A community of students, staff, and teachers devoted to excellence in learning.
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**Spring 2018**

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If you have questions about registration procedures, please contact the Honors College office, Honors House 154, 414-229-4658, or honors@uwm.edu.
Special Opportunities for Honors Credit

There are several ways Honors College students can complete up to nine Honors credits outside the classroom. These experiences help students customize their educational experience under the guidance of some of the best faculty members on campus. These opportunities are referred to as Non-Seminar Options and include: Senior Honors Thesis, Senior Honors Project, Research in Honors, Departmental Advanced Independent Study/Honors Tutorial, Study Abroad, and Graduate Course Work. Non-Seminar Options must be planned a semester in advance. For more information about pursuing a Non-Seminar Option, go to: https://uwm.edu/honors/academics/curriculum/non-seminar-options/

Priority Registration

Honors students receive priority registration privileges by being assigned an early registration time. You are granted this benefit to help ensure that you obtain the schedule necessary to complete your Honors requirements along with those in your major.

Here is the procedure for PAWS registration:

1. Spring 2018 registration appointment times will be available approximately November 6th and can be found in PAWS on the right side of the Student Center page.
   - Be sure to check your PAWS account at this date to clear any holds on your account. Holds will prevent you from registering!

2. Registration for spring 2018 will begin on November 13th at 8:00 a.m. Please take advantage of priority registration by enrolling at that time.

3. There are no wait lists for Honors 200 courses or Non-Seminar Options. If you are attempting to enroll in an Honors 200 course and it is full, select another section. In fairness to others, we ask that you do not enroll yourself in more than two Honors courses and/or on more than two Honors course wait lists. Any student enrolled in more than two Honors courses and/or Honors course wait lists will be administratively dropped from the additional course(s)/wait list(s) at the discretion of the Associate Director.

4. Clarification: English 685 is not a “600-level” course in terms of difficulty—685 is simply the English department’s designated number for Honors courses.

Clarification: Nursing 380 satisfies part of the UWM GER Social Science requirement only for non-L&S students. It does not satisfy any part of the L&S 12 credit Social Science distribution/breadth requirement and does not count toward the 90 L&S credits needed for graduation with an L&S degree. (It does, however, count as 3 credits of electives toward the 120 credits needed to graduate with an L&S degree.)
### Honors College Courses
#### Semester II 2017-2018

**Honors 200**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Meeting Time</th>
<th>Location</th>
<th>Instructor</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>HON 195</td>
<td>9:30am-10:45am</td>
<td>HON 195</td>
<td>Singer</td>
<td>The Idea of Progress in Modern European History (*)</td>
</tr>
<tr>
<td>HON 180</td>
<td>9:30am-10:45am</td>
<td>HON 180</td>
<td>Snow</td>
<td>What is Art?</td>
</tr>
<tr>
<td>HON 155</td>
<td>11:00am-12:15pm</td>
<td>HON 155</td>
<td>Equitz</td>
<td>Freudian Slips: The Freudian Psyche in Modern Art and Thought</td>
</tr>
<tr>
<td>HON 195</td>
<td>12:30pm-1:45pm</td>
<td>HON 195</td>
<td>Schneider</td>
<td>Growing Up</td>
</tr>
<tr>
<td>HON 155</td>
<td>2:00pm-3:15pm</td>
<td>HON 155</td>
<td>Daigle</td>
<td>The Third “W”: Ideas of Place and Space</td>
</tr>
<tr>
<td>HON 180</td>
<td>3:30pm-4:45pm</td>
<td>HON 180</td>
<td>Southward</td>
<td>The Graphic Novel as Literature</td>
</tr>
<tr>
<td>HON 190</td>
<td>9:30am-10:45am</td>
<td>HON 190</td>
<td>Schneider</td>
<td>Dirty Realism and the Other America</td>
</tr>
<tr>
<td>HON 190</td>
<td>11:00am-12:15pm</td>
<td>HON 190</td>
<td>Haumschild</td>
<td>Genocide and Memory</td>
</tr>
<tr>
<td>HON 190</td>
<td>12:30pm-1:45pm</td>
<td>HON 190</td>
<td>Stuhmiller</td>
<td>Encounters with the Wilderness</td>
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<tr>
<td>HON 190</td>
<td>2:00pm-3:15pm</td>
<td>HON 190</td>
<td>Schneider</td>
<td>Dirty Realism and the Other America</td>
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<tr>
<td>HON 190</td>
<td>3:30pm-4:45pm</td>
<td>HON 190</td>
<td>Southward</td>
<td>The Graphic Novel as Literature</td>
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**Honors Non-Seminar Options - Special Opportunities for Honors Credit**

For important information about these options, please see page 3.

**HONORS U 1-9H** Study Abroad

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<thead>
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<th>Title</th>
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<td>MTWR</td>
<td>NWQ 1921</td>
<td>Hruska</td>
<td>Honors Calculus</td>
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**HONORS U 1-9H** Study Abroad

<table>
<thead>
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<th>Meeting Time</th>
<th>Location</th>
<th>Instructor</th>
<th>Title</th>
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</thead>
<tbody>
<tr>
<td>497</td>
<td>MTWR</td>
<td>NWQ 1921</td>
<td>Hruska</td>
<td>Honors Calculus</td>
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</table>

**HONORS U 1-3H** Honors Tutorial

<table>
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<th>Course Code</th>
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<th>Location</th>
<th>Instructor</th>
<th>Title</th>
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</thead>
<tbody>
<tr>
<td>685</td>
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</tbody>
</table>

**HONORS U 2-3H** Research in Honors

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Meeting Time</th>
<th>Location</th>
<th>Instructor</th>
<th>Title</th>
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<tbody>
<tr>
<td>686</td>
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**HONORS U 1-6H** Senior Honors Project

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Meeting Time</th>
<th>Location</th>
<th>Instructor</th>
<th>Title</th>
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<tr>
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**HONORS U 3H** Senior Honors Thesis

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Meeting Time</th>
<th>Location</th>
<th>Instructor</th>
<th>Title</th>
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<tr>
<td>689</td>
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**Honors Calculus**

<table>
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<tr>
<th>Course Code</th>
<th>Meeting Time</th>
<th>Location</th>
<th>Instructor</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MATH 222</td>
<td>11:00am-12:15pm</td>
<td>NWQ 1921</td>
<td>Hruska</td>
<td>Honors Calculus</td>
</tr>
</tbody>
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Maximum of 6 cr in combination of Math 221 & 222 may count toward Honors College requirements.

