

## **Sophomore Courses**

### **Rhetoric and Composition**

Writing and American Rhetoric

### **Arts and Humanities**

Literature and Human Values: Labor, Power, Class

Cultural Studies of Rock Music

Sex, Freud and Morality: The History and Culture of 1900 Vienna

Seminar in the Humanities: Modernity and Postmodernism

### **Social and Behavioral Sciences**

The Legacy of Ancient Technology

### **Science and Math**

SETI: The Search for Extraterrestrial Intelligence

### **Interdisciplinary**

Science and Writing

Disability: Past and Present

## Sophomore Courses

### Honors Seminar: Writing and American Rhetoric

English 204 H1, 3 credits

Bebe Nickolai

Maryville University

Bascom Honors Program

Linda Pitelka, Director

**Course description:** This seminar develops students' skills in writing argumentative essays and speeches. Students examine the American rhetorical tradition in texts ranging from sermons of the Great Awakening to recent Presidential addresses. These texts serve as models as students write arguments demonstrating their knowledge of rhetorical strategies. Through a variety of written assignments, students discover their own most effective voices as writers. When students finish the class, they should be able to write effective argumentative essays based on research. Students will participate in small group work, peer editing, conferences with the instructor, and presentations. Enrollment: 19

#### TEXTS:

Lend Me Your Ears: Great Speeches in History. Ed. William Safire. New York: W.W. Norton, 2004.

Miles, Robert, Marc Bertolaso, and William Karns. Prose Style: A Contemporary Guide. Englewood Cliffs: Prentice Hall, 1991.

Recommended: Gibaldi, Joseph. MLA Handbook for Writers of Research Papers. 6<sup>th</sup> ed. New York: The Modern Language Association, 2003.

#### Tentative course outline:

Jan. 17: Introduction to class; in-class essay

Jan. 19: Rewrite in-class essay.

Jan. 24: Analyzing and presenting an argument. *Sermons*: "Calvinist Jonathan Edwards Promises Hellfire and Damnation to the Sinful"; "Chief Red Jacket Rejects a Change of Religion"; "Lincoln, in His Second Inaugural, Seeks to Heal the Spiritual Wounds of War"

Jan. 26: *Tributes and Eulogies*: "Frederick Douglass Cuts through the Lincoln Myth to Consider the Man"; "John F. Kennedy, in Praise of Robert Frost, Celebrates the Arts in America"; "Senator Robert F. Kennedy Speaks after the Assassination of Reverend Martin Luther King, Jr." ; Prose ch. 1: Levels of Style

Jan. 31: *Commencement Speeches*: "Humorist Art Buchwald Speaks to Law Graduates"; "Language Maven William Safire Denounces the Telephone as the Subverter of Good English"; "General Colin Powell Urges African-American Students to Reject Racial Hatred"; Prose ch. 2: Connotations

Feb. 2: **TEST: Bring books and notes. Final day to sign up for oral presentation of analysis of one speech. TYPED DRAFT of essay #1 is due:**

Choice #1: Write an essay or a speech on an issue that is important to you. In your composition explain why this issue is important to you and present at least two sides of the issue. The issue may focus on a concern about society, religion, education, health, business, law, the environment, politics, or policies—either domestic or foreign.

Choice #2: Write an argumentative speech or essay based on values. In this composition, you may decide to ask others to live up to higher principles, respected traditions, or even new values or complain that they have not done so. Your composition may take the form of a sermon, eulogy, or graduation speech. You may wish to develop your main point with anecdotes and examples.

**For both compositions:** Use at least two reliable sources to bring up-to-date information and specifics to your writing. One of these sources may be an interview. If you use the internet for research, remember that many of the sources you find through search engines are not reliable. To find reputable sources, use Maryville's online databases (such as EBSCOHost, FirstSearch, JSTOR, or LexisNexis Academic). The most reliable sources will name an author and the author's institutional or organizational affiliation. If the document is published by an organization, the organization should be recognized as a provider of reliable information on the topic. If the URL contains ".com," the site is a commercial site and may have some bias (.edu in the URL refers to an educational institution and is usually an indicator of reliable information). A reliable source will include a list of references or a bibliography, and the author will provide the sources of his or her information. Reliable sources also include the date when the information was gathered and a publication date or a reference such as "last updated." The information for your essays and speeches should be current.

At the end of your composition, attach an annotated bibliography in which you briefly summarize the kind of information each source provided, assess the source (does it seem reliable? current? biased? objective? Are facts carefully documented?) and explain in what ways each source was useful or not useful in writing this essay. A good discussion of annotated bibliographies can be found at <http://owl.english.purdue.edu>.

Feb. 7: *War and Revolution Speeches*: “Patrick Henry Ignites the American Revolution”; “General Washington Talks His Officers Out of Insurrection”; “President Franklin D. Roosevelt Asks Congress to Declare War on Japan”; Prose ch. 3: Clarity.

Feb. 9: **Essay #1 is due--turn in two copies.** *Trials*: “Antiwar Dissident Eugene V. Debs Addresses the Court Before Sentencing”; “Defense Lawyer Clarence Darrow Answers a Supporter of Capital Punishment”; Prose ch. 4: Specificity.

Feb. 14: **Reader response form is due. Research ex. #1 is due: What is your currently controversial topic?** *Lectures and Instructive Speeches*: “William Lyon

Phelps Praises the Owning of Books”; “After *Bush v. Gore*, Justice Ruth Bader Ginsburg Speaks Out for Judicial Independence”; “Bioethicist Leon Kass Warns against the ‘Brave New World’ of Cloning”; Prose ch. 5: Subjects and Verbs (verbs in sports pages)

Feb. 16: Conferences with instructor

Feb. 21: Conferences with instructor

Feb. 23: **Research ex. 2 is due: Complete prewriting worksheet, brainstorming about your topic.** “Broadcaster Alistair Cooke Needles the Jargonists in Assessing the State of the English Language”; *Speeches of Social Responsibility*: “Social Reformer Maria Stewart Advocates Education for Black Women”; “Suffragist Elizabeth Cady Stanton Pleads for Women’s Rights”; Prose ch. 6: Conciseness

Feb. 28: “Abolitionist William Lloyd Garrison Admits of No Compromise with the Evil of Slavery”; “Chief Seattle Cautions Americans to Deal Justly with His People”; “Susan B. Anthony Argues for Women’s Rights”; Prose ch. 7: Coordination (Hemingway)

Mar. 2: **TEST: Bring books and notes. Typed draft of essay #2 is due.**

Choice #1: Continue to investigate the issue of essay or speech #1; propose a solution to the problem/issue, and present an argument for the solution.

Choice #2: Write an essay or a speech presenting a problem and arguing for a particular solution.

Both essays require an annotated bibliography.

Mar. 14: **Research ex. 3 is due: a summary of a source on your topic.** In-class essay

Mar. 16: Rewrite in-class essay.

Mar. 21: **Essay #2 is due—turn in two copies.** “Governor Huey Long of Louisiana Proposes to End the Depression by Redistributing Wealth”; “Labor’s John L. Lewis Defends His Union’s Right to Strike”; “FDR Reminds the Daughters of the Revolution about Their Lineage”; Prose ch. 8: Subordination (Faulkner); ch. 9: Precision.

Mar. 23: Résumé writing: visit from Director of Career Education

Mar. 28: **Reader response form is due. Research ex. 4 is due: bibliography of at least 14 sources.** “Walter Lippmann Scores His Generational Cohort for Having Taken ‘the Easy Way’”; “Governor Kissin’ Jim Folsom of Alabama Startles the South with a Concern for the Negroes”; “Malcolm X Exhorts Afro-Americans to Confront White Oppression”; Prose ch. 10: Transitions; ch. 11: The Sound of the Sentence

Mar. 30: conferences with instructor

Apr. 4: conferences with instructor

Apr. 6: **Research ex. 5 is due: notes based on your sources.** “Holocaust Witness Elie Wiesel Asks President Reagan to Reconsider a Visit to a German Cemetery”; “Astronomer Carl Sagan Contemplates the Potential Self-Destruction of the Earth”; “Vice-President Albert Gore Slams the Cynics and Asserts His Credo”; Prose ch. 12: Parallelism; ch. 13: Sentence Variety

Apr. 11: **TEST: Bring books and notes. Typed draft of essay #3, an evaluation essay, is due:**

Choice #1: Evaluate two possible solutions to the problem you have been studying.

Choice #2: Reflect on what you personally or a particular group could do to solve the problem. Evaluate this solution.

