

THE

Capstone

The Renée Crown University Honors Program
SYRACUSE UNIVERSITY | SPRING 2010





STEPHEN H. WRIGHT

The students in Professor Gorovitz's class gather around the Program's new van.

process. My initial appointment was for three years, then extended by two more. (The first issue of *The Capstone Magazine*, which illuminates our progress, is available at honors.syr.edu/TheCapstoneMagazine/TheCapstone_F08.pdf)

Now, after six years, that superb staff and Core Faculty will play an essential role at another time of transition. The Program is in wonderful health, and its initial re-invention is complete. Our nearly 800 students are doing spectacular work, and fill leadership roles of many kinds throughout the University. This success is largely due to a supportive environment within the University, and also to the magnificent support we have received from the family of Renée Schine Crown, whose name our Program bears with great pride.

It is time for new leadership, and time for me to begin a postponed year of research leave to complete the writing I was unable to do during these intensely busy years. The staff and Core Faculty (*see pages 10–11*) will provide the continuity, institutional memory, and quality control necessary to ensure that the Program will thrive, maintain its direction, and improve in imaginative ways.

The staff are dedicated, passionate individuals who reflect the Program's tenets of academic depth and breadth, global awareness, civic engagement, and command of language in their own lives. Hanna Richardson spends her days advising students and implementing the curriculum, and her nights performing as part of a chamber-jazz group (*see pages 12–13*). Eric Holzwarth recently returned from a journey to India to reconnect with the family he first met as a 17-year-old cultural exchange student. "This experience taught me great lessons in how small the globe can be when you get two people in a room and they feel like family," says Holzwarth, who has four times visited his Indian family—a connection that inspired his obtaining a doctorate in religious studies from the University of Chicago. "That experience changed my perception both of Americans and of Indians," he says. His enthusiasm for global awareness, and his energetic and effective advocacy of that attribute for our students, were forged long ago by that first trip to India.

THE Capstone

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A Time of Transition

In May 2004 Arts and Sciences Dean Cathryn Newton and Provost Debbie Freund asked me to lead the re-invention of the University's Honors Program. The objective was to create at Syracuse a nationally distinctive program, reflective of our deepest values and traditions, exemplifying the highest quality in education—attribute-based and respectfully nurturing of the full range of academic disciplines, liberal and professional, pure and applied. I had about ten reasons why my doing so was not viable; the first was enough. I had accepted a position at Yale for a year, had rented an apartment near that campus, and had many obligations there. I would not even be in Syracuse, so there was nothing to discuss. Two weeks later they said, "We agree that is a complication, but you have to do it anyway." To my astonishment, faced with overwhelming persuasiveness, I agreed.

I was handed an appointment letter on June 10th, specifying a starting date that very day. The highest priority was to assemble a first-rate staff, especially as I would be commuting between the two jobs each week. We immediately began planning to renovate and refurbish the space, modernize the teaching facilities, create a Core Faculty, and implement a new curriculum. The staff—half new, half continuing—have been essential to this

Two other staff members are pursuing advanced degrees: Stephen Wright is completing a doctoral dissertation on *A Comparison of Counselors: Perceptions of a Session Conducted by Videoconferencing Versus Face-to-Face* and Carolyn Ostrander is completing one on *Rural Rhetorics and Ritual Practices: Gendered Negotiation of Women's Roles and Sponsorship of Mutual Education in the Early Grange*.

Marilyn Bergett continues gracefully to manage the complexities of an expanding budget even while the University's budgetary processes are changing thoroughly. We hired Vicky Bickel to handle various administrative roles, and, revealing great talent as a graphic designer, she has helped us enter the digital age in an appealing and effective way. All the staff create a warm and welcoming environment, making the Honors Program a comfortable home for our students—both physically and intellectually.

These six years have seen a cascade of high points, as the Program has taken shape and thrived. Seeing its core values and mission embraced by prospective and current students, the faculty generally, the University administration, and alumni and friends, has been immensely gratifying. Taking delivery, just days ago, of our new van seemed to symbolize that we have everything in order and are ready to roll.

But maintaining excellence is as challenging as achieving it. We must develop better modes of electronic communication, enhance our capacity to serve the ever increasing percentage of our students who complete the Capstone Project, deal creatively with the budgetary realities of higher education, and greatly improve our donor relations activities. The next director will inherit an inspiring legacy and a challenging agenda. Please help in whatever ways you can.

Samuel Gorovitz
FOUNDING DIRECTOR



CLOCKWISE, FROM TOP LEFT: STEVE SARTORI, MATT DIFEE, CHUCK WAINWRIGHT, AND MICHAEL DAVIS

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ANATOMY of an HONORS STUDENT

Honors Program students are highly diverse, but share skillful time management, driving curiosity, and high aspirations. They choose many distinctive paths to demonstrate the six attributes that reflect the Program's core values: academic depth, interdisciplinary breadth, command of language, collaborative capacity, global awareness, and civic engagement. Here are two examples.



Alec Sim '10

COMMAND OF LANGUAGE
A Remembrance Scholar, Sim gave the closing speech for the rose-laying ceremony, the culminating event of Remembrance Week.

GLOBAL AWARENESS

Sim studied in London for a semester and counts "The History of London through Architecture" as his favorite course. "I lived through my camera," he says. "We saw everything—Tower of London, St. Paul's, the Gerkin, Westminster Abbey. The course offered me a new-found appreciation for Gothic Architecture."

ACADEMIC DEPTH

A finance and economics double major with a minor in music history and cultures, Sim won a Wise-Marcus Award to support his Capstone project "Regietheater Opera in the 21st Century." He visited opera houses in Berlin, Munich, and Milan.

CIVIC ENGAGEMENT

For his 2008 spring break, Sim traveled to New Orleans as a volunteer for Habitat for Humanity.

BREADTH

A tuba and piano player, Sim performed in S.U.'s top wind ensemble for five semesters. "Much of the impressive breadth comes from the fact that he's a Whitman student and music history minor—practically unheard of," says Hanna Richardson, the Program's Associate Deputy Director.

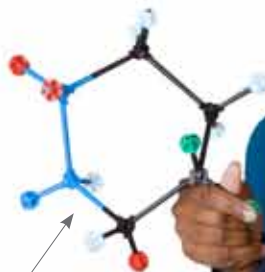
COLLABORATIVE CAPACITY

An active member of the Student Association, the University's student government, Sim serves as the chair for the board of elections and membership.



COMMAND OF LANGUAGE

In the BIO 419 seminar, she regularly presented her research to fellow students and faculty.



GLOBAL AWARENESS

Gaigbe-Togbe was born in Benin in West Africa, a country famous for its shell jewelry, and has traveled to many countries, including Morocco, where she bought this scarf. “She brings a wonderful international focus to Honors,” says Eric Holzwarth, Deputy Director.



Bertille Gaigbe-Togbe '10

COLLABORATIVE CAPACITY

As a member of BIO 465 “Molecular Biology Laboratory,” Gaigbe-Togbe worked on a group project that reported its findings in a final presentation titled “Implications of DNA Microarrays in Spinal Cord Injury.”

CIVIC ENGAGEMENT

She volunteers at Upstate University Hospital (running errands, discharging patients, and making crafts with pediatric patients) and at the Merrick School as part of the P.E.A.C.E. Inc. Organization. A native French speaker, she also serves as a French 202 tutor.