**Prereq:** C or better in Math 221 or B or better in Math 232

**Honors College Director. Not open to students with credit in Honors courses 300-level & above. Retakable once with change in topic.**

**Cons: Honors College Director.**

**LEC 101**

Contact the L&S Center for International Education, Garland 138, 414-229-5182.

**LEC 101**

Contact the L&S Center for International Education, Garland 138, 414-229-5182.

Written consent required by the Honors College BEFORE registering for this course. Email Dr. Peter Sands: sands@uwm.edu.

Written consent required by the Honors College BEFORE registering for this course. Email Dr. Peter Sands: sands@uwm.edu.

Written consent required by the Honors College BEFORE registering for this course. Email Dr. David Southward: southwd@uwm.edu.
HONORS U 3H Honors Seminar in the Humanities
350 Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.
(HU) SEM 001 50929 MW 11:00am-12:15pm HON 180 Stuhmiller The Symbolic Animal (**)
SEM 002 54854 TR 9:30am-10:45am HON 195 Snow Sacred Asia

HONORS U 3H Honors Seminar in the Social Sciences
351 Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.
(SS) SEM 001 52000 TR 11:00am-12:15pm HON 195 Singer Liberty, Equality, Fraternity, and Terror:

HONORS U 3H Honors Seminar in the Natural Sciences
352 Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.
(NS) SEM 001 54831 MW 2:00pm-3:15pm HON 180 Campbell The Evolution of Human Nature

HONORS U 3H Honors Seminar in the Arts:
380 Soph st & cons Honors College Director. RETAKABLE ONCE w/chg in topic.
(A) SEM 001 49969 MW 12:30pm-1:45pm HON 180 Southward A Poetry Workshop (#)
SEM 002 54858 TR 12:30pm-1:45pm HON 195 Cardenas Poetry in Concert with the Visual Arts
SEM 003 54859 MW 5:00pm-6:15pm HON 180 Daigle The Art of Truth / The Truth of Art

Departmental Upper-level Honors Seminars

ANTHRO U 3H Honors Seminar
381 Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.
(SS) SEM 001 55031 MW 12:30pm-1:45pm HON 190 Heatherington The Social Life of Seeds

ATM SCI U 3H Honors Seminar
381 Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.
(NS) SEM 001 54027 TR 9:30am-10:45am HON 180 Roeber Science and Politics: The Case of Global Climate Change

BIO SCI U 3H Honors Seminar
380 Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.
(NS) SEM 001 53788 TR 12:30pm-1:45pm HON 180 Wimpee Plagues and Pestilence, Past and Present

CHEM U 3H Honors Seminar
381 Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.
(NS) SEM 001 52393 TR 2:00pm-3:15pm HON 180 Petering Sustainable Earth: The Environment and Societal Development in the 21st Century

ENGLISH U 3H Honors Seminar
685 Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.
(HU) SEM 001 53719 TR 11:00am-12:15pm HON 180 Banerjee Postcolonial Women Writers
SEM 002 54863 MW 9:30am-10:45am HON 155 Jay Harlem in the Jazz Age: Voices and Images of a Revolutionary Decade

HIST U 3H Honors Seminar
399 Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.
(SS) SEM 001 54461 MW 11:00am-12:15pm HON 190 Carter Seeing Race in Modern America

NURS U 3H Honors Seminar
380 Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr. Max.
(SS) SEM 001 51020 TR 8:00am-9:15am HON 180 Dressel A Failed System? An Exploration of America’s Health and Healthcare System (†)

To satisfy graduation requirements in the Honors College, you must complete 21 credits in courses approved for Honors credit, including:

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<th>Course Type</th>
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<tr>
<td>Honors 200</td>
<td>3 to 6</td>
<td></td>
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<tr>
<td>Upper-level seminars</td>
<td>minimum of 9</td>
<td></td>
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<tr>
<td>Other (i.e., non-seminar options, study abroad)</td>
<td>up to 9</td>
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</tbody>
</table>

Honors courses cannot be audited or taken with the credit/no credit option. Students must earn at least a B- in an Honors course to earn Honors credit.

(*) Credits for this course topic count toward the College of Letters and Science International Requirement.
(**) Students who have completed Honors 200 "What Is An Animal?" are not eligible to take this course.
(#) Students who have completed English 685, The Art of Poetry are not eligible to take this course.
(†) Nursing 380 satisfies part of the UWM GER Social Science requirement only for non-L&S students. It does not satisfy any part of the L&S 12 credit Social Science distribution/breadth requirement and does not count toward the 90 L&S credits needed for graduation with an L&S degree. (It does, however, count as 3 credits of electives toward the 120 credits needed to graduate with an L&S degree.)
HONORS 200: THE SHAPING OF THE MODERN MIND (HU, OWCB)
The Idea of Progress in Modern European History (*)

Alan Singer, Honors College Senior Lecturer

Sem 001, Class #49962: MW 9:30 a.m. – 10:45 a.m., HON 195
Sem 004, Class #49965: MW 11:00 a.m. – 12:15 p.m., HON 195

Reading

Mary Shelley, *Frankenstein* [ISBN 0141439475]
Voltaire, *Candide* [ISBN 0312148542]
Sigmund Freud, *Civilization and its Discontents* [ISBN 0393301583]

Excerpts and shorter readings will include:
Thomas Paine, *The Rights of Man*
Edmund Burke, *Reflections of the Revolution in France*
Karl Marx, *Contribution to the Critique of Hegel’s Philosophy of Right: Introduction*
*The German Ideology*

Course Description

The idea of progress, the notion that human society will continually advance in a positive
direction, is largely a recent, modern concept. Although pre-modern societies did have some concept
of progress, it wasn’t until the seventeenth and eighteenth centuries that it became an integral part of
thought, culture, and politics. The period of the Scientific Revolution and Enlightenment and the
French Revolution demonstrated that men and women, individually and collectively, were themselves,
agents of change. This course will examine from a historical perspective how the idea of progress was
applied to scientific and technical advancement, politics, society, religion, and philosophy in the
modern era. The following crucial questions will be raised: Who advocated progress? Was it meant
for everybody? Who really benefited? At the beginning of the twenty-first century do we still think of
progress in the same terms?

Course Requirements

Students will write three, two to three page commentaries on class discussions and readings
(worth 15% of the final grade) and three five to seven page essays offering critical analyses of the ideas
covered in the course (worth 20%, 20%, and 25%, respectively). Students will be expected to do the
reading and come to class prepared to participate in discussion (worth 20% of the final grade).

(*) Credits for this course topic count toward the College of Letters and Science International Requirement.
HONORS 200: THE SHAPING OF THE MODERN MIND (HU, OWCB)

What is Art?