Choice #3: Write an essay of evaluation (possibly an evaluation of yourself that faculty members will be able to use when writing letters of recommendation for you for graduate schools or for employers)

Choice #4: Write an essay analyzing an argument. If you wish to analyze an argument, choose an argument presented in one of the speeches we have discussed in class and use the guidelines for analyzing an essay handout.

Apr. 18: **Research ex. 6 is due: a working outline.** *Political Speeches*: “Senator Henry Clay Calls for the Great Compromise to Avert Civil War”; “Lincoln, in His First Inaugural, Asserts the Necessity of Majority Rule”; “President John F. Kennedy, in His Inaugural, Takes Up the Torch for a New Generation”; Prose ch. 14: Figures of Speech; ch. 15: Slanting.

Apr. 20: **Essay #3 is due—turn in two copies.** Prose ch. 16: The Writer’s Voice  
In-class essay

Apr. 25: **Draft of research paper is due.** Conferences with instructor

Apr. 27: **Draft of research paper is due.** Conferences with instructor

May 2: **Reader response form is due. Research paper is due.** Rewrite in-class essay.

May 4: **Research paper oral reports. Final test: Bring books and notes.**

**Course requirements:**

1. Write three essays of 500-750 words in addition to in-class essays. Essays turned in on time may be rewritten for a higher grade. 50% of final grade
2. Take tests. Bring your books and notes to every test. 15% of final grade
3. Complete reader response forms on other students’ papers, participate in assigned conferences, turn in rough drafts of essays on time, complete in-class exercises. 10% of final grade

4. Write one research paper, complete all research paper exercises, and give an oral presentation on your research paper. 15% of final grade
5. Lead a discussion about the strategies of a writer and answer in writing in complete sentences the questions on analyzing an argument. Sign up for your speech by Feb. 2. 5% of final grade
6. Give an oral presentation about your writing process based on a particular essay you have written for this class. 5% of final grade

Contact person: Bebe Nickolai, [bnickolai@maryville.edu](mailto:bnickolai@maryville.edu).

**Literature and Human Values: Labor, Power, Class  
English 2099G; sophomore-level; 3 credits; 7 students  
Instructor: Anne Zahlan, Ph.D., Professor of English  
Eastern Illinois University; Charleston, Illinois  
Honors College Dean: Bonnie Irwin, Ph.D.**

**Instructor: Anne Zahlan, Ph.D., Professor of English**

**Course Description**

This course involves reading, discussing, and writing about plays and novels that raise questions as to how societies are organized: Who orders whom around and by what authority? Which groups are respected and which groups despised? How is work assigned and whose labor is valued and rewarded?

The course examines how language and literary form reflect, shape, or undermine the ideologies that determine social realities. It helps students acquire insight into the literary representation of social order and requires them to engage in critical thinking and intellectual questioning about issues of labor, class, and power. The course is writing intensive.

**Texts**

Chinua Achebe, *Things Fall Apart*; Margaret Atwood, *The Handmaid's Tale*;  
Karel Čapek, *R.U.R.*; Charles Dickens, *Hard Times*;  
F. Scott Fitzgerald, *The Great Gatsby*; Clifford Odets, *Waiting for Lefty*;  
Nawal El-Saadawi, *Woman at Point Zero*; Oscar Wilde, *The Importance of Being Earnest*;

Suggested: *MLA Handbook for Writers of Research Papers*, 6<sup>th</sup> edition  
(Each student should also have a *Handbook* of usage and a collegiate desk dictionary.)

**Dr. Z's Office Hours: Tuesdays: 2-5; Thursdays: 2-4**

**Course Assignments**

WEEK I

Wednesday, 25 August: Introduction and Assignments;  
Introduction to *The Great Gatsby*; In-Class Writing

WEEK II

Wednesday, 1 September: Fitzgerald, *The Great Gatsby* (Have the novel read for today.)  
Assignment of Paper I

WEEK III

Wednesday, 8 September: Wilde, *The Importance of Being Earnest*  
(Read the play for tonight; Dramatic Readings as assigned)

WEEK IV

Wednesday, 15 September: Achebe, *Things Fall Apart* Read Parts One and Two for tonight.)

(Last words on *Earnest* as appropriate)

WEEK V

Wednesday, 22 September: Conclude *Things Fall Apart*.  
Dickens, *Hard Times*: Read and prepare Part One for tonight.

WEEK VI

Wednesday, 29 September: *Hard Times*: Read Parts One and Two for tonight  
(finish the novel if possible.)

WEEK VII

Wednesday, 6 October: *Hard Times* concluded  
Odets, *Waiting for Lefty* (Read play for today.)

WEEK VIII

Wednesday, 13 October: *Waiting for Lefty* (Dramatic Presentations  
**Mid-Term Exam** (Bring test booklets to class.)

WEEK IX

Wednesday, 20 October: Visiting Lecture on U.S. Labor Movement  
David Radavich, former president of the EIU chapter of  
University Professionals of Illinois (IFT/AFT,  
AFL/CIO)

Review *Hard Times* and *Waiting for Lefty*

**Paper I: typed, polished, documented draft due in class.**

(Be sure to store your paper on a flash drive or diskette  
and/or to make two copies; the workshop copy will be  
marked up in class.)

[Thursday 21 October: Assignment of Paper II (Prospectus due 10 November)  
Late penalties (5 pts. per day) begin for Paper I  
submission by any student who did not participate in  
Evaluation Workshop.]

WEEK X

Wednesday, 27 October: El-Saadawi, *Woman at Point Zero* (Read the book for  
tonight.)  
**Revised Paper I due in class** or by 4:00 pm Thursday  
in my office or mailbox. (Hand in draft with editorial  
marks and evidence of revision, Peer & Self Evaluation  
sheets, & your revised version of the paper to be

graded.)

WEEK XI

Wednesday, 3 November: Čapek, *R.U.R.* (Read the play for tonight; dramatic readings)

WEEK XII

Wednesday, 10 November: Atwood, *The Handmaid's Tale*: Read and prepare first half of novel.

**Prospectus for Paper II due in class.**

Conference Sign-Up

WEEK XIII

Wednesday, 17 November: *The Handmaid's Tale*: finish reading the book for tonight.

Discussion of Prospectus; Research Presentations scheduled

WEEK XIV

THANKSGIVING HOLIDAY--NO CLASS MEETINGS

WEEK XV

Wednesday, 1 December: *The Handmaid's Tale* concluded; Review the Epilogue for tonight.

*RESEARCH PAPER PRESENTATIONS AS SCHEDULED*

(Attendance required during presentations; no make-ups for missed presentations )

**PAPER II (POLISHED, TYPED & DOCUMENTED)**

**DUE FOR COMMENTS ON THIS DATE (OPTIONAL)**

WEEK XVI

Wednesday, 8 December: **Paper II (final version) due in class on this date.**

(One copy of your paper will go to the Honors Office for your records. If you want a marked copy of your paper returned, hand in two copies. *RESEARCH*

*PAPER PRESENTATIONS AS SCHEDULED*

FINAL EXAM REVIEW SHEETS

FINAL EXAM (CUMULATIVE)

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(Bring test booklets to your final exam.)

## GRADE CALCULATION

Participation (including Drama Presentations) and Daily Preparation (including quizzes): 30%

Mid-Term Exam: 10%; Cumulative Final Exam: 20%

Paper I: 15%; Paper II (including Prospectus): 20%

Research Paper Oral Presentations--5%

## COURSE JOURNAL ASSIGNMENT

Keep a separate notebook or journal in which you write your responses to reading assignments and class discussion. For each work that we read, please identify in your journal those issues of labor, class, and power that you see in the text and your own thoughts about them. Identify also attitudes to the issues--the social and political views expressed in the text. In your journal, also take notes on your background reading in history, political science, and current events. From time to time, you will be asked to write responses in class, and you should add them into your journal when they are returned. You will find a journal very useful in reviewing for exams and in planning your papers and oral presentations. I will not collect or grade journals.

## DRAMATIC READINGS

Groups of students will be asked to present scenes from the three plays that we are reading and to present rehearsed reading performances to the class. Groups should be prepared to explain the significance of the scenes and to comment on their interpretation of scenes and plays.

Contact person: Anne Zahlan, [arzahlan@eiu.edu](mailto:arzahlan@eiu.edu).