ACADEMIC DEPTH

A biology major with a minor in psychology, Gaigbe-Togbe’s Capstone Project is “The Role of Estrogen Receptor Expression in Estrogen-Induced Modulation of Immunity and Autoimmunity.”

BREADTH

Gaigbe-Togbe is an academic risk-taker who challenges herself by opting for demanding non-science courses such as “Urban Modernity,” a class that explores the writings of philosopher Walter Benjamin. “She also has an impressive 3.9 g.p.a., achieving an ‘A’ in traditional g.p.a. killers like Organic Chemistry,” says Richardson.



A Year of Firsts



ABOVE: Deputy Director Eric Holzwarth congratulates Jason Tarr, winner of the coveted Orlin Prize.

RIGHT: Founding Director Samuel Gorovitz.



A record 99 students completed their Capstone Projects in 2009, an increase of almost 40 percent over prior years. Their projects represented an extraordinary range of topics, including scientific studies, original screenplays, corporate value analyses, historical investigations, fashion designs, documentary films, architectural designs, drama productions, and more. Seniors presented their projects on April 29 in concurrent sessions throughout the day in the Tolley Humanities building during “Capstone Presentation Day.” Students, faculty, and staff enjoyed stimulating discussions of ideas, creative work, and research results, and joined in the “Capstone Café” for lunch. It was a wonderful gathering of the Honors community, focused on the fine work of our graduating seniors.

On May 9, the Honors Convocation provided a festive celebration of our students’ accomplishments. The prizes for “Best Capstone Project” (*see right*) each included a \$500 award. Due to the unusual wealth of superb submissions in Natural Science and Applied Sciences, instead of honorable mentions, a second prize of \$300 was added. This year also saw another first: one student, Suzanne Vroman, won for “Best Capstone Project” in two separate fields—sciences and engineering, and social sciences, for her interdisciplinary project. Jason Tarr, who won for his professional program project, also won the coveted “Orlin Prize” for the single “Best Capstone Project” of the year. 🏆



Tom Stewart (left) and Seung-Hyun Chun at the reception following Honors Convocation, May 8, 2009.

**"Best
Capstone
Project"
prizes**



HUMANITIES—
THE WILLIAM
SAUERS PRIZE

Fletcher Schmidt

More Than Meets
the Eye: Technique
and Themes in
the Poetry of
Raymond Carver
*(English and
Textual Studies)*



SOCIAL SCIENCES
+
SCIENCE AND
ENGINEERING

Suzanne Vroman

Fatal Flu:
History, Science, and
Politics of the 1918
Influenza Pandemic
(Biochemistry and History)



"CREATIVE"
CAPSTONE PROJECTS

Kate Vallon

Remews:
Calming Kids
Through
Communication
(Industrial Design)



PROFESSIONAL
PROGRAM PROJECTS

Jason Tarr

The Creation,
Development,
and Operation of
a Spanish-Language
News Division
(Broadcast Journalism)



SECOND PRIZE
SCIENCE AND
ENGINEERING

Kelly Whitenack

The Synthesis and
Characterization of
Novel Microporous
Hybrid Organic/
Inorganic Materials
(Chemistry)



HUMANITIES

Sally Waggoner

The Spiritual Value
of Poetic Expression
(Religion)



"CREATIVE"
CAPSTONE PROJECTS

**Gabrielle
Hennessey**

Kaidan:
Fashion and
Photographs Inspired
By Japanese
Ghost Stories
(Fashion Design)



"CREATIVE"
CAPSTONE PROJECTS

Megan Dobbertin

Jeanne d'Arc
(Drama)



PROFESSIONAL
PROGRAM PROJECTS

Thomas Wichman

A Qualitative
Assessment of
College-Students'
Functional Health
Literacy:
A Case-Study at
Syracuse University
(TV/Radio/Film)

**Honorable
Mentions**

“One of my favorite lines is attributed to Pissarro— ‘Blessed are the people who see beautiful things in humble places, where other people see nothing. It is the job of the painter to help others see.’”

KATHLEEN WRINN



Rhapsody in Blue

Honors student Kathleen Wrinn plays Henriette Henriot, the real model for one of Renoir's most famous and groundbreaking paintings.

One class changed Honors student Kathleen Wrinn's life: "Backstory," a course taught by playwright Lauren Unbekant, director of Educational Outreach for Syracuse Stage and adjunct faculty in S.U.'s drama department. "You pick someone you're interested in and you research the person," says Wrinn, who received a bachelor of fine arts in musical theater last May. "It's all designed to do one-person shows, and I got interested in that genre by taking her class." That course inspired Wrinn's Capstone Project, *Jane, the Quene*, a one-woman play she wrote about Jane Grey, who was the Queen of England for nine days. For the show, Wrinn played Jane as the narrator and at various stages throughout her life, a villain, Queen Mary, and a "Cockney corker named Giles."

Unbekant was Wrinn's Capstone advisor, and after Wrinn graduated, Unbekant had another one-woman play she wanted her to perform—as Henriette Henriot, a fledgling actress at the Théâtre de l'Odéon in Paris and model for artist Pierre-Auguste Renoir's *La Parisienne*. That painting was part of The Everson Art Museum's record-breaking "Turner to Cezanne: Masterpieces from the Davies' Collection" exhibit, which drew 60,050 visitors. The painting inspired Unbekant to create *Woman in the Blue Dress*, an original 30-minute multimedia experience for exhibit attendees. "The painting is unique for several reasons," Unbekant says. "The blue color is striking for the time, particularly eye-catching. The background is non-descript, placing attention on Henriette, and her gaze is straight at the viewer instead of off to the side, which had been the custom. All these factors contribute to making Henriette the singular subject in the painting."

Wrinn, who says Unbekant had her in mind for the part from the moment she began writing over the summer, played the bubbly teenage Henriot in 30 performances during the exhibit's run. The play begins with Henriot entering Renoir's studio in her underthings, unveiling his paintings, walking around and speaking to herself in French until she notices the audience. "She starts talking about the paintings, and the character is very passionate about this new type of art," Wrinn says. "Throughout the play I am getting dressed in the costume. You see me turn into the painting."

Wrinn appreciated the play's message of the gift of being an artist and the demand it places on the person to share. "One of my favorite lines is attributed to Pissarro—'Blessed are the people who see beautiful things in humble places, where other people see nothing. It is the job of the painter to help others see,'" Wrinn says.

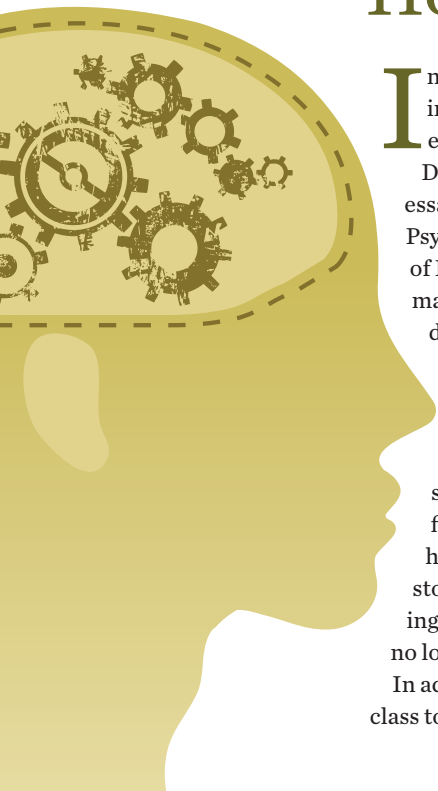
Leslie Noble, a reader for Wrinn's Capstone and the director for *Woman in the Blue Dress*, called Wrinn's performance "stunning" and believes her Capstone served as perfect preparation. "It taught her how to shoulder a piece by herself," Noble says. "A solo performer has to be so attentive to the audience because they're constantly giving you information about pace, delivery, focus that you need to adjust in order to hold them."