Hilary K. Snow, Honors College Lecturer

Sem 002, Class #49963: MW 9:30 a.m. – 10:45 a.m., HON 180
Sem 006, Class #49967: MW 12:30 p.m. – 1:45 p.m., HON 195

Reading


Short Readings including:
Linda Nochlin, “Why Have There Been No Great Women Artists”
T.J. Clark, “Olympia’s Choice”

Course Description

At once simple and complicated, “art” can be defined in many ways. What makes the work of one person celebrated while others are forgotten? How do artists, art historians and the public approach works of art? This course interrogates the idea of “art” across history and cultures, focusing on what Western art history has defined as masterpieces of “art” and what ideas get left out from that perspective. We will examine important movements in art and art history, including feminist approaches, the rise of abstraction, and how art can be used to understand history. We will consider art not only as an aesthetic activity, but also as a part of social movements and political ideas. We will also discuss museum displays and how public presentations can affect our understandings. Famous works studied include Leonardo Da Vinci’s “Mona Lisa,” Marcel Duchamp’s “Fountain,” and Katsukawa Hokusai’s “Great Wave.” No background in art or art history is necessary.

Course Requirements

Participation, including regular attendance, evidence of careful class preparation, active and productive contributions to class discussions, preparation of discussion questions, thoughtful responses to readings and peer critiques, and respectful engagement with peers: 25%.
Formal analysis of a work of art: 20%
Artist biography: 20%
Paper about a work of art, 5-7 pages: 20%
Short assignments throughout the semester: 15%.
HONORS 200: THE SHAPING OF THE MODERN MIND (HU, OWCB)
Freudian Slips: The Freudian Psyche in Modern Art and Thought

Lydia Equitz, Honors College Senior Lecturer
Sem 003, Class #49964: MW 11:00 a.m. – 12:15 p.m., HON 155

Reading

Robertson Davies, *The Deptford Trilogy* [ISBN 014-01-4755-1]

*Course Reader* of articles, images, and other readings, including Andre Breton, “Manifesto of Surrealism” available at Clark Graphics.

Course Description

From the unconscious to the ego, the ideas of Sigmund Freud have been essential to modernism as an intellectual movement, to modern literature, and to modernist movements in art—in particular to surrealism. And although one frequently encounters Freudian references in everyday life, few of us have actually read Freud, a failure which needs to be addressed by anyone seriously interested in modern and postmodern art and culture.

In this course we will learn to read important works by Freud with ease and understanding by studying his historical, cultural and intellectual context, separating his basic insights from the more elaborate (and problematic) theories of sexuality and civilization, and identifying his personal rhetoric and writing style. Meanwhile, reading a novel with a Jungian plot will help us to distinguish between Jung and Freud. Finally, we’ll look at how psychoanalytic theory fits into modernism in philosophy and art, with a closer look at Surrealism. We’ll discover how a Freudian reading can demystify modernist literary techniques like stream-of-consciousness and decipher the “plot” (really, “psychodrama”) of an otherwise “difficult” (but short!) modern novel. We’ll end by studying Breton’s surrealist manifesto to help us appreciate an obscure painting by Salvador Dali.

By the end of the course, students will be able to recognize Freudian intellectual and artistic influences on the cultural life of the last century, and to identify specific paintings, literary texts and case studies which require a detailed, accurate understanding of Freud’s ideas and terminology to fully understand.

Course Requirements

Students in the course will complete a series of short journal assignments to prepare for class and write three 4-page papers revealing the Freudian influences on, or proposing Freudian readings of, works of modern literature or visual art, two of which will be revisable. Daily classroom engagement as demonstrated in the journals and in discussion will account for 40% of the final grade, with the papers contributing 20% each.
Reading

Perks of Being a Wallflower, Stephen Chbosky
The House on Mango Street, Sandra Cisneros
Ghost World, Daniel Clowes
American Born Chinese, Gene Yuen Yang
It Follows, David Robert Mitchell
Moonlight, Barry Jenkins
Freaks and Geeks, Paul Feig / My So-Called Life, Winnie Holzman
A Normal Lost Phone, Accidental Queens

Course Description

The coming of age story recurs on many platforms – film, novel, game, graphic novel. This course will focus on what it means to move into adulthood, sometimes joyously, sometimes coping with crises, and sometimes without much fanfare. We might ask what it means to be a child? What changes occur in people’s lives and relations to others as they move toward being an adult? How do we “become an adult,” and by doing so do we necessarily have to put an end to childish things? Are there ways to communicate to those who are in the process of transitioning what it is like on the other side? During the semester, we will explore this theme through the texts of the course and through discussion, inquiry-based research, and writing.

Students in the course will write both critical and maybe some creative responses to the course texts, and will be expected to participate actively in discussions. Students will present to the class on a coming of age novel chosen from a list of titles.

Course Requirements

- Knowledge of assigned readings, satisfactory completion of short assignments, class participation, and in-class work: 15%
- Class presentation: 10%
- Three essays, two of which can be revised: 75%
HONORS 200: SHAPING OF THE MODERN MIND (HU, OWCB)
The Third “W”: Ideas of Place and Space

Lindsay Daigle, Honors College Lecturer

Sem 007, Class #49968: MW 2:00 p.m. – 3:15 p.m., HON 155

Reading

Sara Ahmed, excerpts from *Queer Phenomenology*
Gaston Bachelard, excerpts from *The Poetics of Space*
Susan Firer, *Milwaukee Does Strange Things to People*
Ernest Hemingway, “A Clean Well-Lighted Place”
Simon Schama, excerpts from *Landscape and Memory*
Yi-Fu Tuan, excerpts from *Space and Place*
Virginia Woolf, *A Room of One’s Own*
Kao Kalia Yang, excerpts from *The Latehomecomer*

Course Description

*Where* we are – our city, neighborhood, university, classroom, workplace, restaurant, grocery store, etc. – contributes to *who* we are. We have favorite places to study, eat, run, shop. We label ourselves with places: Wisconsinites, Milwaukeeans, Americans. We are defined and changed by the spaces we enter into and inhabit. What is a space though? Is it defined by its boundaries, or the objects within it? We are oriented toward particular places, spaces, and objects therein because of our constantly shifting selves, molded by our experiences, sensibilities, relationships, and memories. There seems to be, though, a reciprocal relationship between our spaces and ourselves. Why do we return to places? Why do we get homesick? What does “home” mean anyway? And what does it mean to lose, leave, or lack one? How might spaces be gendered, racialized, exclusive/inclusive? What is a “safe space”? By exploring the work of philosophers, poets, architects, visual artists, essayists, and others, we will investigate these questions and more. We will discuss writers’ exploration of place through the lens of what T.S. Eliot calls the “objective correlative.” We will also spend time inhabiting other spaces for class outside of the traditional classroom, in addition to individual “place discovery” assignments.