**Cultural Studies of Rock Music, Humanities 297/Fine and Performing Arts 297,  
4 credits**

**Instructor: Dr. Jesse Kavadlo, Assistant Professor of English  
Maryville University of St. Louis  
Bascom Honors Program**

**Honors Director: Dr. Linda Pitelka; Arts and Sciences Dean: Dr. Dan Sparling**

General Description: Rock & roll music has provided inspiration for and identity to at least three generations of people in America and around the world. At the same time, its cultural, historical, and musical significance remains in dispute. This course will explore rock & roll's origins, contexts, images, lyrics, and, of course, music itself. In doing so, we will explore these and other questions: What does rock & roll mean, or represent? How does it create that meaning? What questions does it raise, or answer, about issues of race, class, and gender? What is its relationship to American culture and history?

Texts:

*Rockin' Out: Popular Music in the U.S.A.*, Reebee Garofalo

*Rockin' Out of the Box: Gender Maneuvering in Alternative Hard Rock*, Mimi Schippers

*Present Tense: Rock & Roll and Culture*, Anthony DeCurtis, editor

*Great Jones Street*, Don DeLillo

Requirements and Grading Policies:

Reading and Class Participation (30% of course grade)

Response Papers (60% of course grade): Each class (for a total of 25 assignments) will assign a 1-2 page (always typed) response to a specific question listed below in the Calendar. To answer the response questions, you will need to use at least one rock & roll song of your choice for support, illustration, or analysis. Keep track of your songs in an ongoing discography (see below), and bring copies of your songs to class daily for sharing and discussion.

Discography (10% course grade): By the end of the semester, you will have found and collected at least 25 songs and 1 video in conjunction with your Response papers. On Nov. 29, I will collect your discography (the written citations and the recordings themselves). In addition, beginning on a separate sheet, write 3 pages that evaluate what you've collected, making specific references to your specific songs, in order to answer the following: What does this particular song collection say about rock & roll music? What does it say about American or world culture? And what does it say about you, the person who picked all these songs?

Syllabus:

Aug 23: Introduction

Aug 25: *Present Tense*, Preface and "Why Don't We Do it in the Classroom?"; Garofalo, Introduction (1-14)

Response 1: Find a specific rock song—from any time period, subgenre, or national origin—that you can make work with the following questions: How does your song

resist academic inquiry—that is, what about it makes it difficult to discuss or describe in an intellectual way or in a college class? Then discuss how and why you would analyze it anyway—that is, how would you interpret the song? What does it mean or represent to you?

Aug 30: *Present Tense*, “Rock & Roll as Cultural Practice”

Response 2: What specific song defines or embodies what you would call “rock & roll”? Why? Shumway suggests that rock & roll is more than just music but a whole “cultural practice.” What does he mean? What specific cultural practices did (or does) your song give rise to? Do/did you engage in any of this song’s particular “cultural practices”?

September 1: Garofalo chapters 2 (skim) and 4 (read); listen to tracks 1-6

Response 3: Compare the state of rock & roll today with the origins described in the reading. What’s the same? What’s different? What’s surprising? What’s disappointing?

Use a pre-1961 song (“Tutti Frutti” or “Great Balls of Fire” are fine, although feel free to find one on your own, including any song mentioned by name in the chapters) and a current (1999-present) one to illustrate your comparison.

Sept 6: Garofalo, chapter 6; tracks 7-9

Response 4: Find another pre-1961 rock song (again, feel free to find a song mentioned in the chapter) and describe what some people (feel free to narrow down who) in the 1950s could have been seen as dangerous, controversial, or subversive about it.

Sept 8: *Present Tense*, “The Enemy Within”

Response 5: Why and how did rock & roll’s detractors accuse it of being un-American? Find a rock & roll song that for you defines or sounds “American” or “un-American.” Explain.

Sept 13: Garofalo, chapter 6; tracks 9-11

Response 6: Find a song from the period (c.1960-1971) that is/was rebellious or political, although not necessarily overtly or deliberately political. How is it political? What does it rebel against? How does it create meaning? Is there a conflict between the song’s seeming subversion and the record label’s presumed commercialism?

Sept 15: *Present Tense*, “Church of the Sonic Guitar”

Response 7: Consider Palmer’s metaphor (or is it a metaphor at all?) of “church” in the title. What aspects of rock & roll, particularly in relation to the electric guitar, lend themselves to a comparison with religion, in the broadest sense of the word. Find and analyze a song that illustrates your point.

Sept 20: Garofalo, chapter 7; Tracks 12-14

Response 8: Record labels and rock stars use the word “artist” synonymously with “musician” (i.e., in Prince’s name change to “The Artist Formally Known as Prince,” the word “artist” was the least weird aspect of it). But is rock & roll “art”? Do we want it to be? Find a song that supports your assertion.

Sept 22: *Present Tense*, “Concerning the Progress of Rock & Roll”

Response 9: Find a song that for you illustrates an important contradiction of rock & roll. What is the contradiction, what is at stake, how does your song illustrate it, and does the song—or can your analysis—resolve it? Also be prepared to discuss this

essay in conjunction with Garofalo's "Genealogy of Rock/Pop Music" back cover fold out.

Sept 27: Garofalo, chapter 8; tracks 15-17

Response 10: In many ways, the descendents of both punk and disco are still alive and well. Find a punk (last names beginning A-L) OR disco (last names M-Z) song from the late 1970s and a song that you would consider a current "punk" or "disco" (i.e., pop, dance, or R&B style) song. How are they still enough alike to place them in a similar category? How are they different? Which do you prefer?

Sept 29: *Present Tense*, "Living By Night in the Land of Opportunity"

Response 11: How is Calder's piece different from the others? What's his point? How is it new yet familiar? Find and analyze one song that, like the essay, both embodies and challenges rock's assumptions and self-importance.

October 4: Garofalo, chapter 9

Response 12: The 1980s have been the subject of recent nostalgia (the short-lived "That 80s Show," all the VH1 retrospectives; retro 80s celebrity comebacks, Bowling for Soup's song "1985," etc.), and, unlike most of the musicians from the 50s, 60s, and even the 70s, many of its biggest artists are still critical favorites (Bruce Springsteen), having hits (U2), touring (Metallica), or otherwise, er, in the news (Michael Jackson). Plus, traditional college age students in 2005 were born during this decade. Yet Garofalo's CD HAS NO 80s SONGS! So: find a musician or group that you see as representative of or synonymous with what you view as "the eighties." Analyze one specific song to support your assertion.

Oct 6: *Present Tense*, "The Eighties"

Response 13: Find another song that represents the 1980s but that sounds very different from the one you chose for Response 12. Compare them. Taken together, how can they—and their differences—help us to understand the period? What don't they tell us?

Oct 11: *Present Tense*, "Sexual Mobilities in Bruce Springsteen"

Response 14: Why does Smith choose Springsteen for this kind of analysis, as opposed to a performer more overt in his or her sexual ambiguity or homoeroticism? What may this essay help to illustrate about rock & roll in general, if not Springsteen specifically? Then, choose another artist from the 1980s that lends him- or herself to a "sexual mobilities"-style discussion, using at least one specific song for analysis and illustration.

Oct 13: Garofalo, chapter 10, track 14 again and 20

Response 15: Garofalo concludes by stating that rap and metal, in the end, are "decidedly political, whether they intended to make an over political statement or not" (364). Do you find this statement hard to believe? What is/was "political" about these styles, then? Find a metal (last names A-L) OR rap song (M-Z) c.1980-1995 that does not seem political in the same way as the 1960s music or in an overtly "political" way. Then, analyzing the music itself, the related "cultural practices" (Shumway again), and, of course, the lyrics, show how the songs nevertheless portray a (veiled?) political sentiment.

Oct 18: *Present Tense*, "Voguing at the Carnival"

Response 16: Using Rubey's essay as a model, find a video from any artist, genre, or year, watch it a few times, and take notes. Keep your notes for class discussion.

Then: What aspects of image, metaphor, narrative, innuendo, or message emerge? Do they revolve around power, sex, or race, as do all of Rubey's examples? What do they convey?

Oct 20: *Present Tense*, "About Salary or Reality"

Response 17: Light focuses on rap's conflicts and contradictions. Compare these conflicts and contradictions with those of rock & roll, using one song (any genre) for support and illustration.

Oct 25: Garofalo, chapter 11, tracks 18, 19, 21, 22

Response 18: As Garofalo implies, many of the successful rock acts of the 1990s were called "alternative." Find two different-sounding or -styled "alternative" songs from the period and examine why the "alternative" label may suit them both while also discussing how they differ from each other.

Oct 27: Schippers, Preface; chapters 1-3

Response 19: Schippers suggests a major shift between the 1980s and the 1990s in the ways that hard rock addressed gender. Find one 1980s song and one 1990s song that you think illustrates, complicates, or even contradicts her thesis.