For Wrinn the experience confirmed a passion she found in that drama class. This spring she appears in a production of *The Taffetas*, a fictitious 1950s girl-group review, in a theater in Indiana. Then she returns to her new hometown in Chicago to write her own stories. "Chicago was my choice because I want to continue to do *this* kind of theater," Wrinn says. "It's a good thing I did 'Backstory' with Lauren. Otherwise, I'd probably be in New York right now." †



The original woman in the blue dress:
Pierre-Auguste Renoir, *La Parisienne*, 1874
Oil on canvas (64 3/8 x 42 5/8 in.)
National Museum of Wales; Miss Gwendoline E.
Davies Bequest, 1951 (NMWA 2495)
Courtesy American Federation of Arts

Honors Lecture on Neuroplasticity



International bestseller Norman Doidge (*right*) gave the 2009 Honors Lecture, presenting “The Brain that Changes Itself: The Neuroplasticity Revolution, and the Discovery that Mental Experience Changes Brain Structure” at Hendricks Chapel.



Doidge, a native of Toronto, is a psychiatrist, psychoanalyst, researcher, author, essayist, and poet. He is on the research faculty at Columbia University’s Center for Psychoanalytic Training and Research, and the University of Toronto’s Department of Psychiatry. He has written more than 170 articles, both scientific and popular, and is a master at explaining science to the general public—especially new understandings of neuroplasticity, the discovery that the brain is not hard-wired like a computer but is a plastic, living organ with the ability to change its own structure and function even in old age.

His Honors Lecture showcased research from his book *The Brain That Changes Itself*, which chronicles a series of scientists, doctors, and patients who challenge the hard-wired model of the brain in favor of a more malleable model. He shared interviews with leading researchers and told stories of injury and recovery. One film clip featured a woman with damaged inner ears who suffered for five years from a perpetual sense of falling. Sitting in a neuroscience lab, she places a wired hard hat on her head and a set of electrodes on the surface of her tongue. After those are in place, the sense of falling stops. The two items help her create an external vestibular system that replaces her damaged one by sending the proper signals to her brain via her tongue. Even more astonishing—after a year with the device, she no longer needs it. Her brain has rewired itself to bypass the damaged vestibular system with new circuitry. In addition to the lecture, Honors students met with Doidge in informal sessions and in the “Linked Lenses” class to discuss his research and its significance. ✦

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Delivering Health and Fashion to the Campus



Many Capstone Projects live well beyond their creator’s graduation. Two popular campus magazines began just that way. In 2004, magazine and biology major Allyson Collins created *What the Health*, a health magazine for students. “*What the Health* delivers S.U. students the latest and most reliable information about nutrition, fitness, and wellness they can use to live healthier lives,” says current editor Sarah DiGiulio, a magazine major. Some of the recent issues featured articles on stress, depression, alcohol safety, and the latest calorie-counting legislation. *Zippered*, a campus fashion magazine, began as the Capstone Project of Shilpa Prabhakar ’09, a magazine major. “Shilpa saw a lack of any solely fashion oriented publication at S.U. and realized the need to fill that void,” says Christine Robertson, a magazine major. “There are so many students with different talents—from VPA to Newhouse—who are hungry to showcase them. I realized *Zippered* was a popular magazine when I couldn’t find one copy on campus a day after it was released.”



NOTABLE ACCOMPLISHMENTS

AMY RABIDEAU (right), a senior biochemistry major, 2010 National Science Foundation Fellow, and 2009 recipient of the Astronaut Scholarship, is completing work on her fourth published paper for a peer-reviewed science journal. These include: “Targeting the Folate Receptor (FR): Imaging and Cytotoxicity of Rel Conjugates in FR-Overexpressing Cancer Cells,” in the September 15, 2008 issue of *ChemMedChem*, Volume 3, Issue 9; “Hepatoma Cell Uptake of Cationic Multifluorescent Quantum Dot Liposomes,” in the *Journal of Physical Chemistry B*, Volume 113, Issue 22; and “Targeting the Cubilin Receptor through the Vitamin B12 Uptake Pathway: Cytotoxicity and Mechanistic Insight through Fluorescent Re(I) Delivery,” in the *Journal of Medical Chemistry*, Volume 52, Issue 16.

“Right now we’re working toward publishing an article on a collaborative project with a group at Washington University in St. Louis,” says Rabideau, who was chosen as a 2010 University Scholar. “The project involves a vitamin B12-based imaging agent using a radioactive copper isotope. The goal of this research is to create a bioprobe specific to targeting and imaging breast cancer cells that overexpress the cubilin receptor, which takes up B12.” Rabideau is an Arts and Sciences Class Marshall and a Remembrance Scholar. She applied to 10 graduate schools and was accepted by all. “I am still trying to decide where to go but I am leaning toward the chemistry Ph.D. program at MIT,” she says.



ANNA M. STEWART '07, who graduated with a B.S. in environmental biology, has received a Fulbright Scholarship and is completing both a Ph.D. at the College of Environmental Science and Forestry and a master’s of public administration at the Maxwell School. She was the lead author on *The SUNY-ESF Guide for Students and Teachers*, a guide for student research developed through her experience on a National Science Foundation project. She also was an author for “Short sampling intervals reveal very rapid root turnover in a temperate grassland” for *Oecologia* 157(3). Her conference contribution for the U.S. Society for Ecological Economics is “Socio-ecological risk factors for dengue transmission in Ecuador.” Stewart leaves for Ecuador in June and will spend most of the year working in Guayaquil, where she has a co-appointment as a researcher and instructor at the Universidad de Especialidades Espíritu Santo in the department of medical science and department of environmental science. She also will be a visiting researcher at the International Center for the Investigation of El Niño and at the National Institute of Meteorology and Hydrology.



CURTIS EATMAN '09, a psychology and communication and rhetorical studies dual major, received the 2009–2010 Coro Fellowship. He is studying in Pittsburgh, where he will complete three consultancies that help prepare him to become a leader in public service. Coro Fellows receive training in system analysis, general semantics and applied epistemology, leadership analysis, organizational and team management, and individual professional skills. Coro’s basic premise is that individuals are best equipped to participate as responsive citizens and become ethical leaders when they understand not just the public needs but how each sector of a community is equipped to address those needs. Eatman helped create a city-wide strategy for vacant land in Pittsburgh, researched potential partners and community advisors for a new initiative titled “Young Leaders for Green Economy,” and organized a panel to discuss religious leadership in public policy. ♣



Meet the Core Faculty

Known for their dedication to students, the Core Faculty help advise students, serve as advisors and readers on Capstone Projects, assist in curricular and policy development, and typically teach Honors courses. Here, these accomplished teachers and scholars answer a few questions about their leisure time.

Melissa Chessher

Associate Professor, Chair,
Magazine Department
S.I. Newhouse School
of Public Communications



What's on your nightstand?