Course Requirements

Students will write and revise a longer midterm critical inquiry essay that combines personal and academic writing (20%). A final essay in this manner will be due at the end of the semester for which students will write drafts, provide/receive peer feedback, and revise prior to the final due date (20%). Reading assignments will coincide with weekly response and reflective assignments, including two 3-page analytical essays that primarily utilize close reading (25%). Each student will lead discussion one time by preparing a handout that closely interprets and makes connections between course texts (10%). Class participation (25%) includes: arriving on time, completing assignments/readings before class begins, completing in-class exercises, contributing relevant questions/concerns, commenting thoughtfully, and showing overall engagement with the day’s focus.
HONORS 200: THE SHAPING OF THE MODERN MIND (HU, OWCB)
The Graphic Novel as Literature

David Southward, Honors College Senior Lecturer

Sem 008, Class #50671: MW 3:30 p.m. – 4:45 p.m., HON 180
Sem 015, Class #54833: TR 3:30 p.m. – 4:45 p.m., HON 180

Reading

Scott McCloud, Understanding Comics [ISBN 978-0060976255]
Fábio Moon and Gabriel Bá, Daytripper [ISBN 978-1401229696]

Course Description

A growing number of writers and artists now use the comic-book form to tell complex and meaningful stories for adults. Referred to as graphic novels, these works explore taboo areas of the psyche (My Favorite Thing Is Monsters), dramatize critical junctures in modern history (Berlin), probe the mysteries of time and mortality (Daytripper), and satirize contemporary culture with dark humor (Beverly). The interaction of text and image in graphic novels—whether it be playful, provocative, or profound—broadens our conception of what reading is and constitutes a new kind of literature.

Our focus in this course will be on how to read graphic fiction. We will consider the medium itself, using artist Scott McCloud’s ingenious commentary, Understanding Comics, as our guide. How each author adapts the medium to a particular subject and personal style will be an important topic in this discussion. At the same time, we will think about the social context for the rise of the graphic novel: developments in American culture, technology, and reading habits since the 1980s that have contributed to this new art form.

Course Requirements

Students will write two short critical essays (4-5 pp.) to be revised in response to feedback by classmates and the instructor (each worth 20% of the final grade), as well as a longer final paper (20%). Each student will create a fictional mini-comic (15%), though no drawing skill is required. Everyone is expected to participate actively in discussion; to prepare for class by reading closely and posting discussion topics on D2L; to lead two discussions; and to critique four papers by classmates (25%).
HONORS 200: THE SHAPING OF THE MODERN MIND (HU, OWCB)

Encounters with the Wilderness

Jacqueline Stuhmiller, Honors College Lecturer

Sem 009, Class #50691: TR 9:30 a.m. – 10:45 a.m., HON 155
Sem 013, Class #51719: TR 12:30 p.m. – 1:45 p.m., HON 155

Reading

Course reader

Sir Gawain and the Green Knight [ISBN 978-0393334159]
Henry David Thoreau, Walden; or, Life in the Woods [ISBN 978-0486284958]

Viewing

Werner Herzog, Grizzly Man
Sean Penn, Into The Wild
Werner Herzog, Encounters at the End of the World

Course Description

Many of our firmly held conceptions about the natural world – for example, that landscapes unmodified by human activity are attractive, that it is important to preserve biodiversity, or that “going back to nature” (whatever that may mean) is desirable – did not achieve common currency in Western culture until very recently.

In this course, we will read a wide variety of texts written over the span of more than a thousand years. All of these texts comment, often unconsciously, on the relationship between humans and the non-human world, and particularly on the relationship between humans and wilderness: that is, spaces undisturbed by human activity and not particularly hospitable to human life. During the course of the semester, we will consider the following questions: how did earlier cultures experience and understand the natural world and its human and non-human occupants? How do culture and technology influence the ways that individuals comprehend and seek to make use of the natural world? Finally, what does the natural world mean to us (denizens of an industrialized society at the beginning of the 21st century), and how should (or shouldn’t) we interact with it?

Students need have no prior experience with the texts or authors on the syllabus, with literary criticism, or with wilderness itself.

Course Requirements

15% of the final grade will be based on two short formal papers which can be revised. 40% of the final grade will be based on short, frequent informal writing assignments. 20% of the final grade will be based on a substantial final project. 25% of the final grade will be based on what I call student “presence”: attendance, preparedness, attention, and interest.
HONORS 200: THE SHAPING OF THE MODERN MIND (HU, OWCB)
Dirty Realism and the Other America

Benjamin Schneider, Honors College Lecturer

Sem 010, Class #50955: TR 9:30 a.m. – 10:45 a.m., HON 190
Sem 014, Class #51720: TR 2:00 p.m. – 3:15 p.m., HON 155

Reading (selected)

Raymond Carver, What We Talk About When We Talk About Love (1981)
Denis Johnson, Jesus’ Son (1992)
Lorrie Moore, Self Help (2007)

Screenings

Liza Johnson, Return (2011)
Lucy Reichardt, Wendy and Lucy (2008)

Course Description

In 1983, Bill Buford, editor of literary magazine Granta, wrote that "Dirty realism is the fiction of a new generation of American authors. They write about the belly-side of contemporary life – a deserted husband, an unwed mother, a car thief, a pickpocket, a drug addict – but they write about it with a disturbing detachment, at times verging on comedy. Understated, ironic, sometimes savage, but insistently compassionate, these stories constitute a new voice in fiction.” While the “new voice” is no longer new, this brand of realism remains able to give voice to people and places that are often overlooked in fiction and in life. Also called “Kmart Realism,” the genre and its authors continue to reveal much about US culture and its people.

In this course, we will study these short stories closely in an attempt to see how and if they speak to our contemporary moment. We’ll ask about character, narrative, theme, setting, form, point-of-view, and more to see what other questions derive from these close examinations. For example, do the people described in these stories “count” in US culture? Do the authors write as though they are part of these types of people? What do we learn about ourselves and our culture from reading these fictions? Are there other cultural forms that depict similar narratives? Why do these artists choose the subjects they choose? Why would Buford call this genre “dirty”?

We will spend our classroom time discussing these works and these questions from various angles. Students will have thoroughly read each meeting’s assignment and will be prepared to share their thoughts with the seminar group.