November 1: Schippers, chapters 4-5

Response 20: By now you've noticed that Schippers combines sociology, cultural analysis, music, and, most strikingly, personal narrative. Based on all four approaches, what does she mean by her title's "gender maneuvering"? Find a specific group and song that you can discuss in terms of "gender maneuvering." How is it like or unlike Smith's similarly named "sexual mobilities"?

Nov 3: Schippers, chapters 6-7

Response 21: Find a song that embodies what Schippers describes as "feminist politics." Explain. Is it from the early-mid 1990s? Does the kind of feminism that Schippers describes in her conclusion end with 1990s alternative hard rock? Find a second, current (1999-present) song that for you takes up Schippers's activism or that suggests that this action has yet to be undertaken.

Nov 8: DeLillo, 1-82

Response 22: Imagine that *Great Jones Street* is being adapted into a film. (Relax, it's not.) What rock star, dead or alive, with the possibility of age-, race-, or gender-blind casting, would make a good Bucky? Find and refer to one specific song by this person for support.

Nov 10: DeLillo, 83-200

Response 23: What song from the period in which the novel was written (c. 1974) to you resonates with the book's images, themes, faux lyrics, or any of the book's possible points (about rock stardom, America, authenticity, language, violence, etc.)?

Nov 15 DeLillo, 201-end

Response 24: Imagine that *Great Jones Street* movie again. What song would you use in its soundtrack, and where would it be in the film (with matching page numbers)?

Nov 17 Garofalo, ch. 12

Response 25: Find and analyze a current song that you think indicates the future direction of rock & roll. What does your choice say about this future, for better and worse?

Nov 29: Discography due. Be prepared to read and discuss your responses.

December 1: Continued discussion of Discography. And: *Present Tense*, “A Corpse in Your Mouth.” How is this essay a kind of “cannibalism”? Why does Marcus use the cannibalism metaphor for rock & roll? How is rock & roll “cannibalistic”? Why end with this?

Dec 6: Last meeting, conclusion, discussion and evaluation of course

Contact person: Jesse Kavadlo, [jkavadlo@maryville.edu](mailto:jkavadlo@maryville.edu).

**Sex, Freud and Morality: The History and Culture of 1900 Vienna**  
**Honors Course: Hist 217 – 3 credit hours (15 students)**  
**Course Instructor: Dr. Kevin Callahan (Department of History)**  
**Saint Joseph College, CT**  
**College Honors Program**  
**Director: Dr. Agnes Curry**

Course Description: What would it be like to live in a culture fascinated by sexuality, yet where sex remains a taboo? Are we still living in this type of world today? The time and place of this paradox is 1900 Vienna, Austria, yet its legacy continues to shape our attitudes and assumptions about sex and gender roles. In this course, students engage from an interdisciplinary approach the history and culture of 1900 Vienna, where tradition and modernity clashed. Topics include Victorian sexuality, sex and social classes, sex and race, sex and politics, the theme of sex in cultural productions, and the role of sex in Freudian psychology.

Readings and Excerpted Readings:

Carl E. Schorske, *Fin-de-Siecle Vienna: Politics and Culture*  
Adelheid Popp, *The Autobiography of a Working-Class Woman*  
Sigmund Freud, *Dora: An Analysis of a Case of Hysteria*  
Arthur Schnitzler, *Hands Around*  
Arthur Schnitzler, *The Road Into The Open*  
Oscar Wilde, *Salome*  
Jill Knight Weinberger, *Vienna Voices*  
The Memoirs of Vicki Baum, *It Was All Quite Different Then*  
Stefan Zweig, *An Autobiography: The World of Yesterday*  
Adolph Hitler, *Mein Kampf*  
Otto Weininger, *Sex and Character*

Movies/Videos on Reserve: "Before Sunrise," "The Illusionist," "Vienna 1900," "History of Sex IV," "La Ronde," "Salome," "Die Fledermaus," "Der Rosenkavalier," "The Third Man"

**Part I: Sex, Politics, and Social Classes of 1900 Vienna**

**Week 1 Introduction**

8/29 Introduction

8/31 Groups Meet to Organize

Assignment: Organize Groups and Learn What You Can About 1900 Vienna and Contemporary Vienna.

**Week 2 1900 Vienna**

9/3 Labor Day

9/5 Movie: "Before Sunrise" or "The Illusionist"/Groups Meet to Organize

9/7 Groups Meet to Organize

### **Week 3 Imperial Vienna**

9/10 Discussion of "Before Sunrise"/"The Illusionist"/Groups Meet to Organize  
**First Reflection Paper:** Write a Movie Review of Before Sunrise or Illusionist

9/12 Group Presentations

9/14 The City

Reading: Stefan Zweig, 1-5, 12-20, 24-27

### **Week 4 Middle-Class Vienna**

9/17 The Habsburg Dynasty and Elizabeth: Empress of Austria

Recommended Videos: "Die Fledermaus" and "Der Rosenkavalier"

9/19 Austrian Liberalism/Middle-Class Values/Video "Vienna 1900"

9/21 Vienna Transformed: The Ringstrasse

Reading: Schorske, 24-62

### **Week 5 Prostitution and Middle-Class Morality**

9/24 Education, Conformity, and Morality

Reading: Stefan Zweig, 28-42

9/26 Video: "History of Sex IV: Victorian Sexuality"

**Second Reflection Paper Due!**

9/28 19<sup>th</sup>-Century Prostitution

Reading: Stefan Zweig, 67-91

### **Week 6 The Working Class**

10/1 Industrialization and Socialism

Reading: Popp, 15-53

10/3 A Working-Class Woman: Adelheid Popp

Reading: Popp, 54 to end of excerpt

10/5 Decline of Political Liberalism I: The Woman Question, Austrian Feminism, and Misogyny

Reading: Baum, 168-169, 176-190; Weininger excerpt

### **Week 7 The Decline of Political Liberalism**

10/8 Faculty Development Day

10/10 Decline of Political Liberalism II: Sex and Race, Anti-Semitism and Zionism

Reading: Adolph Hitler excerpt; Schorske, 116-181

**Third Reflection Paper Due!**

10/12 Midterm Review

**Week 8      The Crisis of the Middle Class**

10/15 Midterm Exam

**Part II: Sex and Culture in 1900 Vienna:**

**The Birth of the Modern Age**

10/17 The Viennese Middle Class in Crisis in 1900 Vienna

Reading: Schorske, 3-10; Schnitzler, *Road into the Open*, Introduction

10/19 Sigmund Freud's Vienna

Reading: Freud Biography Excerpt

**Week 9      Sex and Psychology**

10/22 Video: "Sigmund Freud: Analysis of a Mind"/Overview of Freudian Concepts

Reading: Freud, *Dora* 8-32

10/24 Dora: A Case of Hysteria

Reading: Freud, 33-55 (First Dream optional)

10/26 *Dora/The Road into the Open*

Reading: Schnitzler, 1

**Week 10      Sex and Literature**

10/29 *The Road into the Open*

Reading: Schnitzler, Chapter 2-3

10/31 "History of Sex, Part I" or Reading Day

Reading: Schnitzler, 4

11/2 *The Road into the Open*

Reading: Schnitzler, 5

**Fourth Reflection Paper Due!**

**Week 11      Sex and Literature**

11/5 *The Road into the Open*

Reading: Schnitzler, 6-7

11/7 *The Road into the Open*

Reading: Schnitzler, 8 (chapter 9 optional)

11/9 Movie/"La Ronde"

Reading: Start *Hands Around*

**Week 12      Sex and Theatre**

11/12 "La Ronde"

Reading: Finish *Hands Around*

**Fifth Reflection Paper Due!**

11/14-16      Opera: "Salome"

Reading: Read *Salome*

**Week 13      Sex and Opera**

11/19 *Salome*

Reading: Finish *Salome*

11/21-23      Thanksgiving

Reading: Start Schorske chapter on Klimt

**Week 14      Sex and Art**

11/26-28      Gustav Klimt

Reading: Continue Schorske chapter on Klimt

11/30 Oksar Kokoschka

Reading: Schorske, 322-344

**Week 15      Sex and Art**

12/3 "City of the Dead": Presentation by author Jill Knight Weinberger

Reading: Excerpt from *Vienna Voices*

12/5 Wild Card Day

12/7 Final Exam Review

**Sixth Reflection Paper Due!**

Grading Policy:

Participation (33%): Participation means doing the readings conscientiously, being prepared to discuss them, willing to work in small-group discussions and activities, and being an active listener. Part of this grade will include our group presentation project during the first two weeks. Attendance will be taken regularly.