A glass-blown heart my daughter gave me, my favorite alarm clock I bought in London, and a stack of magazines, newspapers, and books—*Newsweek*, *Texas Monthly*, *The New York Times Sunday Magazine* and the *Book Review*, *Best American Travel Writing 2009* (one of the texts for my travel-writing class), Deepak Chopra's *Reinventing the Body*, *Resurrecting the Soul* (just saw him speak in Syracuse), and *The Girl Who Kicked the Hornets' Nest* by Steig Larsson (the final book in a fantastic trilogy that features a tattooed, punk, computer-hacking heroine).

What course would you take at S.U.?

"Bollywood & Beyond: An Intro To Indian Cinema," which is taught by Professor Tula Goenka, an accomplished documentarian and film editor. She's worked with Spike Lee and Mira Nair, and the class goes to India for six weeks. Oh that I could be on that class roster.

What was the last ticket you bought for an evening out?

To hear one of my favorite authors, Richard Russo, a great chronicler of blue-collar life (*Empire Falls*, *Straight Man*, and *Nobody's Fool*), speak as part of the Rosamond Gifford Lecture Series.

Gerardine M. Clark

Professor of Drama,
College of Visual and
Performing Arts



What's on your nightstand?

I keep Tolstoy, Aleve, my Kindle, my Nintendo DSi, four pairs of cheap reading glasses and a glass of water. But the best thing on my nightstand right now is the announcement that the student who I directed as Nina in *The Seagull* (Vera Farniga) is up for an Academy Award.

What course would you take at S.U.?

"Introduction to Anthropology." (I keep reading around the literature anyway.)

What was the last ticket you bought for an evening out?

To the premier in Philly of my daughter's play *User 9 27*. I see a lot of plays a year without purchasing tickets.

Samuel Gorovitz

Founding Director, Renée Crown
University Honors Program
Professor of Philosophy,
The College of Arts and Sciences



What's on your nightstand?

Lamp, clock, too many copies of *Science*, *The New Yorker*, *Technology Review*; 3x5 cards, pen.

What course would you take at S.U.?

"Earth Science 105."

What was the last ticket you bought for an evening out?

Syracuse Stage production of *The Price*.

Susan R. Henderson

Professor of Architecture,
School of Architecture



What's on your nightstand?

Of books there are Frederic Prokosch's *The Asiatics* (amazing); a Chinese grammar (good for sleep); Henning Mankell's *Die italienischen Schuhe* (great Swedish mystery writer); Frederic Cheyette's *Ermen-gard of Narbonne* and the *World of the Troubadours*; Daniyal Mueenuddin's *In Other Rooms, Other Wonders* (haven't started this yet, but a National Book Award finalist about Pakistan). Also, a magnifying glass, a radio, a small notebook, hard candies from Trinidad in a celadon jar I bought in China, a rosary plant, a small stone seal that belonged to my mother.

What course would you take at S.U.?

Persian.

What was the last ticket you bought for an evening out?

The Syracuse Symphony.

Sandra N. Hurd

Associate Provost,
Academic Programs
Acting Dean, Graduate School
Professor, Law and Public Policy,
Whitman School of Management



What's on your nightstand?

A stack of books that grows much faster than I can read: *Our Mothers' War* by Emily Yellin, *A Face at the Window* by Sarah Graves, and *Garlic and Sapphires* by Ruth Reichl.

What course would you take at S.U.?

"Dance for Musical Theater: Tap I."

What was the last ticket you bought for an evening out?

Two Gentlemen of Verona (by the Drama Department).

Chris E. Johnson

Professor of Civil & Environmental Engineering, L.C. Smith College of Engineering and Computer Science



What's on your nightstand?

The book I'm reading now—*The Fifth Woman* by Henning Mankell—and the book I've been working on for some time—*Gotham, A History of New York City to 1898*. I don't read a lot of mysteries, but I like Mankell's books, which feature a dour, beleaguered Swedish detective. The Gotham book is 'deep background' for my "Water for Gotham" course. It's 1,383 pages, and I'm on 589. I'm still in the 1830s!

What course would you take at S.U.?

HST 353 "History of Ancient Rome." That, or Alan Middleton's "Seeing Light" class.

What was the last ticket you bought for an evening out?

A Christmas Suite—a fundraiser for the Skaneateles Festival.

Johanna Keller

Director, Goldring Arts Journalism Program
Associate Professor of Newspaper, S.I. Newhouse School of Public Communications



What's on your nightstand?

Winston Churchill's 1932 book *Painting as a Pastime*, the *I Ching* in the Richard Wilhelm translation, three pennies, reading specs, notepad/pen (I'm a nighttime idea-generator), and an iPod for listening to books when I can't sleep.

What course would you take at S.U.?

Astronomy! I know it's a favorite freshman basic science class, but I used to have a telescope when I was growing up in Colorado, and I love looking into the night sky—and back in time.

What was the last ticket you bought for an evening out?

Plácido Domingo as *Simon Boccanegra* at the Met Opera.

Alan Middleton

Professor and Associate Chair
Department of Physics,
The College of Arts and Sciences



What's on your nightstand?

A lot of books that I read in bits and pieces. The current ones are *The Immortal Life of Henrietta Lacks* by Rebecca Skoort (about the HeLa cell line, its donor, her family, and the ethics of this situation), the novel *Middlesex* by Jeffery Eugenides (the story of a Greek immigrant family and one of its members), *The Last Days of Old Beijing* by Michael Meyer (about old neighborhoods in Beijing), and *The Number Sense* by Stanislas Dehaene (about the sense of quantity in people and animals).

What course would you take at S.U.?

A course by Norman Kutcher on Chinese history.

What was the last ticket you bought for an evening out?

For the movie *Up in the Air*.

Ramesh Raina

Associate Professor,
Co-Director, Biology Graduate Program, Biology Department,
The College of Arts and Sciences



What's on your nightstand?

A picture of my family, some pens, a TV remote for late night television.

What course would you take at S.U.?

"Molecular Genetics" (BIO 462)

What was the last ticket you bought for an evening out?

Four tickets to an S.U. basketball game for a night out with my family.

John Western

Professor of Teaching Excellence
Geography Department,
Maxwell School of Citizenship
and Public Affairs



What's on your nightstand?

Nothing.

