>
<tr>
<td>M002</td>
<td>T TH 2:00 - 3:20 pm</td>
<td>41403</td>
<td>Max Malikow</td>
<td>Dept Soc Sci</td>
</tr>
</tbody>
</table>

**Description:**
The French existentialist and Nobel laureate Albert Camus wrote: “There is only one serious philosophical problem, and that is suicide.” The German philosopher Immanuel Kant posited, “Suicide is not abominable because God prohibits it; God prohibits it because it is abominable.” Another German philosopher, Friedrich Wilhelm Nietzsche, expressed disagreement with Kant with these words: “The thought of suicide is a great comfort: with it a calm passage is to be made across many a bad night.” The list of great thinkers who have written about suicide is no less impressive than the list of noteworthy individuals who have accomplished it. It is a list that includes poets (Hart Crane, Sylvia Plath), novelists (Hunter Thompson, Virginia Woolf), entertainers (Richard Farnsworth, Marilyn Monroe), psychologists (Bruno Bettelheim, Lawrence Kohlberg), Nobel Prize recipients (Percy Bridgeman, Ernest Hemingway), artists (Alberto Greco, Vincent Van Gogh), and kings (Nero of Rome, Saul of Israel). Sigmund Freud’s death was self-determined and Abraham Lincoln struggled with suicidality throughout his adult life.

This course will provide a thorough consideration of suicide as both a mental health and philosophical issue. The questions to be addressed include: Why do people commit suicide? What is the frequency of suicide? What can be done to prevent it? What help is available to suicide survivors in their bereavement? Is suicide a moral issue? In what manner is suicide addressed in the Bible? The means for accomplishing this investigation will be in-class presentations (lectures, discussions, case studies, and videos), reading assignments (books and selected articles), and a reflective paper.
### SPA 202 Spanish IV/Honors

#### Honors Section: Days and Times: Class #: Taught By: Grade of 'B' or higher counts toward:

<table>
<thead>
<tr>
<th>Section</th>
<th>Days and Times</th>
<th>Class #</th>
<th>Taught By</th>
<th>Department</th>
<th>Experience Global Non-Euro</th>
</tr>
</thead>
</table>
| M001    | T TH 9:30 - 10:50 am  
            W 10:35 - 11:30 am | 32738   | Catherine Nock | Dept Hum | Experience Global Non-Euro |

**Description:**

This course links the language-intensive lower division courses with the literature, culture and/or content-intensive upper-division courses of the Spanish curriculum. SPA 202 focuses on the systematic development of advanced level skills and prepares students for the increasingly diversified upper division courses. Students deal with authentic readings, both literary and informational, and with sophisticated cultural materials. SPA 202 is a pre-requisite for courses numbered 300 and above and is the first course that counts toward the major and minor.
In the area where the woman's rights movement had its origin, we'll trace the history of its development. Videos, field trips, readings, individual research, practical experience, web searches, and classroom lecture/discussions will be the vehicles for our pursuit. The foreground focus will be on Matilda Joslyn Gage, a woman equally important with her more recognized counterparts, Elizabeth Cady Stanton and Susan B. Anthony. She will be the lens through which we explore the backdrop, the standard historical analysis of 19th century U.S. feminism. Students will learn about Gage through primary sources, primarily her correspondence, which has never been published. Veteran feminist activist Dr. Wagner will provide contrasting reflections from her experience in the 1960-70's second wave of feminist. Requirements include a presentation based on a project to present the ideas and issues of Matilda Joslyn Gage to the world.

We will explore
• why Gage got written out of history by challenging religious fundamentalists and their effort to destroy religious freedom;
• the campaign of non-violent civil disobedience for the vote which Gage masterminded;
• her influence on her son-in-law, L. Frank Baum’s writing of his 14-volume Oz books;
• how the woman’s rights movement took form in the territory of the Haudenosaunee, the six nations of the Iroquois confederacy, where women live with far greater status and authority than in the non-native world.

The legacy of radical reform in this region will provide a context for understanding the woman’s movement. We'll look for the passion of the movement. What inspired these women and their male allies to stand up to the dictates of church and state alike in their demand that the world be transformed; where did they get their courage? How did they hold up under the ridicule, resistance and backlash? What were they like personally? You’ll also have an opportunity to be part of the creation of history as, working in partnership with the other students, you will use your knowledge and skills to bring awareness of Matilda Joslyn Gage. This course will include a visit to the Matilda Joslyn Gage House in Fayetteville, the Women's Rights National Historic Park and the Women's Hall of Fame in Seneca Falls and the Susan B. Anthony House in Rochester.

Counts as Critical Reflections and Writing Intensive for Arts & Sciences Liberal Arts Core.
## WRT 209  Research and Writing (Honors)  

<table>
<thead>
<tr>
<th>Honors Section</th>
<th>Days and Times</th>
<th>Class #</th>
<th>Taught By</th>
<th>Grade of 'B' or higher counts toward</th>
</tr>
</thead>
<tbody>
<tr>
<td>M080</td>
<td>MW 12:45 - 2:05 pm</td>
<td>35808</td>
<td>TBA</td>
<td>Dept Hum</td>
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<td></td>
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<td></td>
<td>Civic Engagement</td>
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<tr>
<td>M240</td>
<td>T TH 11:00 am - 12:20 pm</td>
<td>32827</td>
<td>TBA</td>
<td>Dept Hum</td>
</tr>
<tr>
<td>M260</td>
<td>T TH 12:30 - 1:50 pm</td>
<td>81842</td>
<td>TBA</td>
<td>Dept Hum</td>
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</tbody>
</table>

### Description:

This course builds on the skills and practices of WRT 109 by doing critical research and emphasizing composing in conversation with sources from the library and online as well as from interviews and experience. Students do individual and collaborative researched writing projects, and they use writing and research to explore the world, make claims, and persuade audiences. One section (see above) will include service learning opportunities. Service learning sections require 20-25 hours of community work at local not-for-profit agencies, many of which are located on or near campus (a car is not a requirement for community service). The Writing Program works with the University's Mary Ann Shaw Center for Public and Community Service to provide placements that are both interesting to the students and meaningful to the work of the writing course. The community work students do is part of the course work, not "extra work," and is fully integrated into reading assignments and class discussions, as well as the writing that students do for the course. Academic credit is given for WRT 205 or WRT 209, but not both.