Midterm/Final Exam (33%): The mid-term/final exam will consist of two short essay questions and short identification terms. A list of sample essay questions and IDs, compiled with the assistance of the class, will be provided.

Reflection/Response Papers or Research Paper (33%) Students will write at least six 1½ -2 page (or longer) papers, which are commentaries that respond to some central issue(s) raised in the reading assignments (or historical documents, films, or class lectures/discussions). In lieu of the response/reflection papers, advanced students are encouraged to write a research paper in consultation with the instructor.

Contact person: Kevin Callahan, [kjcallahan@sjc.edu](mailto:kjcallahan@sjc.edu)

**Seminar in the Humanities: Modernity and Postmodernism**  
**University Honors College, HONORS 0021 (sophomore level), 1 Credit Hour**  
**Michael Giazzi**  
**University of Pittsburgh**  
**University of Pittsburgh Honors College**  
**Dean Alec Stewart**

**General Description:**

This course is an exploration of the contemporary humanities through cultural criticism, philosophy, and art. This class does not assume any prior knowledge. HONORS 0021 is useful for students contemplating graduate study in the humanities, for those interested in learning the vocabulary and culture of this field, and for those with an avocational interest in developing a critical toolbox to more fully experience contemporary culture and art. Topics include what it means to study in the humanities, the vocabulary that is used in this field, and exposure to some of the major thinkers revered by today's humanities scholars. 12 students.

**Texts:**

Cahoone, Lawrence, ed. *From Modernism to Postmodernism*. Malden, MA: Blackwell Publishing, 2003 and handouts.

**Syllabus:**

All readings are in *From Modernism to Postmodernism* unless otherwise noted.

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January 11: Class introduction

- Lawrence Cahoone, "Introduction": 1-13

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**Philosophy**

*THEMES: Truth, Reality, and Knowledge*

January 18: Modern and Proto-Postmodern examples

- René Descartes, from *Meditations on First Philosophy*: 19-26
- [Optional reading: Hume, from *A Treatise on Human Nature*: 27-31]
- Friedrich Nietzsche, "On Truth and Lies in a Nonmoral Sense," "The Madman," "How the 'True World Finally Became a Fable,'" and The Dionysian World: 109-117

January 25: Postmodern examples

- Jean-François Lyotard, from *The Postmodern Condition: A Report on Knowledge*: only 259-260 (1<sup>st</sup> section of essay)
- Michel Foucault, from "Truth & Power": only 252-253
- Richard Rorty, "Solidarity or Objectivity?": 447-456

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**Science and Philosophy of Science**

February 1: Modern

- Charles Darwin, from *The Origin of Species*: 88-95

- Max Weber, from “Science as a Vocation”: 127-131

February 8: Early Postmodern and Postmodern examples

- Thomas Kuhn, from “The Nature and Necessity of Scientific Revolutions”: 200-208
- [Optional readings: Sandra Harding, from “From Feminist Empiricism to Feminist Standpoint Epistemologies: 342-353; Susan Bordo, “The Cartesian Masculinization of Thought and the Seventeenth-Century Flight from the Feminine” 354-369]
- Paul Feyerabend handout: “Anything Goes”

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**Language**

February 15: Modern and Postmodern examples

- Ferdinand De Saussure, from *Course in General Linguistics*: 122-126
- Handouts: Jacques Derrida’s “Letter to a Japanese Friend” and others
- [Optional reading: Jacques Derrida, “*Difference*,” 225-240]

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**Theater**

*THEMES: Sexuality and Feminism*

February 22: Modern examples

- Sigmund Freud, from *Civilization and its Discontents*: 144-148
- Tennessee Williams, “Night of the Iguana”

February 29: Postmodern examples

- Luce Irigaray, “The Sex Which is Not One”: 254-258
- [Optional reading: Judith Butler, “Contingent Foundations: Feminism and the Question of ‘Postmodernism,’” 390-401]
- Caryl Churchill, “Cloud Nine”

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**Visual Art**

March 7: Modern and Postmodern examples

- Filippo Tommaso Marinetti, “The Founding and Manifesto of Futurism”: 118-121
- Hal Foster, “Subversive Signs”: 310-318
- Handout from Janson’s “History of Art,”
- See Courseweb External Links for examples of Marcel Duchamp, Jenny Holzer, and Barbara Kruger.

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March 14: No Class...Spring Break

**Architecture**

March 21: Modernist and Postmodern examples

- Le Corbusier, from *Towards a New Architecture*: 132-138

- Robert Venturi, from *Complexity and Contradiction in Architecture*: 403-409
  - Charles Jencks, from “The Death of Modern Architecture” and from *What is Post-Modernism?*: 457-463
  - Handout from Janson’s “History of Art”
  - See Courseweb External Links for examples of Le Corbusier and Frank Gehry
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### **Film**

*THEMES: Economics and Representation of Culture*

March 28: Modern and Postmodern examples

- Karl Marx and Friedrich Engels, “Bourgeois and Proletarians”: 75-81
  - Film: Vittorio De Sica: “The Bicycle Thief” (watch in class)
  - Frederic Jameson, from “The Cultural Logic of Late Capitalism”: 564-574
  - Friday Night Movie: Oliver Stone: “Natural Born Killers”
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April 4: Discuss films and readings

### **Literature**

*THEMES: Writing and Reading and Writing*

April 11: Modern examples

- Roland Barthes handout, excerpt from *S/Z*
- Ernest Hemingway: “A Very Short Story” and T. S. Eliot, “The Waste Land”

April 18: Postmodern examples

- Jean Baudrillard handout: “The Map Precedes the Territory”
  - [Further, optional reading: Baudrillard, from *Symbolic Exchange and Death*, 421-434]
  - Jorge Luis Borges: “The Library of Babel,” “On Exactitude in Science,” and “Pierre Menard, Author of the *Quixote*”
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April 25: Wrap-up; summary

### **Grading:**

Grading for this course is Satisfactory/No Credit (“pass/fail”). Successful completion of the course requires the following:

- attending and participating in all classes (maximum two absences)
- posting a discussion question/observation to our Courseweb site each week before class, as well as reading others’ postings and being prepared to discuss them
- functioning as co-facilitator for one week, contextualizing the readings for the class and helping to facilitate discussion

**THE LEGACY OF ANCIENT TECHNOLOGY**  
**University Honors Program, UHON 222-009 (sophomore level), 3 credits**  
**Dr. Troy R. Lovata**  
**University of New Mexico, University Honors Program**  
**Dr. Rosalie Otero, Program Directory**

**Description**

This course is based in the actual construction, use, and hands-on study of ancient technologies. The everyday, the mundane and the ubiquitous are keys to understanding the past. At the same time, ancient technologies set the stage for modern tools and artifacts are comparisons to how and why we use technology today. Students will construct and experiment with fire, stone tools, spears and atlatls, weaving and basketry, and adobe architecture. This course will also expose students to both historical and modern issues of resource use and preservation, consumerism and fashion, and the relationship between the natural and built environments. (As with all University of New Mexico Honors Program courses, registration is capped at 16 students).

**Texts**

Students use an Honors Program produced reader (individual readings discussed below) and John Whittaker's book *Flintknapping: Making & Understanding Stone Tools* (1997).

**Schedule**

**Week 1**

**Jan.** 17-19

An Introduction to How and Why We Study Ancient Tools and Technology  
Read: 'Ethnoarchaeology: A Discussion of Methods and Applications' by Daniel Stiles (from *Man*, vol. 12, no. 1, 1977) and short excerpts from Leonard Bruno's *The Tradition of Technology* (1995)

**Week 2**

24-26

Fire and Fire Making

Hands-On Experiments with Matches and Flint and Steel

Read: selections from Stephen Pyne's *Fire: A Brief History* (2001), Walter Hough's 'Aboriginal Fire Making' (*American Anthropologist*, vol. 3, no. 4, 1890), and Dino Labiste's essay 'Making Fire with a Bow Drill' (2001).