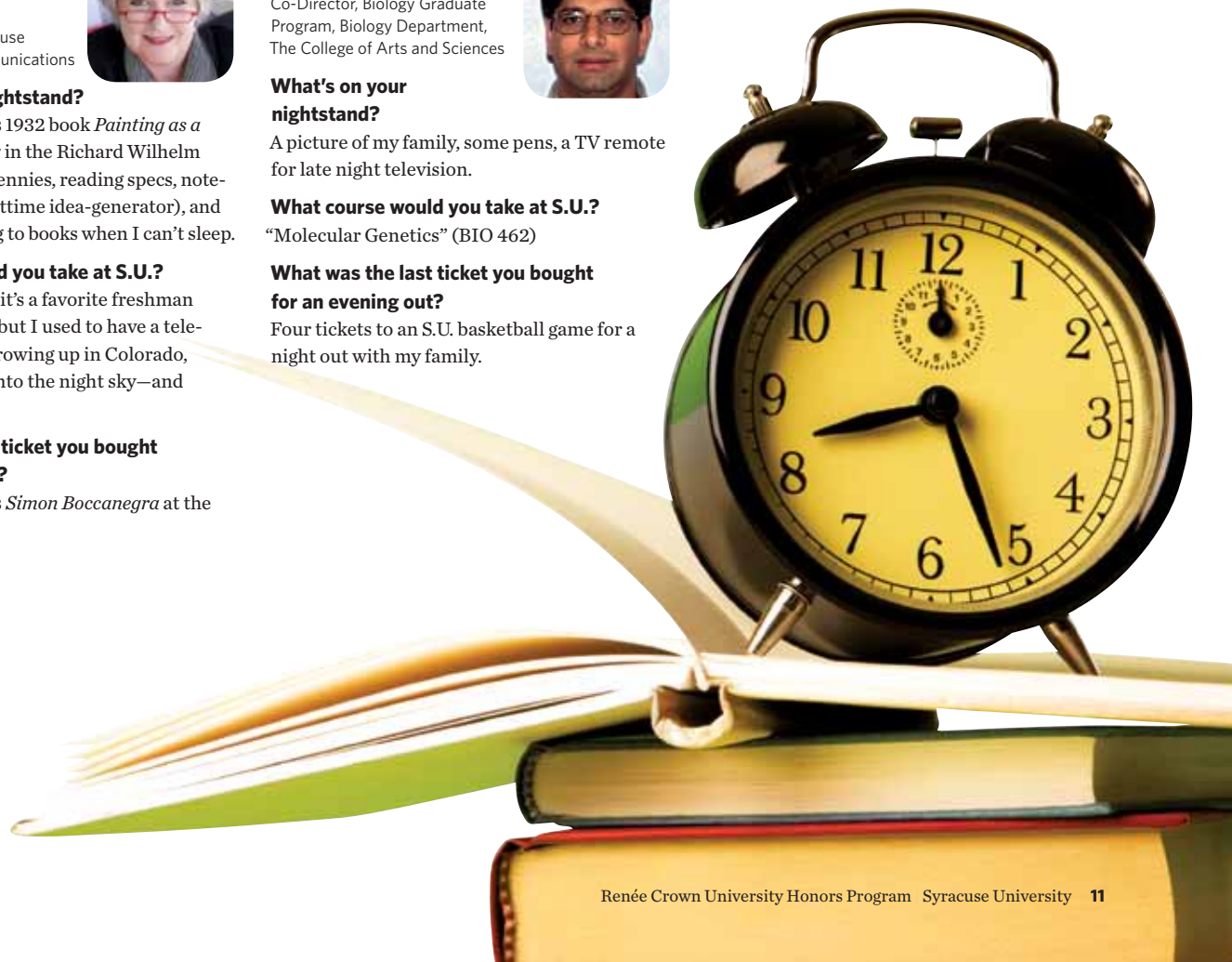
What course would you take at S.U.?

I'd love to take a course on Modernist fiction with Mary Karr.

What was the last ticket you bought for an evening out?

Invictus the first night it opened. It was the second time I'd ever taken the trouble to be at an opening. The first time was in my hometown of Margate, England, to see the film *Last Orders*, whose culminating action takes place in Margate. The reason for *Invictus* is because I have a South African past. An anti-apartheid past. 🇿🇦

To learn more about the Core Faculty, go to honors.syr.edu/Faculty/CoreFaculty.htm



Hullabaloo *for*

*As a member of chamber-jazz group **Tenor Madness**, Hanna Richardson, the Honors Program's Associate Deputy Director, spends nights and weekends singing and playing songs from the '30s, attracting a growing fan base, and earning praise from music critics.*



In a sleeveless, turquoise, silk top, black skirt, and black platform sandals, Hanna Richardson sat on a tall stool in the Erwin Methodist Church's sanctuary with her tenor guitar in her lap. She thanked the audience for trudging through a ferocious February snowstorm (only the third to close Syracuse University since 1993) to hear Tenor Madness Plus Piano, a variation of her chamber-jazz group with guest pianist Stefan Vasnier. Tonight, it's a homey venue. But Hanna also has performed across the United Kingdom on three tours and at the San Diego Jazz Party and the Arbors March of Jazz in Clearwater, Florida. As the pews of about 50 chattering guests began to quiet, Richardson introduced Vasnier and bassist Phil Flanigan, her husband. Then she launched into "Do Something," a 1929 romantic call to action: "There's a moon, way up high, here are you, here am I, Oh do, do do something!" Richardson's voice possesses all the sun and sweetness of a Doris Day or a Dinah Shore—singers who share her passion for songs of the 1930s—but with a smartness and control that mirrors the masters of that era.

"To me, the music of the 1930s was a quantum leap from what was going on in the '20s. Everything about the music became more sophisticated—the harmony, the clever lyrics," Richardson says. "It saw the rise of the major professional songwriters we know of today as those who wrote *The Great American Songbook*—the Gershwins, Cole Porter, Johnny Mercer, Irving Berlin, Burton Lane, Frank Loesser." Their work appeared frequently in the performance: Frank Loesser's "The Lady's in Love" and "I Get the Neck of the Chicken" (a lament by the one kid in the family who always gets the burned toast, the bad seat in the theater, the plate with the cracks), and Johnny Mercer's "Talk To Me Baby" and "Show Your Linen, Miss Richardson," a Richardson favorite for two reasons—it's a great example of her hero Mercer's humorous lyric writing, and her name appears in it.

Hanna Richardson with Tenor Madness.

Hanna

Critics call Richardson “a considerable songstress with an engagingly sunny style and assured phrasing” and her voice “warm of timbre, cool, casual and relaxed in delivery.” The group also earns positive ink. “Twenty-year-old, single-malt Scotch, Debra Winger’s grin, farmhouses by the sea and now Hanna Richardson’s lovely voice,” writes Roger Crane on *Allabout-jazz.com*. “Sometimes life is good. Like only the best, Hanna, Phil, and their group remind me once again why music is worth living for.”

Richardson and Flanigan met in elementary school in Geneva, N.Y. in 1965, but they spent 36 years running into each other and sitting in on each other’s sessions before they wed in 2001. Flanigan, an acclaimed bassist, played with Benny Goodman late in the band leader’s career, and *The New Yorker* says Flanigan provides “silky swing and no-nonsense, old-school improvising.” The two musicians list many a jazz great with whom they’ve shared a stage: Rosemary Clooney, Maxine Sullivan, Illinois Jacquet, Jimmy Rowles, Tommy Flanagan, Wild Bill Davison, Johnny Griffin, and Bob Wilber (and others). When they started working together, Richardson played the mandolin. But Flanigan suggested she consider the tenor guitar. “I actually abandoned the thing for about six months, then went back again,” Richardson admits. “This went on for about a year until I got more confident.”

Honors students benefit from that combination of sunny charm and tenacity. “She was exceptionally friendly, helpful, and funny,” says Stefan Hanley, an Honors student and Lockerbie Scholar from Scotland. “She also gave great advice on picking classes, telling us to tell her what we enjoyed and were interested in and making calls to professors.” Kathlyn Collins, a broadcast journalism and Italian language, literature and culture major ’10, agrees that adjectives like “personable, reliable, friendly, trustworthy, and funny” best describe Richardson. “When I got back from Italy my first semester senior year, I went to her crying and upset about wanting to change my Capstone and where I was going in life,” Collins says. “She was able to give me perspective and calm me down. She even agreed to write me recommendation after recommendation. She is definitely the best advisor I have ever worked with during my college career.”