Course Requirements

● Daily attendance (mandatory), punctuality, and active participation (which will include leading class at least once during the semester) 20%
● Three 4-5 page essays, two of which may be revised 80%
HONORS 200: THE SHAPING OF THE MODERN MIND (HU, OWCB)
The Last “Good” War?: Ideology and Brutality on the Eastern Front of WWII

Lydia Equitz, Honors College Senior Lecturer
Sem 011, Class #51717: TR 11:00 a.m. – 12:15 p.m., HON 155

Reading

Catherine Merridale, Ivan’s War: Life and Death in the Red Army, 1939-1945
Richard Overy, Why the Allies Won [ISBN 0-393-03925-0]


Course Description

In this course we will learn about the explosive combination of ideas, economics, and politics which mobilized and pitted entire populations against each other in history’s first and perhaps only “total war” by studying the ideologies of German National Socialism, Marxism, and Democratic Capitalism from primary texts. Additionally, we will study the memoir of a young French soldier in the German army, and Catherine Merridale’s accounts of life in the Soviet army—all grounded by Richard Overy’s comprehensive analytical history of the factors that determined the war’s outcome.

Immersing ourselves in profound, often shocking works like Sajer’s horrific recollection of his experiences in 3½ years as an SS soldier on the Eastern Front and Merridale’s gritty accounts of the Red Army’s trial by fire at the same time that we read scholarly histories and political manifestos should help us look past post-war clichés and nostalgia to better appreciate the brutality of “radical” ideas, relentless economic production and destruction, political violence, and extremes of human endurance.

We will sum up the semester by watching the film Nuremberg (w/Alex Baldwin and Brian Cox) in class.

Course Requirements

Students will work on a series of questions leading to two short (2-3 page), revisable “working papers,” and write two medium length (4-5 page) “formal” papers, the first of which will also be revisable. Engaged understanding as measured by daily assignments, the working papers and classroom involvement will account for 60% of the final grade, with the remaining 40% split evenly between the formal papers.
HONORS 200: THE SHAPING OF THE MODERN MIND (HU, OWCB)

Genocide and Memory

Daniel Haumschild, Honors College Lecturer

Sem 012, Class #51718: TR 11:00 a.m. – 12:15 p.m., HON 190

Reading

- Tierno Monenembo, *The Oldest Orphan*  [ISBN 0803282850]
- Cathy Caruth, *Unclaimed Experience* (selections)
- Friedrich Nietzsche, *The Use and Abuse of History* (selections)
- Roger I. Simon, “The Touch of the Past”
- Maurice Blanchot, “The Instant of My Death”

Course Description

How do we reflect on our worst behavior? How do we deal with a past that is awful, or even emblematic of what we believe to be evil? What does it mean to reconcile with our neighbors, our victims, our perpetrators, and ourselves in the wake of an overwhelming event like genocide? Is it possible to truly move on from the past, or is it something that we must carry forever? What does it mean to remember and to forget when the past is saturated with stories that challenge humanity?

This course will examine artistic attempts to answer such questions. We will look at how such expressions deal with the tragic history of Rwanda, Haiti, and the United States. The course will address the way that literature, the visual arts, and music grapple with the complexities of history that confront each context to underscore both the successes and limitations of responding to an ineffable and traumatic event. While some stories may appear foreign at first glance, the critical engagement involved in this class will begin to highlight the influence of such problems on our own lives. Ultimately, by examining the vitality of history we will come to recognize the potent influence of the stories we tell on the way that we live in the present and move toward the future.

Course Requirements/Objectives

- Participation and Preparation 25%
  - Careful, thoughtful and analytical reading of the assigned texts and films. You should come to class having read the assigned material and reflected upon it. You should be bringing insights, ideas, questions, and concerns to class for the purposes of sharing with your peers and professor.
  - You must have access to the required reading during class so as to follow along with references or citations.
  - Active participation in discussions and conversations. Your presence is not sufficient to achieve a complete grade.
  - Punctual and consistent attendance

- Initial Responses 25%; Critical Essay 25% (can be revised); Final Paper 25%

In addition to addressing the thematic topic, this course is designed to help you develop skills that will help you throughout the remainder of your undergraduate career and thereafter. If this class is approached seriously, you will become a better thinker, writer, communicator, and reader. The goal is to ensure that you develop the skills necessary to make your life—both in the university and out of it—a better and more enriching one.
HONORS 200: THE SHAPING OF THE MODERN MIND (HU, OWCB)

How to Survive the Apocalypse

Dylan Barth, Honors College Lecturer

Sem 016, Class #54834: TR 3:30 p.m. – 4:45 p.m., HON 195

Reading

Larry Niven and Jerry Pournelle, Lucifer’s Hammer [ISBN 978-0449208137]

Course Description

Why does the popularity of post-apocalyptic fiction endure? How has this science fiction sub-genre evolved over the last seventy years? What does the end of the world tell us about ourselves? What is with the recent cultural obsession with zombies? In this course, we will address these questions and more by reading novels that imagine the end of the world as we know it. The word apocalypse comes from the ancient Greek meaning “to reveal,” so considering this context, we will focus on what post-apocalyptic novels attempt “to reveal” about American culture. As part of this exploration, we will consider how characters who survive apocalyptic events—caused by disease, nuclear war, cometary collision, and zombie invasion—are represented by focusing on identities of race, ethnicity, class, and gender. We will also consider the thematic moralizing that is common to post-apocalyptic fiction within the various novels’ historical and cultural contexts. In addition, we will discuss several short articles about cultural theory that will help situate our discussions of the novels, and we will extend our examination of the post-apocalypse to other mediums within the genre, including film, TV, and graphic novels. You do not need to have any background in reading or writing about literature or post-apocalyptic texts to succeed in this course.

Will this course help you survive an apocalypse? It certainly won’t hurt your chances …

Course Requirements

Students in the course will complete weekly writing assignments (20%) and will write and revise two interpretive essays (40%) that focus on the primary readings of the course. In-class activities (20%) will include large-group discussions, small-group work, peer review, course-related games, and in-class writing. Students will also participate in an online, text-based post-apocalypse simulation (20%) that is tied to the course objectives and will require analytical and reflective writing components.
MATHEMATICAL SCIENCES 222 (NS)
Honors Calculus II

Chris Hruska, Associate Professor of Mathematics

Sec 001, Class #50695: MTWR 11:00 a.m. – 12:15 p.m., NWQ 1921

(Prerequisite: Grade of C or better in Math 221)

Reading

Required*: Calculus Single and Multivariable, 7th edition, by Hughes-Hallet, et al, and access to WileyPLUS--an online learning platform. [ISBN 9781119343998]. Additional handouts may also be made available during the semester (at no charge).

*Students who purchased this for Math 221 in fall of 2017 need not purchase any additional materials.