**Week 3**

31-Feb. 2

Fire and Fire Making cont'd

Hands on Experiments with Bow Drillings, Fire Ploughs and Friction Methods

Discussion of the Social Impacts of Fire

Read: selections from Stephen Pyne's *Fire: A Brief History* (2001)

**Week 4**

7-9

Making and Using Stone Tools

Flintknapping Demonstration

Read: Whittaker's *Flintknapping* chpts 1-7

\*Assignment 1 Due (fire making narrative and essay on the social impact of fire)

**Week 5**

14-16

Stone Tools cont'd

Hands-On Flintknapping Experiments Using Obsidian

Read: Whittaker Whittaker's *Flintknapping* chpts 8-10**Week 6**

21-23

Stone Tools cont'd

Hands-On Flintknapping Experiments Using Obsidian and Cherts

Experiemental Use of Stone Tools on Wood and Bone

**Week 7**

28-Mar. 2

The Physics of Spears and Atlatls

Read: Brian Cotterell and Johan Kamminga's 'Projectiles' (from *Mechanics of Pre-Industrial Technology*, 1990)

\*Assignment 2 Due (essay on stone tool manufacture and use)

**Week 8**

7-9

Making and Practice Using Spears and Atlatls

Practice Throwing Atatls (meet at Johnson Field)

Read: George Frison's 'Experimental Use of Clovis Weaponry and Tools on African Elephants' (*American Antiquity*, vol. 54, no. 4, 1989)**Week 9**

14-16

Spring Break, No Class.

**Week 10**

21-23

Discussion of the Value of Textiles, Rope and Fiber Technologies.

Read: Norm Kidder's 'Making Cordage By Hand' (*Bulletin of Primitive Technology*, no. 12, 1996), selections from Anna Gil's *Practical Basketry* (1916)

\* Assignment 3 Due (notes and essay on throwing spears and using atlatls)

**Week 11**

28-30

Experiments Making and Using Textiles, Rope and Fiber.

Watch: excerpt from *Secrets of Lost Empires: Inca* (1997)Read: Donald Thomson's 'A Bark Sandal from the Desert of Central Western Australia' (*Man*, vol.60, 1960) and Donald Ryan's 'Papyrus' (*The Biblical Archaeologist*, vol. 51, no. 1, 1988).**Week 12****Apr.** 4-6

Discussion of Textiles, Rope and Fiber as Insight into the Anthropology of Skill

Read: Tim Ingold's 'Beyond Art and Technology: The Anthropology of Skill' and Charles Keller's 'Thought and Production: Insights of the Practioner' (both from Micheal Shiffer's *Anthropological Perspectives on Technology*, 2001)

\*Assignment 4 Due (narrative of experiments with twisting and using fiber and cordage)

**Week 13**

11-13

Discussion of Adobe as Building Material in Ancient and Modern Times

Read: excerpts from Orlando Romero and David Larkin's *Adobe: Building and Living with Earth* (1994)

\*Assignment 5 Due (essay on the Anthropology of Skill)

**Week 14**

18-20

Adobe cont'd

Hands-On Experiments in Mixing and Using Earth Bricks and Blocks

Read: Paul Oliver's 'Earth as Building Material Today' (*Oxford Journal of Art*, vol. 5, no. 2, 1983) and Paul Wencil Brown and James Clifton's 'The Properties of Adobe' (*Studies in Conservation*, vol. 23, no. 4, 1978)**Week 15**

25-27

Hands-On Experiments in Adobe Wall and Oven Construction

Discussion of Individual Trip Reports from the Maxwell Museum of Anthropology

**Week 16****May** 2-4

Complete Adobe Building Experiments

Last Day of Class

\*Public Presentation of Project 6, Experiments with Abode Wall and Oven Construction

## **Grading**

Grades are based on a 1000 point scale with 10 points equaling 1% of the final grade (an "A" is earned at 90% or 900 points). Grades are based on the completion of a series of written and creative assignments from each topic (fire, stone tools, etc...). These are generally based on a worksheet that requires the student to take notes of their experiments, document what they've done, and contemplate the meaning of their work in short essays. There are no tests or final exams. Class participation, and therefore attendance, is an essential part of this course. Students will also complete a short trip report based on comparisons between their experiments and the displays at the Maxwell Museum of Anthropology.

Grading breaks down as follows:

Projects...600 points (6 projects @ 100 points each)

Trip Report...100

Attendance and Participation...300 points

Contact person: Troy R. Lovata, [lovata@unm.edu](mailto:lovata@unm.edu).

# SETI: The Search for Extraterrestrial Intelligence

HON Sophomore Summer Seminar – 3 credit hours

Course Instructor: Dail Mullins

University of Alabama at Birmingham

University Honors Program

Ada Long, Director

## General Description:

As the third millennium begins, humankind has finally achieved the technical means to address a question that is both old and profound: are we alone in the universe? Despite the fact that alien beings regularly infest movies and television shows, there is still no compelling evidence for any living creatures beyond Earth. But there are highly suggestive reasons to believe that the star fields of the cosmos are teeming with life, some of it perhaps intelligent. In this course, we consider what science can tell us about the possibility of intelligent life in space, how we might find it, and what it could mean for our social, political, scientific and religious institutions if we did.

## Texts:

There is one assigned textbook for this class: Carl Sagan's novel, *Contact*. We will discuss this book, as indicated in the Course Outline, and view director Robert Zemeckis' film *Contact* during the following class period.

All other readings (journal and magazine articles, book chapters, website materials, etc.), as well as all handouts used in class, will either be photocopied and provided to you in class or made available on the course website.

## Syllabus:

<b>First class</b>	Introduction—Explanation of Course Content and Requirements  PBS Documentary— <i>The Search for Alien Worlds</i> (60 min)
<b>Second class</b>	An Historical Overview of Interest in Extraterrestrial Life and Intelligence
<b>Third class</b>	Flying Saucers, Alien Abductions, and Government Cover-ups: What SETI is <u>Not</u> About!  Videotaped Lecture— <i>Why UFOs are Bunk</i> (Seth Shostak, chief astronomer, SETI Institute) (30 min)
<b>Fourth class</b>	The Cocconi-Morrison Paper of 1959, Project Ozma, the

Greenbank Meeting, and the Drake Equation

- Fifth class**  $R_*$  - the Average Rate of Star Formation in the Milky Way Galaxy
- Sixth class**  $f_p$  – the Fraction of Stars with Planetary Systems
- Seventh class**  $n_e$  – the Number of Planets in Each System Which Have an Environment Suitable for the Origin and Evolution of Life
- Eighth class**  $f_l$  – the Fraction of Such Planets Which Might be Expected to Give Rise to Living Organisms

PBS Documentary—*Life Beyond Earth (Part I): Are We Alone?* (60 min)

**Ninth class** Midterm Exam

- Tenth class**  $f_i$  – the Fraction of Life-Bearing Planets Which Might be Expected to Give Rise to Intelligent Lifeforms
- $f_c$  – the Fraction of Planets with Intelligent Lifeforms Which Might be Expected to Give Rise to a Technological Civilization
- Eleventh class**  $L$  – the Average Lifetime of Such Technological Civilizations
- Twelfth class** Proposed “Solutions” to the Drake Equation – From Frank Drake to Ernst Mayer

Student “Solution” Assignments Due

- Thirteenth class** Searches and Search Strategies: From Project Ozma to SETI@Home
- PBS Documentary—*Life Beyond Earth (Part II): Is Anybody Listening?* (60 min)
- Fourteenth class** Holiday
- Fifteenth class** Possible Consequences of Contact
- Sixteenth class** Discussion of Carl Sagan’s *Contact*

**Seventeenth class**     *Contact* – the Movie (2 hrs, 30 min)

**Eighteenth class**     The Weird Gets Weirder: Timothy Ferris and the Interstellar Exchange of Virtual Reality Programs

**Nineteenth class**     Final Exam

**Accessing the Blackboard<sup>®</sup> Course Website:**

This course is “web-enhanced,” which means that between-class announcements, some readings and assignments, interesting websites, and many of the course documents you receive in class will be available on-line through the School of Education’s Blackboard<sup>®</sup> server. In addition, you can use the site to set up your own personal web page, calendar, address book, task list, etc., although these functions seem somewhat impractical for a short summer term course. Of more importance, however, is the fact that the course website will allow you to communicate with me and other members of the class via email or a chat room, and post course-relevant documents for others to see. The Blackboard<sup>®</sup> system also has a resource site available which may be helpful to you during the course.

**Course Requirements:**

Students will be expected to attend class regularly and to participate in class discussions.

The dates for the **Midterm Exam** and **Final Exam** (Comprehensive) are indicated above.

On the day of the twelfth class period, at the beginning of class, students will turn in their personal “solutions” to the Drake Equation, to include estimated values for each variable as well as a final value for N. Brief explanatory paragraphs should accompany each variable estimate, explaining your reasoning for arriving at the values you did. These will be collated in class and compared to similar estimates made by scientists and/or professional societies in the physical and life sciences. You will not be graded on the numerical values of the variables, or N, but rather on the reasoning you cite in arriving at the numbers.