Richardson oversees the advising regarding Honors requirements and offers lots of one-on-one guidance. For a time, that included dispensing wisdom to her daughter, Sally Waggoner, an Honors student who graduated in May and received honorable mention for her Capstone Project “The Spiritual Value of Poetic Expression,” an exploration of language and poetry from the psychoanalytic and spiritual perspective (see page 5). For Richardson, the most satisfying part of her Honors work is when a previously confused or overwhelmed Honors student tells her “I feel so much better” after a meeting. “I love talking these things through with them and helping them see that they’re usually in much better shape than they realize and that it’s often much more valuable to leave some significant spaces in their schedule for interesting, enjoyable, new things,” she says.

Richardson also brings to life many new courses and seminar offerings. For example, “The Challenges of Zoo Management” was prompted by a student comment on an evaluation form. Asked about topics they’d like to see added, one student wrote “something about animals.” This sparked Richardson’s imagination. She met with a biology professor and then officials at the Rosamond Gifford Zoo. The resulting one-credit seminar has now evolved into a full three-credit course.

“Hanna is a terrific jazz vocalist and a fabulous advisor. The two are related,” says Eric Holzwarth, Deputy Director for the Honors Program, who has worked with Richardson for five years. “Jazz is about laying down a theme and creatively improvising on it. Good advising involves having a broad knowledge base and responding on the spot to advisee concerns and questions in ways that help advisees think creatively—about themselves and their options.” Whether it’s a graduate-school recommendation letter or a wintery performance of clever songs and smart musicianship, you can always count on Richardson to do something—and to do it right. 🌟



Donors of \$50 or more may elect to receive a copy of Hanna Richardson’s *Live at the Fleece* CD. Please contact the program at honors@syr.edu for details.

“Hanna is a terrific jazz vocalist and a fabulous advisor. The two are related. Jazz is about laying down a theme and creatively improvising on it. Good advising involves having a broad knowledge base and responding on the spot to advisee concerns and questions in ways that help advisees think creatively—about themselves and their options.”

ERIC HOLZWARTH
deputy director,
Honors Program

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“The class was appealing because it mixed in-class learning with outdoor field experience. You were actually able to see what was discussed in class and gain a better understanding of how things physically worked in Ancient Rome. Visiting Pompeii was one of my favorite moments.”

KEVIN SZE

Civil engineering, '09
student in spring 2009 “Aqueducts of Ancient Rome” class



“Aqueducts of Ancient Rome” students in Barbegal, France. At top, students measure the dimensions of an aqueduct channel to calculate the flow rate of water in the aqueduct. Here, students kept journals in which they jotted down measurements and reflections at each stop. At this site, the Romans built a large grain mill (100–300 A.D.) with water wheels powered by the water delivered by the aqueduct pictured above. The site is significant because it would seem to refute the often-cited proposition that the Romans failed to develop mechanical sources of power, relying instead on slave and animal labor. Rough calculations suggest the mill could produce enough grain to sustain a population of 20,000–40,000 people.

Courses of Action

From classes that explore the future to those that investigate utopias, light, justice, the weather, and the creative process of the world's best songwriters, the Honors Program offers students a wondrous array of imaginative courses. These classes elicit engagement, offer substantive feedback, foster critical thinking, and feature distinguished teachers. Consider these eight examples.

The Aqueducts of Ancient Rome

PROFESSOR: *Chris E. Johnson holds a Bachelor of Science (civil engineering), Master of Science (statistics), and Ph.D. (geology)—all from the University of Pennsylvania. A member of Phi Beta Kappa and Tau Beta Pi, he was a Fulbright Scholar in the Czech Republic in 1994.*

DESCRIPTION: The strength and durability of the Roman Republic and Empire were facilitated by the development of a sophisticated infrastructure. The ability to move food, water, and treasure over large distances allowed the Romans to develop and sustain a quality of life that after their fall would not be duplicated for centuries. The aqueducts that brought water to Rome and its many imperial outposts were important to this infrastructure, and many still stand as testaments to the skill of the ancient engineers. In this course, students use the aqueducts as focal points to learn about life in the Roman Empire. Students learn about the role of public works in sustaining quality of life, how major infrastructure projects like the aqueducts were financed and constructed in ancient times, and how they contributed to the economic and military power of Rome. During spring break, the class visits sites in and around Rome, Naples, and Nîmes, France.

The World of Weather

PROFESSOR: *Tom Hauf is a certified broadcast meteorologist with 22 years experience and is a meteorologist at WSYR-TV.*

DESCRIPTION: Weather affects everyone, every single day. This course will serve as a unique ride through the world of weather. It covers all of the meteorology basics, but the larger focus is on a more eclectic mix of weather issues and ideas. Students get their hands dirty studying Central

New York's most diverse and important lakes—Onondaga and Oneida. The class takes a worldly view in discussing climate change, global weather phenomena, forecasting techniques, and weather broadcasting. Students work in pairs to develop a cause-and-effect term paper and subsequent oral presentation. Ample time is given to discuss current weather events and hot topics.

Seeing Light

PROFESSOR: *Alan Middleton received his Bachelor of Science with distinction in physics and mathematics from Harvey Mudd College, studied at Cambridge University on a Churchill Fellowship, and completed his Ph.D. degree in physics at Princeton. He worked for the NEC Research Institute before joining the faculty at S.U.*

DESCRIPTION: This is a course on the science of light. The goal is to change how students “see”: they will think about light and vision in a deeper way after taking this course, which provides a broad overview of concepts of light, color, vision, and uses of light. The study of light ranges from our everyday experience of vision, to the more abstract, such as understanding light as both a wave and a particle. The course includes discussion sections, integrated lab work with simple equipment, and external activities. It starts with an historical look at theories of light and vision. It then addresses more modern theories and uses of light: waves, photons, and a bit of quantum mechanics. Applications of this knowledge include understanding how computer monitors display color, explaining visual effects in nature (rainbows and mirages), understanding color blindness, considering the uses of light in theater and painting, and reviewing what light tells us about the structure of time and space. ▶



For a complete listing of all Honors courses and seminars, visit honors.syr.edu/courses/index.htm



Inset, above: The Romans used decorative elements even in the most mundane architectural features, like this tile drain from the bath complex at the Villa Adrianna (Hadrian's Villa).



Inside the Words and Music

PROFESSOR: Jeffrey Pepper Rodgers is a recent grand-prize winner of the John Lennon Songwriting Contest, a music journalist, and the author of *Rock Troubadours*, which includes conversations with Joni Mitchell, Paul Simon, Ani DiFranco, and Dave Matthews.

DESCRIPTION: This course peers inside the creative process of some of the world's best songwriters to explore larger questions about creativity in any medium. Where do ideas come from? How does personal experience translate into great stories that anyone can relate to? How do artists find an original style? Students read and write about music, listen to and conduct interviews, discover back stories behind songs, attend a local songwriters' workshop, and collaborate on producing a student songwriter showcase on campus.

1960s Utopias

PROFESSOR: Susan Henderson has taught architectural history at S.U. since 1989. She holds a Bachelor of Arts from the University of Washington, a Master of Architecture from M.I.T., and a Ph.D. in architectural history from Columbia.

DESCRIPTION: The 1960s was a time of speculation and experimentation, and its communes, lifestyle, and music have become fixed in the American imagination. The events and experiments of the counter culture were many and various. Drop City and Whiz-Bang Quick City exemplify 1960s utopias that took built form as their primary concern; on the other hand, American communes in cities—San Francisco's Diggers and the Cockettes, for example—engaged alternative lifestyle as their primary terrain. Many others, like Twin Oaks, Virginia, retreated to the countryside to reinvent a back-to-the-land economy that emerged as a nascent environmentalism. There were also "instant" communities (event-based and ephemeral): be-ins, political demonstrations, and concerts like the famed Woodstock that functioned as exemplary utopian moments, suggesting a "situationist" social order. This is an advanced seminar in which students research a topic in consultation with the professor. Students shape their chosen topic in a number of ways: by investigating a community, document, or event, or by studying an aspect of utopian life, literature, or theory across various events and places.