Course Description

The world in which we live today could not exist without the explosion in mathematical knowledge which has occurred since the Renaissance. Not only does mathematics make modern technology possible, but mathematical ideas have profoundly changed our views of the structure of the world itself. The ideas which today are grouped under the heading of Calculus lie at the center of this transformation; although some of them can be traced back to Archimedes, the subject is usually considered to have been developed by Newton and Leibniz in the seventeenth century, and its success in solving problems such as planetary motion led to the modern idea of the universe as a complex, but predictable, machine.

In the two semesters of this sequence of courses, we will cover material equivalent to the standard three-semester calculus sequence (Math 231, 232, 233), but our goal is to gain a richer understanding of the material, both the underlying notions and their use in the context of solving real-world problems. A sound knowledge of algebra and trigonometry is required for the course.

The key concepts we will cover in the second semester are:

1. Sequences and Series.
2. Vectors and Vector functions.
3. Functions of several variables, partial derivatives.
4. Multiple Integrals.

We will study calculus largely by solving realistic and challenging problems, both in class and in smaller work groups.

Course Requirements

Students will be expected to solve a number of routine problems every week to test their knowledge of the mechanics of calculus. They will also solve a series of more challenging problems (more challenging due to the pure mathematics or due to the fact they are word problems). Some of this work will be done by hand, some on the online platform from the publisher.
HONORS 350: HONORS SEMINAR IN THE HUMANITIES (HU)
The Symbolic Animal (**)

Jacqueline Stuhmiller, Honors College Lecturer

Sem 001, Class #50929: MW 11:00 a.m. - 12:15 p.m., HON 180

Reading

Course Reader
Alan Dundes, *The Cockfight: A Casebook*
Ernest Hemingway, *Death in the Afternoon*
Peter Shaffer, *Equus*
Marian Engel, *Bear*

Viewing

Nina Gilden Seavey and Stephen Higgins, *The Matador*

Course Description

Animals have long been an important source of symbolism. They function as blank slates upon which we project our desires, fears, and obsessions. On the one hand, we associate animals with such positive traits as purity, freedom, power, and independence. On the other hand, we also associate them with uncontrolled sexuality, irrationality, brutishness, filth, and violence – “animalistic” traits from which we attempt to distance ourselves.

Consequently, we also use animals to explore the “bestial” sides of ourselves. We use them to express our own violent impulses, our most taboo sexual desires, our drives for competition and domination. We even use them to explore our ideas about the divine and to confront our own fears of inadequacy, failure, and death.

In this course, we will examine animal symbolism, both historical and contemporary, primarily by way of literature and anthropology. We will examine the symbolic use of animals in both artistic representations and blood sports. The course ultimately aims to suggest that we cannot be fully realized human beings until we accept that, at base, we are animals.

Course Requirements

50% of the final grade will be based on short writing assignments and journal entries. 15% of the final grade will be based on a substantial final project. 10% of the final grade will be based on an oral presentation. 25% of the final grade will be based on what I call student “presence”: attendance, preparedness, participation, and attention.

(**) Please note that students who have taken HON 200 “What Is An Animal?” are not eligible to take this class.
HONORS 350: HONORS SEMINAR IN THE HUMANITIES (HU)
Sacred Asia (*)

Hilary K. Snow, Honors College Lecturer

Sem 002, Class #54854: TR 9:30 a.m. - 10:45 a.m., HON 195

Reading


*Other short readings available on D2L including:*


Course Description

Asia includes thirty percent of the world’s land mass and sixty percent of its population. This interdisciplinary class combining history, religious studies, and art history will explore the rich diversity of Asian culture through the lens of religion and belief in the divine. Unlike Europe, which has been dominated by Christianity until modern times, Asia had been shaped by three major religions – Hinduism, Buddhism, and Islam – as well as numerous smaller but still important belief systems such as Shinto, Jain, and Sikhism.

Sacred Asia includes natural features such as mountains and rivers, as well as man-made places and objects. We will investigate why and how parts of the natural world are designated “sacred” and the religious practices surrounding them. We will learn how worship spaces are constructed and employed. We will analyze religious art to understand how it reflects belief systems and culture. This course will place special emphasis on the material culture of Asian religions – the things people make and use as part of their religious practice. The course will also include local field trips to sites related to religions, which originate in Asia.

Course Requirements

- Participation, including: regular attendance, evidence of careful class preparation, active and productive contributions to class discussions, thoughtful responses to readings and peer critiques, and respectful engagement with peers: 30%.

- Three 5-7 page papers with opportunities for rewriting: 20% each.

- Formal presentation of a topic related to the class: 10%.

*This course is being submitted for international requirement credit approval. It is possible you will receive international credit, but not guaranteed.*
Reading

Jeremy Popkin, *A Short History of the French Revolution* [any edition since the fourth]
Darlene G. Levy and Harriet Applewhite, “Women, Radicalization, and the fall of the French Monarchy”
Joan Wallach Scott, “A Woman who only has Paradoxes to Offer: Olympe de Gouges claims Rights for Women.”
Dominique Godineau, “Masculine and Feminine Political Practice during the French Revolution, 1793-Year III
Georges Lefebvre, *The Coming of the French Revolution* [excerpts]
Simon Schama, *Citizens* [excerpts]

Viewing

*Danton*, dir. Andrzej Wadja (1983)

Course Description

The French Revolution is often described as the seminal event that ushered in the modern era. As the story goes, the institutions and symbols of the Old Regime were trampled upon while new experiments in government, popular politics, and society itself were attempted with mixed results. This course will pick up this theme but it will also center on one which proposes that the Revolution was also a window into the future. It is remarkable as to how many of the ideas and practices of twentieth and twenty-first century politics and society debuted in the final years of the eighteenth century. During the Revolution, democracy, republicanism, human rights, dictatorship, nationalism, feminism, socialism, laissez-faire capitalism, terrorism, racism, and colonialism were all practiced and debated. With a focus on primary documents, seminal secondary texts, and fiction, we will address the following types of questions: Who, if anyone, made the Revolution? Who were the winners and losers? Did the leaders practice what they preached or did they often act hypocritically? Ultimately we will discuss whether or not the legacy of the French Revolution should be considered as positive or something else.