**Science and Writing**  
**Honors College, Honors 298: Special Topics, 3 credits**  
**Dr. John C. Charpie (Physics)**  
**Dr. Michael Shea (English)**  
**Southern Connecticut State University**  
**Honors Chair: Dr. Terese Gemme**  
**Dean of the School of Arts and Sciences: Dr. DonnaJean Fredeen**

Course Description

Students explore the logic of science by examining the language and writing about science – using various thinking-writing exercises to stimulate their research. While hearing lectures about fundamental scientific principles and analyzing knowledge structures of scientific discourse, students write cause-and-effect explanations of a variety of phenomena by building them up from first principles; science essays are developed using standard rhetorical devices of scientific discourse. Small-group exercises include “workshopping” each student’s writing regarding tone, clarity, fluidity, and accuracy. Twenty-three students enroll in this course.

Course materials

*Six Easy Pieces*, by Richard Feynman  
*The Nature of Science*, by James Trefil  
*The Science Book*, by Peter Tallack  
*On Writing Well*, by William Zinsser

- January 24      Writing and Language  
                    How to actively observe a diagram and write a 500-word guided tour  
                    How to interrogate a quotation, and integrate it into a text  
                    Assign 25 one-page Tallack essays per week as a gentle and pleasant introduction to science
- January 26      Kinetic Theory: inter-atomic collisions  
                    Feynman: Chapter 1: “Atoms in Motion”  
                    Trefil: “Kinetic theory” + links  
                    Cause-and-effect relationships linking gas laws and random atomic motion
- January 31      Atomic Theory  
                    Feynman Chapter 2, “Basic physics”  
                    Trefil: “Bohr Model” + links  
                    The Bohr model of the atom; electrons and nucleons; electron orbitals  
                    spectroscopy as the experimental basis of atomic theory

- February 2    Writing and Language  
Textual macrostructures and macropropositions
- February 7    Heat  
Feynman: Chapter 1: “Atoms in Motion” (review)  
Trefil: “Heat “ and “Changes of State” + links  
Phase transitions; the domino effect, thermal transfer and mammalian thermoregulation: conduction, convection, radiation, and evaporation  
Hand in: First 500-word guided tour of a diagram for the first term paper
- February 9    Sound  
Trefil: “Doppler Effect” + links  
Tuning fork experiment introducing resonant energy transfer; the nature of sound, and the domino effect; waves, wavelengths, frequencies, and amplitudes; The Doppler Effect and Doppler medical imaging  
Hand in: Five extended definitions + examples for the first term paper (500 words total)
- February 14    Hearing<sup>1</sup>  
The domino effect in the ear; the lever system of ossicles in the middle ear; the inner ear and resonant energy transfer; cochlear implants
- February 16    Writing and Language  
Local cohesion and global coherence of texts  
How to write extended definitions using examples, analogies, graphics, applications, and generalizations  
Hand in: 500-word essay describing two scientific principles fundamental to the first term paper
- February 21    Electricity and Magnetism  
Trefil: “Coulomb’s Law,” “Magnetism,” “Electrical Properties” + links  
Coulomb's Law; the electron, magnetism, magnetic and electric fields  
Faraday’s Principle applied to alternative energy production  
Hand in: Second 500-word guided tour of the first term-paper diagram
- February 23    Chemistry  
Feynman Chapter 3: “The relation of physics to other sciences”  
Trefil: “Chemical Bonds” + links

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<sup>1</sup> Scientific American Frontiers: <http://www.pbs.org/saf/1509/resources/resources-1.htm> + links.

Chemical bonding and the Periodic Table; covalent / ionic bonds

- February 28 Writing and Language  
Identifying fundamentals principles of scientific topics (axiomatics)  
Hand in: Three rewrites of previous assignments – of (1) a guided tour, (2) the definitions, and (3) the fundamental principles
- March 2 Chemical Bonding  
Polar molecules, van der Waals bonds, detergents, and dietary physics  
Hand in: macrostructures of the first term paper + transitional sentences
- March 7 In-class midterm; the take-home writing component due today
- March 9 Writing and Language  
Rhetorical structures in scientific writing, e.g., analogy, logical deduction, semantic parallelism, experimental testing, generalizations and induction  
The nature of science in the nature of scientific rhetoric
- March 14 Science analogies  
Exercises on analogies and how to develop them for term papers: the Bohr Model and the planetary system; the Domino effect, sound, and heat transfer; tuning forks and the vibrating inner-ear membrane; ATP as the currency of living things
- March 16 Neurons and Nerve Impulses  
Trefil: “Nerve Signals” + links  
Bio-electricity, neurons, action potentials, nerve impulses,  
Hand in: First term paper
- March 21 Spring Break  
March 23 Spring Break
- March 28 Writing and Language  
Interactive and interactional metadiscourse and its function in scientific writing; How to anticipate and accommodate readers’ needs
- March 30 Weather  
Trefil: “Archimedes’ Principle” and “Water Cycle” + links  
Archimedes’ Principle and global weather patterns; rain

formation;  
Hand in: 500-word guided tour of a diagram for the second term-paper

- April 4      Grand Processes and Principles of Science  
Feynman Chapter 4: “Conservation of Energy”  
Trefil: “Molecular Biology, central dogma,” “Evolution,”  
“Greenhouse Effect,” “Thermodynamics,” “Photosynthesis,”  
and Conservation laws [index] + links
- April 6      DNA and large molecules  
Trefil: “Molecules of life,” “Proteins,” “Mendel’s Laws” +  
links
- April 11     Writing and Language  
Varieties and uses of quantitative graphics  
Small-group decision making / critical reasoning using  
quantitative graphs  
Hand in: Five extended definitions + illustrative examples (500  
words total) for the second term paper
- April 13     Writing and Language  
How to get the reader’s attention – examples from popular  
science writing  
Small-group exercises to explore methods of humanizing  
science essays
- April 18     Light  
Trefil: “Electromag. spectrum,” “Spectroscopy,” “Snell’s Law”  
+ links  
The visible spectrum; refraction; prisms, and rainbows  
Hand in: 500-word guided tour of a quantitative figure for the  
second term paper
- April 20     Vision – Corrective lenses, color vision, laser eye correction, retinal  
implants<sup>2,3</sup>
- April 25     Nuclear Structure and Radiation  
Trefil: “Nuclear fusion and fission” and “Radioactive decay” +  
links  
Rutherford’s experiment; nuclear structure and stability;  
 $E=mc^2$ ; small-group exercises to analyze (quantitative) graphs  
of atomic properties  
Hand in: macrostructures of the second term paper +

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<sup>2</sup> Scientific American Frontiers: <http://www.pbs.org/saf/1509/resources/resources-1.htm> + links.

<sup>3</sup> <http://www.nlm.nih.gov/medline+/ency/article/001023.htm#visualContent> + links.

transitional sentences

- April 27      Students discuss science articles that they found in the popular press  
Hand in: 500-word essay of analogies relevant to the second term paper
- May 2        Astronomy and Cosmology  
Feynman Chapter 5: “Theory of Gravitation”  
Trefil: “Big Bang,” and both “Newton” entries + links  
Gravity, the solar system, stellar evolution, and nucleosynthesis
- May 4        Nuclear theory  
Trefil: “Correspondence Principle,” “Vital Force”  
“Determinism” + links  
Philosophy of indeterminism, Born's statistical interpretation in quantum physics; wave-particle duality; Laplacian determinism
- May 9        The Limits and Value of Science  
Trefil: Selections from the Introduction, + links  
Discussion about big issues raised by the Big Bang, origins, and endings; compare and contrast religious faith, scientific faith, and scientific method  
Hand in: Second term paper

Grading Policy

Your grade will be based on two tests (20% each) and two term papers (20 % each), + homework assignments / class participation (20%).

Contact person: John C. Charpie, [charpiej1@southernct.edu](mailto:charpiej1@southernct.edu).

**Disability: Past and Present**  
**HNR 232 – Honors team-taught interdisciplinary seminar – 4 hours credit**  
**Instructors: Dr. Carolyn Stuart (Education) and Dr. Mary Jo Festle (History)**  
**Elon University Honors Program**  
**Mary Jo Festle, Director**

**Course Description**

What does it mean to be “disabled”? How has this meaning changed over time in the U.S.? What factors affect a person’s experience of disability? Why should people – either disabled or not – learn about these matters?

This course explores the complexity of peoples’ experiences with disability in the past and present. Disability can be viewed from a number of lenses, including that of various academic disciplines and a medical, social construction, or minority group perspective. Students will analyze the actions, ideas, and portrayals by cultural authorities and the disabled themselves. They will complete a significant research project reflecting their major and interests. The instructors hope to engage students’ brains and hearts by deepening their thinking about disability, improving their academic skills, and stimulating their thinking about the art of being human.