Folk Arts, Festival, and Public Display

PROFESSOR: Felicia McMahon, a research professor in anthropology, was the editor of *Voices: Journal of the New York Folklore Society* and a Fulbright Scholar to East Germany.

DESCRIPTION: Public folklore is central to the concept of cultural democracy. In this course, students learn about re-contextualization of folk arts for public audiences. Public folklore involves the representation of expressive behaviors learned as part of the cultural life of a community. Members of a particular community share a common ethnic heritage, language, religion, occupation, or geographic region. Their traditions, shaped by the aesthetics and values of a shared

culture, are passed on from generation to generation. This cultural transmission often occurs within family and the community through informal learning such as observation, conversation, and practice. Throughout the semester the class works together to address several issues: How do groups claim "authenticity" if they are performing outside the "natural context?" How do groups make their worlds intelligible to new audiences? For relocated groups, do they keep their folk arts "separate" or do they try to create "new" traditions by mixing them?

Welcome To Your Future

PROFESSOR: Michael Nilan, an associate professor at the iSchool, is a researcher and lecturer on collaborative virtual work and cognitive information-seeking-and-use behaviors. Nilan earned a Bachelor of Arts (Asian Languages and Literature), Master of Arts (International Communication Research), and Ph.D. (Communication Research in Cognitive Behavior)—all from The University of Washington.

DESCRIPTION: The entire world is in the midst of expansive change—financial crises, global warming, energy crisis, globalization of culture. 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 come 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 rapidly. 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.

Interrogation: Engine of Justice?

PROFESSOR: Kevin Kuehner is a graduate of S.U.'s College of Law and a practicing lawyer.

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

For a complete listing of all Honors courses and seminars, visit honors.syr.edu/courses/index.htm



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Music & Laughter

NEW YORKER cartoonist Matt Diffee created two Syracuse cartoons for his colleague Tony Trischka and their *Steam Powered Hour* show. Cathryn Newton proposed that duplicates be drawn and made available for the "Linked Lenses" course (see page 18). High-quality reproductions of these cartoons, suitable for framing, are available on request to those supporting the Honors Program with a gift of \$100 or more. In addition, donors of \$50 or more may elect to receive a copy of Hanna Richardson's *Live at the Fleece* CD. If you would like one of these Diffee cartoons or the chamber-jazz CD, contact the program at honors@syr.edu for details.



George Elbaum and wife, Mimi Jensen. The Whiteman International Foundation is named after George's mother, Pauline Whiteman.

The Honors Program is proud to have received a substantial gift from the Whiteman International Foundation. WIF was established in 1998 to honor Pauline Whiteman, a survivor of the Warsaw Ghetto and the Holocaust who arrived in the U.S. in 1949 and quickly established a successful career in business and real-estate investing. Her singular focus on the value of higher education is reflected in the activities of the foundation. Its purpose is to encourage higher education via financial support of gifted and deserving students.

WIF's activities during the past 10 years have focused on graduate fellowships in astrophysics and cosmology and in brain and cognitive sciences at MIT and at the Weizmann Institute of Science, plus undergraduate scholarships at the Technion-Israel Institute of Technology for Israeli soldiers who have completed their military service. Syracuse is the fourth institution to receive support from WIF. "This is a highly prestigious list," says Samuel Gorovitz, founding director of the Honors Program, "and a great tribute to us to be added to it."



David Orlin

The annual prize for the "Best Capstone Project" is funded by an endowment established by David Orlin over a period of years, starting in 1983. The Honors Program is deeply appreciative of these larger contributions, and equally applauds those in any amount from Syracuse University faculty and staff, recent alumni, and other friends who understand the cost of individualized mentoring, imaginative coursework, and unique opportunities for travel, research, and inquiry. 🌱



Above, musician Tony Trischka, and at left one of Diffee's Syracuse cartoons.

“...any two enterprises are non-trivially relevant to each other if you can see deeply enough into them to perceive what the connections are.”

SAMUEL GOROVITZ

course co-teacher & founding director, Honors Program

When Tunes Met 'Toons

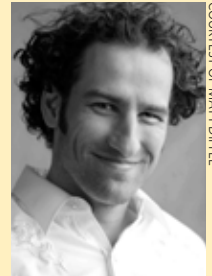
A celebrated banjoist and a cartoonist for *The New Yorker* offer lessons in surviving rejection and finding intellectual and artistic connections.

When *The New Yorker* cartoonist Matthew Diffee decided to accompany his friend Tony Trischka to Syracuse University for a guest appearance in HNR 250, “Linked Lenses: Science, Philosophy and the Pursuit of Knowledge,” he asked Trischka—a renowned banjo player—to tell him about the places he loved as a kid growing up in Syracuse. “I was looking for some inspiration to create some cartoons,” Diffee says. When the two men sat in front of the class on a raised square that Diffee immediately dubbed “the world’s smallest stage,” the audience watched as Diffee placed his first Syracuse-inspired sketch on the projector. It featured two pairs of snow boots—an average, ankle-height pair and a Syracuse model that reached thigh level. “That’s what most people think when they think of Syracuse—snow,” Diffee says. But Trischka wanted to talk salt. “I get back here about once a year,” Trischka told the audience. “But as a kid growing up one of my favorite memories was visiting the Salt Museum.” This revelation fired Diffee’s imagination. “What must go on there—here’s some table salt, here’s some sea salt. Thank you very much for coming. Now buy some water,” he offers. And then he revealed the cartoon he had created. Chuckles swept through the room as Diffee projected his version of a salt museum (massive Roman architecture and the strategically located high-priced water vendor).

Part musical performance, part comedy routine, and part exploration of creativity, camaraderie, and art, Diffee and Trischka’s appearance demonstrated much about that course’s objectives and the intellectual underpinnings of the Renée

Crown University Honors Program. “Exceptional individuals doing work in two different fields—philosophy and the natural sciences or music and visual art—are able to connect and make powerful intellectual advances happen,” says Cathryn Newton, Dean Emirita of The College of Arts and Sciences and co-teacher for the class, as she introduced the two men to the class of 13 and invited guests. For 90 minutes, the two men took turns drawing cartoons, talking, playing banjo, and responding to questions. (In fact, the two met at the famous Banjo Camp North, an annual gathering of hundreds of musicians in Groton, Massachusetts.) “There’s a difference between the way we process the written word and the spoken word and the way our minds process performances,” Newton says. “What this provides is an opportunity for the students to be looking at associative thinking along many more axes simultaneously.”