Course Requirements

Along with the quality of their participation, the students’ grades will be based on the assessment of the following assignments: *Danton* review (3-5 pages) 10%; *Twelve Who Ruled* essay (3-5 pages) 15%; Hugo, *Ninety-Three* essay (3-5 pages) 15%; Women and Men in the French Revolution essay (3-5 pages) 20% Final essay and class presentation (7-10 pages) 20%; Participation 20%.
HONORS 352: HONORS SEMINAR IN THE NATURAL SCIENCES (NS)
The Evolution of Human Nature

Benjamin Campbell, Associate Professor of Anthropology

Sem 001, Class #54831: MW 2:00 p.m. - 3:15 p.m. HON 180

Reading

De Waal, F., *Chimpanzee Politics*
Brooks, Rob, *Sex, Genes and Rock & Roll: How Evolution Shaped the Modern World*

Course Description

What makes us human? Ever since Darwin, this question has been sharpened by our understanding of the human species as a product of evolution. The very traits thought to separate us from nature are in fact a product of nature. However, until recently the fossil evidence for human evolution provided only broad insights into the evolutionary origins of human nature. Now, a growing understanding of primate behavior, genetics, the fossil record, and the human brain, has enabled anthropologists and others to address how essential human qualities such as tool use, language, self-awareness and complex social behavior, emerged over the course of human evolution.

In this seminar, we will consider the evolutionary origins of the human species and its implications for human nature. In doing so, we will focus on three important controversies: 1) what makes human behavior different from that of our great ape relatives; 2) when and how did our large brains emerge; 3) in what way are the consequences of our evolutionary past still discernible in our behavior today. By the end of the course, students should have a clear grasp of how evolution explains our seemingly un-natural human capacities.

Course Requirements

Students will write a one to two page (single-spaced) response to each of the books required for the course. In addition, students will write an eight to ten page (double-spaced) research paper on one of the four main topics of the course. Students will have the opportunity to revise their research papers once. The higher grade will be counted. In addition to the assigned readings, students will be expected to find and read an article from a specified popular press source each week to bring to the topic under discussion each week. These articles will be collected in class and counted for half of the class participation grade; the other half will be based on active engagement in class discussion.

Student performance will be evaluated as follows:

- 3 Book Responses at 10% each: 30%
- 1 research paper: 35%
- Class participation*: 35%

*Includes both bringing a relevant popular press article to class (15%) and active engagement in the discussion (20%)
HONORS 380: HONORS SEMINAR IN THE ARTS (A)
A Poetry Workshop (#)

David Southward, Honors College Senior Lecturer

Sem 001, Class # 49969: MW 12:30 p.m. – 1:45 p.m., HON 180
(Honors 380 is retakable one time with a change in topic)

Reading


Course Description

Have you always suspected that somewhere inside you there are poems waiting to be written? Or perhaps you’ve already composed a number of poems, and you’re interested in honing your craft. This course will provide both the absolute beginner and the more experienced poet with an opportunity to turn his or her creative impulses into effective poems, and to begin exploring—hands-on—the vast and varied landscape of contemporary poetry. In the supportive company of other poets, you’ll learn techniques for motivating, shaping, polishing, and revising your work. In the process, you’ll find that you’re becoming a more careful, sensitive and perceptive reader of poetry as well.

Prior experience with creative writing will not be nearly as important here as your determination to improve your skills—no matter what their current level may be. We will experiment with voice, sound, and rhythm in poetry, as well as with image, metaphor, and message. Particular emphasis will be placed upon craft, and how the poet can exploit it to his/her own ends.

Course Requirements

Following are the “givens” that will be expected of you as a member of this class:

1. your interest in writing poetry is genuine, no matter what your level of experience.
2. you acknowledge that there is room for improvement in your work.
3. you will be prepared to share some of your work with the rest of the class in a “workshop” setting.
4. you are willing to develop your own critical skills by contributing constructively during discussions of your classmates’ writing.
5. you can appreciate the practical value, as well as the aesthetics, of reading the work of established poets.

Grades will be based on a 100-point system in the following manner: eight original poems on assigned topics (5 points each); three revised poems accompanied by 2-3 page reflective essays (10 points each); a final portfolio with a 6-8 page introduction (10 points); and participation in class discussion, including critique of classmates’ work and leading brief discussions of anthology poems of your choice (20 points).

(#) Not open to students who have taken English 685, The Art of Poetry
HONORS 380: HONORS SEMINAR IN THE ARTS (A)
Poetry in Concert with the Visual Arts

Brenda Cárdenas, Associate Professor of English

Sem 002, Class #54858: TR 12:30 p.m. - 1:45 p.m., HON 195
(Honors 380 is retakable one time with a change in topic)

Reading

Ong, Monica. Silent Anatomies, Core Press, 2015
PDF Readings on D2L: Various poems, image texts, critical articles, and interviews

Course Description

In this course, we will read and discuss exemplary works that integrate poetry with the visual arts in various ways, along with theoretical articles about these modes, and then we will write/create our own such works. The course will be divided into four units: 1) an introduction to the main elements and techniques of poetry writing; 2) ekphrasis—poetry that responds to visual art in order to amplify, expand, and/or interpret its meaning, to inhabit it or to confront it; 3) concrete and visual poetry in which typographic elements are integral to the work’s meaning; 4) works that merge text and image in other ways, such as collage, painted poems, digital poems, multi-arts installations, and book arts. In this last unit, we will create both an individual and a collaborative project.

To provide a framework for our investigations and experimentation, we will focus discussion on 1) the poets'/artists’ contexts for and processes in creating the works; 2) how the visual and textual components mix, compliment, provide a counterpoint to, disrupt, and/or are in conversation with one another; 3) what questions, meanings, effects, and tensions emerge from various combinations; and 4) why these projects matter—what do they contribute to our conceptualizations of literature, visual art, and culture? During each unit, we will write a few responses to the readings, complete in-class writing exercises to generate ideas, draft poems/creative projects outside of class, and bring poems to class to be critiqued by classmates who will offer suggestions for how we might best revise our pieces to achieve the desired effects. We will also take field trips to an art exhibit (unit 2) and to our library’s book arts collection (unit 4).

Course Requirements

- **Reading Responses**: Spread throughout the semester, you will write seven 300-word analytical/critical responses to prompts posted in D2L regarding the course readings (±2 per unit).
- **Individual Creative Works**: You will write an ekphrastic poem (unit 2), create a visual work in response to a classmates’ poem (unit 2), write a concrete/visual poem (unit 3), and create a multi-page project that merges poetry with personal ephemera and/or other visual elements (unit 4).
- **Peer Critiques**: You will write critiques of your peers’ poems/projects that you will post to D2L. We will also hold workshops that include verbal critiques (units 2-4).
- **Collaborative Creative Project**: In groups of three, you will create an inter-arts project that merges your original poetic text with visual elements. You might create a collage, painted poem or photo poem, sculpture that incorporates text into its body, series of visual or digital poems, poetry film, artists’ book, or installation (unit 4).
- **Portfolio of Revisions**: Bearing in mind the critiques you receive from your peers and instructor for each of the individual writing assignments, you will revise your pieces and collect them together with a reflective essay in a final portfolio at the semester’s end.
HONORS 380: HONORS SEMINAR IN THE ARTS (A)
The Art of Truth/The Truth of Art