Seminar for 20 students.

**Readings**

We will read all or substantial portions of the following:

- Paul Longmore, Why I Burned My Book and Other Essays on Disability (Temple University Press, 2003)
- Joseph Shapiro, No Pity: People with Disabilities Forging a New Civil Rights Movement (Three Rivers Press, 1994)
- Mark Haddon, The Curious Incident of the Dog in the Night-time (Knopf, 2004)
- Kay Redfield Jamison, An Unquiet Mind (Knopf, 1995)
- Reynolds Price, A Whole New Life (Scribner, 2003)

Additional readings, including scholarly articles and chapters from books and occasional websites, will be assigned.

**Class Calendar of Topics and Readings**

Date	Topic & Readings	Class Preparation
Aug 30	Introduction – what do we know, think, and think and why?	
Sept 4	Deafness and Deaf Culture; Social Construction of Disability; Identity	Dolnick, E. (1993) Deafness as culture. <u>Atlantic Monthly</u> , Sept., 37-51; Wolkomir, R., Johnson, L. (1992). American Sign Language: “It’s not mouth stuff...it’s brain stuff.” <u>Smithsonian</u> , 23 (4),30-41;

	Issues	<a href="http://www.gallaudet.edu">www.gallaudet.edu</a>
Sept 6	Deaf Culture: Gallaudet Uprising; the “Medical Model” and alternative models	<i>The Deaf Celebration of Separate Culture</i> , Ch. 3 in <u>No Pity</u> by Joseph Shapiro
Sept 11	Deafness and the Cochlear Implant Debate	Position Statement, National Association of the Deaf (NAD): <a href="http://www.nad.org/site/pp.asp?c=foINKQMBF&amp;b=138140">http://www.nad.org/site/pp.asp?c=foINKQMBF&amp;b=138140</a> ; Levy, N. (2002). Reconsidering cochlear implants: The lessons of Martha’s Vineyard. <u>Bioethics</u> , 16 (2), 134-153; <u>Sound and Fury (video)</u> . <b>Cochlear Implant Paper Due; In-Class debate</b>
Sept 13	Disability and War: Disability in History; Experiences and Changing Treatment of Veterans	Rosenburg, R.B, “ ‘Empty Sleeves and Wooden Pegs’: Disabled Confederate Veterans in image and Reality,” in David A. Gerber, <u>Disabled Veterans in History</u> , pp. 204-223; Gerber, G., “Blind and Enlightened,” in P. Longmore and L. Umansky, <u>The New Disability History</u> , Ch. 12; Kovic, R. <u>Born on the Fourth of July</u> , pp.14-44.
Sept 18	Physical Disabilities: Early Activism and the “Poster Child” Phenomenon	Longmore, Ch. 4, “The League of the Physically Handicapped and the Great Depression,” pp. 53-87+ in <u>Why I Burned My Book and Other Essays on Disability</u> ; Shapiro, Ch. 1, “Tiny Tims, Supercrips, and the End of Pity,” pp. 12-40, in <u>No Pity</u> .
Sept 20	Cultural Portrayal of People with Physical Disabilities: Freak Shows, Films, Stereotypes and the purposes they serve	Longmore, Ch. 6, “Film Reviews,” pp. 119-130, and Ch. 7, “Screening Stereotypes: Images of Disabled People in Television and Motion Pictures,” pp. 102-115; Rosemarie Garland Thomson, “The Cultural Work of American Freak Shows, 1835-1940,” pp. 55-66 and 78-80, in <u>Extraordinary Bodies: Figuring Disability in American Culture and Literature</u> ; <a href="http://www.ncdj.org/newsletters/win_03.html#4">http://www.ncdj.org/newsletters/win_03.html#4</a>
Sept 25	Disability Rights and People with Physical Disabilities: Independent Living Movement	Shapiro, Ch. 2, “From Charity to Independent Living,” pp 41-73, from <u>No Pity</u> <b>Short Paper #2 is due today (accessibility evaluation of two public sites or review of two films).</b>
Sept 27	Psychological Coping to a Physical Disability Acquired in Adulthood	Reynolds Price, <u>A Whole New Life: An Illness and a Healing</u> , pp. 100 – 114 and Ch. 6 & 7, pages 147-193.
Oct 2	Manic Depression (Bipolar Disorder) and Insanity	Kay Redfield Jamison, <u>An Unquiet Mind</u>
Oct 4	Mental Retardation,	Noll, S. (1995). <u>Feeble-Minded in our Midst</u> . Ch. 4,

	Sexuality, Sterilization	<u>The Promise of Sterilization</u> (pp. 65-80). Chapel Hill, NC: UNC Press; The Arc's policy statement on sexuality, <a href="http://www.thearc.org/posits/sexualitypos.doc">http://www.thearc.org/posits/sexualitypos.doc</a> ; Shapiro, Ch. 10, <u>Crossing the Luck Line</u> , pp. 289-321, in <u>No Pity</u> .
Oct 9	The Eugenics Movement	Brockley, "Martyred Mothers and Merciful Fathers," Ch. 11 in Longmore and Umansky, <u>The New Disability History: American Perspectives</u> .
Oct 11	Discussion of research project (topics, expectations, stages, etc.)	<b>The take-home midterm examination on the factors that affected a person's experience with disability is due today.</b>
Oct 18	Autism	Mark Haddon, <u>The Curious Incident of the Dog in the Nighttime</u>
Oct 23	Disability Rights – Guest Speaker: Dr. Joy Weeber	Shapiro, Ch. 8, "Up from the Nursing Home," pp. 237-257, in <u>No Pity</u> <b>Research questions are due in class today.</b>
Oct 25	Developing a good Research Strategy	Meet in library today
Oct 30	Disability Rights: How much has changed? Americans with Disabilities Act	Shapiro, "Epilogue: How the Disability Rights Movement is Changing America," pp. 322-332 in <u>No Pity</u> ; Longmore, Ch. 1, "Disability Watch," pp. 19-31 in <u>Why I Burned my Book and Other Essays on Disability</u> .
Nov 1	Expectations for a thesis statement and outline	<b>The bibliography/research strategy assignment is due today.</b>
Nov 6	The <i>Culture</i> of Disability; Rethinking American values	Doris Zames Fleisher & Frieda Zames, Ch. 12, "Identity and Culture," pp. 200-215 in <u>The Disability Rights Movement</u> ; Longmore, Chapter 11: "The Second Phase: From Disability Rights to Disability Culture," pp. 215-224; Ch. 12: "Princeton & Peter Singer," 225-229
Nov 8	Physician-Assisted Suicide; a Disability Issue?	Read EITHER Longmore, Ch. 9, "The Resistance: The Disability Rights Movement and Assisted Suicide" in <u>Why I Burned my Book</u> OR Shapiro, Ch. 9, "No Less Worthy a Life" in <u>No Pity</u> ; read a few websites with positions on assisted suicide. <b>In-class debate.</b>
Nov 13	Individual conferences with students on their thesis/outline	<b>Thesis statement and outlines are due by 5:00 pm before class meets</b>
Nov 15	Technology: what are the assistive devices that give hope? What	Shapiro, Ch. 7, <u>The Screaming Neon Wheelchair</u> , pp. 211 – 236 in <u>No Pity</u> ; Visit the website CAST at <a href="http://www.cast.org">http://www.cast.org</a>

	are the drawbacks? What is “universal design”?	
Nov 20	Peer editing of first drafts	<b>Two copies of the first draft of the research paper are due in class today.</b>
Nov. 27	Popular Culture: Artistry and Communication	There is no class preparation. We will meet in the computer lab and review some online art, magazines, websites, and blogs and discuss the way disabled people portray themselves in popular culture.
Nov 29	Field trip to Gateway Education Center in Greensboro	Visit website at <a href="http://schools.gcsnc.com/spages/gateway/gateway_education_center_main.htm">http://schools.gcsnc.com/spages/gateway/gateway_education_center_main.htm</a>
Dec 4	Educational Settings: Is inclusion the best strategy for students with disabilities? What does the law say? Can separate be equal?	We will analyze a documentary, <u>Educating Peter</u> , about the experience of a third-grade student with Down’s Syndrome who is fully included into a regular elementary education classroom. <b>Research papers are due in class today.</b>
Dec 6	Final Reflections – What are we taking from this class? How are we different?	No readings assigned
Dec 11	Final Exam: Poster Session	Each student will prepare a poster that summarizes his/her research. See handout for expectations.