Inspiration for the Honors experience came from *The Steam Powered Hour*, a show conceived by Diffee that features music, visual art, and comedy and relies on audience interaction and improvisation. “Our goal is to get a bunch of seemingly unrelated people onstage and see what happens,” Diffee says. “It’s the hippest hootenanny in Manhattan.” On that small Syracuse stage, the men offered a two-person version of the hip hootenanny as Trischka composed music to correspond to an emerging drawing by Diffee and then later Trischka drew while Diffee played. ►

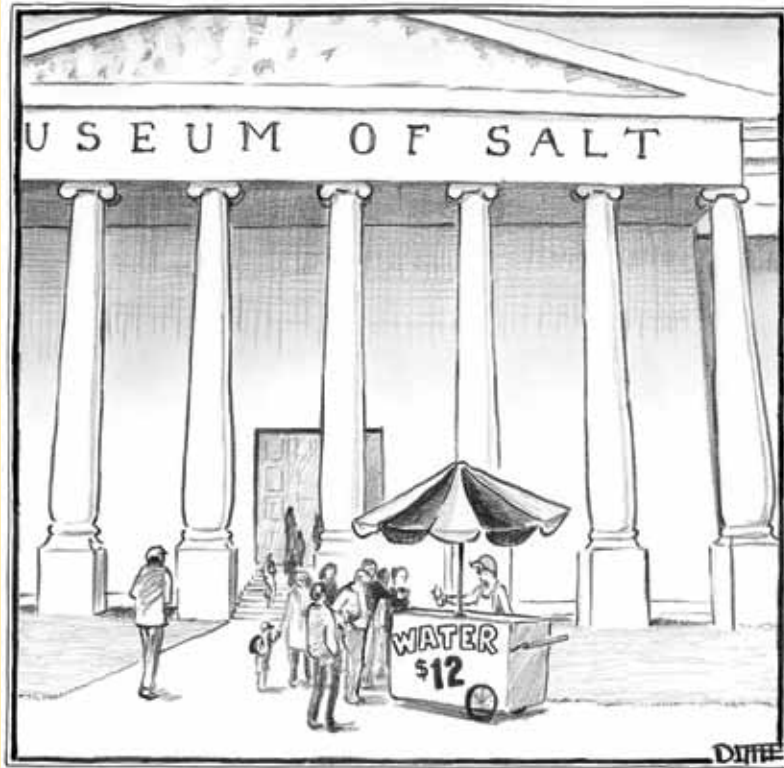


COURTESY OF MATT DIFFEE

Cartoonist Matt Diffee



Want a Diffee Cartoon for Yourself? Matt Diffee’s Syracuse cartoons were drawn for his colleague Tony Trischka and their *Steam Powered Hour* show. Cathryn Newton proposed that duplicates be made available for the “Linked Lenses” course. Diffee agreed to have quality reproductions of these images suitable for framing available to those interested in supporting the Honors Program with a gift of \$100 or more. If you would like one of these Diffee cartoons, please contact the Program at honors@syr.edu for details.



Both talked about their work and demonstrated their prowess with their preferred instrument: the banjo and the pencil. “The position that I take in that class, and with all students, is that any two enterprises are non-trivially relevant to each other if you can see deeply enough into them to perceive what the connections are,” says Samuel Gorovitz, co-teacher for the course and founding director of the Honors Program.

Trischka played a lullaby, “Foggy Mountain Break-down,” a tune created by numbers offered at random by the students that corresponded to chords, and a song he recently wrote inspired by a bluegrass convention he attended. At the convention, he sat at a booth to promote an online banjo tutorial he created and handed out refrigerator magnets. “I’ve always wanted my own refrigerator magnet,” he says. Inspired by all the free stuff booths give away, he called the number “Swag Bag Rag.” Diffee, on the other hand, shared much about the acceptance process for cartoonists at the famous magazine, including his “top 10 reasons why cartoons are rejected by *The New Yorker*”: too lowbrow; too politically incorrect; too dark; too weird; too political; too difficult to get; too dumb; too bad (“I’m being really brave showing you this,” he says, and projected an image of a man at a bank counter pulling Swiss cheese out of his wallet with the words “It’s from my Swiss account”); too dirty; and all of the above.

Diffee also showed a short “documentary” called *Being Bob* that featured *The New Yorker*’s cartoon

“If you give up after one idea fails, you’ll never know what other ideas might have succeeded.”

ASHLEY WILLIAMS
Finance, '12

editor Robert Mankoff, an S.U. alum, and his day spent rejecting cartoons (“nope, nada, no way, not yet, not happy, not yes, no”), rejecting lunch options and then taxis, and ultimately his body perhaps rejecting a liver transplant. Diffee also showed several rejected cartoons (for example, a tombstone that reads “The Bull Whisperer” Maynard Wilson) and explained that as a contract cartoonist his obligation is to submit 10 cartoon sketches a week. “If I’m lucky, I sell one,” he says. “That’s a 90 percent rejection rate.”

The messages of perseverance, navigating rejection, and success resonated with the students. “If you give up after one idea fails, you’ll never know what other ideas might have succeeded,” says Ashley Williams, a finance major in the Whitman School of Management. “They reminded us that you can’t give up. You must keep trying.” Gorovitz too found that the students responded to Diffee’s insights about rejection’s role in his work. “Matt was talking about dealing with rejection and how important it is not to be defeated and to understand that it’s an inherent part of many successful stories,” Gorovitz says. “That’s a really important message.” Newton says the idea of rejection informed class discussions after the event and that she too continues to think about it. “The students wanted to talk about this revolutionary concept of what it means to be successful,” she says. “Over and over I come back to the moment when Matt Diffee began to talk about rejection and the life of a *New Yorker* cartoonist. This is also the life of the scientist—nine experiments of 10 do not give the kind of results that were expected.”

After playing a Trischka family “napkin game,” where the two alternated between adding an image to a folded piece of paper and playing the banjo (only to reveal a goofy-haired, big footed individual with a constellation for a midsection), the men answered questions about their inspirations. For the record, it’s Bob Dylan, Frank Zappa, Miles Davis, and Bill Monroe for Trischka; Andrew Wyeth, Robert Bateman, Steven Wright, Woody Allen, and Demetri Martin for Diffee. For many of the Syracuse students, their answers now would include Diffee and Trischka. ♣

IN THE SERVICE OF OTHERS

This spring eight Honors students received Chancellor's Awards for Public Engagement and Scholarship for individual work or as part of a group. Here, five of those students explain how community service changed them.



"I have always enjoyed tutoring and am especially fond of working with the students at Hughes Elementary.

They always brighten my day, and constantly impress me with their commitment to academic growth and to their school."

Ann O'Neill, *individual recognition*
ECONOMICS AND INTERNATIONAL RELATIONS, '10



"I've had the privilege of working with refugees from Burma and Sri Lanka both here in the States and while studying in India. By allowing me to share in their life, **the people I've met have redefined me, provided me with a direction and a place to put my passion.**"

John Giammatteo, *individual recognition*
MAGAZINE AND ANTHROPOLOGY, '11



"Before tutoring at Nottingham, I had never been to a city school, nor to one so full of culture and community. **It gave me a much-needed change in perspective of the U.S. education system and American youth.** Thanks to Nottingham I've also decided to become a teacher."

John Cardone, *member, Nottingham High School Mentoring Program*
SCULPTURE AND ENGLISH, '12



"After months of fundraising and research, I traveled to South Africa where I worked within a primary school and a boys' orphanage, implementing a curriculum to help children deal with community and personal issues through theater. **For everything that I may teach, I learn two times as much from my students.**"

Arielle Lever, *individual recognition*
ACTING, '10



"**Volunteering at Levy has given me a better insight to life in the Syracuse community,** beyond the University, and has taught me the importance of building a relationship between the two as a means to build a healthier, more integrated society."

Oriana Fuentes, *member, Breakfast Club at Levy School*
ECONOMICS AND FINANCE, '12



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