Lindsay Daigle, Honors College Lecturer

Sem 003, Class #54859: MW 5:00 p.m. – 6:15 p.m., HON 180
(Honors 380 is retakable one time with a change in topic)

Reading/Viewing

- Lily Hoang, *A Bestiary* (book)
- Claudia Rankine, *Citizen: An American Lyric* (book)
- Jennie Livingston, *Paris is Burning* (in-class film)
- In-class excerpts from: Ru Paul’s Drag Race, OJ Simpson: Made in America, The People v OJ Simpson: An American Crime Story
- Other materials available via D2L, including selections from Joanne Beard, Sonali Deraniyagala, Mark Doty, and other writers and artists

Course Description

We share our life stories often in hopes that others will recognize their own truths within ours. Maybe we will help someone understand the world a little better. And hopefully, through the act of craft, we understand ourselves a bit more too. When we tell the truth, though, how do we know if it’s really the whole truth (nothing but the truth, etc.)? When we hear or see someone else’s version of the truth, does it then become a part of our own versions? What about shared experiences or events from a group of people’s collective memory? Who is “allowed” to speak the truth of someone else? Artists of all kinds choose to represent their experiences in ways that assume ownership over truth. This multimedia nonfiction class will examine the specific choices made by artists to tell the/their/our truth(s) in conjunction with creating your own artistic representations of truth. In other words, we will read/view and write creatively crafted nonfiction pieces. We will spend half of our class time discussing the texts listed above (and others) and the other half workshopping each other’s work. Although you will be able to work with a variety of artistic media, creative writing will be our main craft tool and thus our point of focus when workshopping each other’s pieces.

Course Requirements

- Weekly & In-class Assignments (15%): You will write short critical reading responses in conversation with our course texts, as well as reflective and creative freewrites, and other craft-based exercises.
- Creative Pieces (15%): You will submit four crafted pieces throughout the semester (one poem, one personal essay, one lyric essay, and one medium of your choosing). Two of these will be workshopped by the entire class.
- Peer Comments (15%): Although we will verbally exchange valuable commentary during workshop classes, you will prepare for these discussions by writing thoughtful, detailed letters in response to your classmates’ workshop pieces.
- Revised Final Portfolio (25%): This will include three substantially revised creative pieces and one 3-page writer’s statement. This statement will discuss your intentions and thought processes involved in revision, as well as critically analyze the course’s themes in conversation with your work.
- Attendance & Account of 2 Community Readings (5%): UWM and the Milwaukee creative community offer fantastic opportunities to witness artists read/perform their work in public. Attend two of these events and write a 300-500 word response to each.
- Class Participation & Preparation (25%): This includes arriving on time, completing assignments/readings before class begins, completing in-class exercises, contributing relevant questions/concerns, commenting thoughtfully, and showing overall engagement with the day’s focus.
ANTHROPOLOGY 381 (SS)
The Social Life of Seeds

Tracey Heatherington, Associate Professor of Anthropology

Sem 001, Class #55031: MW 12:30 p.m. - 1:45 p.m., HON 190

Reading

A variety of short stories, essays and articles about seeds and how we imagine them.

Viewing

Michael Schwartz, Dir. (2009), The Botany of Desire. (Based on Michael Pollan’s book.)
Sandy MacLeod, Dir. (2014), Seeds of Time. (About the Svalbard Global Seed Vault.)
Taggard Siegel and Jon Betz, Dirs. (2016), Seed: The Untold Story.

Course Description

Seeds are the beginnings of plant life, and a key aspect of our environmental and food security. From the days of hunter-gatherers to the Millennium Seed Bank, seeds have played an integral part in human and cultural history. They have been our companions, allies, and trading partners throughout our co-evolution. But changing climates now make our ecosystems and food systems much more vulnerable, and losses of plant biological diversity are already evident. What role do our laws, institutions, and ideas play in the future of seeds?

In this seminar, we will explore the many different ways that people and plants shape one another’s lives. From agricultural domestication to the green revolution, from biblical tropes and science fiction plots to the international plant treaty and the genetic sciences, we will look at how seeds travel through social, cultural and economic systems. We will consider anthropological approaches to debates about genetic modification, indigenous sovereignty, biodiversity conservation, the Anthropocene and the future of food.

Course Requirements

One quarter (25%) of the course grade is based on ongoing class participation, including regular attendance and timeliness, evidence of preparation & quality of engagement, individual class presentations, contributions to class discussions and group work. You will try growing a few heirloom seeds from scratch (5%). Seeds are provided! You will be asked to keep brief notes reflecting on the process and challenges. Three short assignments (3pp. each) will be based on a critical analysis of the films in relation to course readings (10% each= 30%). Finally, you will undertake a research essay (12-15pp.) requiring a first draft (5%), formal presentation (10%) and revision (25%).
Science and Politics: The Case of Global Climate Change

Paul J. Roebber, Professor, Atmospheric Science Group, Dept. of Mathematical Sciences

Sem 001, Class #54027: TR 9:30 a.m. - 10:45 a.m., HON 180

Reading

This is a continuously evolving area, with new scientific findings and intertwining political developments emerging on a monthly basis. We will draw from a number of scientific and popular sources. A preliminary list includes:

- Intergovernmental Panel on Climate Change (IPCC), *Summary for Policymakers*
- J. Bennett, *A Global Warming Primer*
- A. Dessler, *Introduction to Modern Climate Change (2nd Ed.)*
- P. Wadhams, *A Farewell to Ice*
- Selected articles from MIT Technology review, Wall Street Journal, and myriad other sources

Course Description

Climate change is a topic of widespread (indeed, global) interest, much in the news, and filled with obfuscation. In this rancorous debate, an alarming discrepancy exists between the science, public understanding, and political representation of the issue. In this course, we will consult original materials and separate fact from fancy. How does the process of science work, and how in a politicized environment, can this lead to confusion? What role has the media played in contributing to misunderstanding? What is scientifically established? What are embellishments introduced into the debate by vested political interests on both sides?

Course Requirements

You will be expected to attend class regularly and participate fully. With each assigned reading, you will prepare a position paper (1-2) pages for class discussion. A draft position paper will be submitted on the day of discussion on that topic. This paper will then be revised, based on information obtained from the class discussion and specific instructor comments on the draft. A grade will be assigned following your revision. Course grades will be determined as follows: 60% for final position papers and 40% for class discussion (this latter will be assigned based on the quantity and especially quality of your contributions to the class discussion).
BIOLOGICAL SCIENCES 380 (NS)
Plagues and Pestilence, Past and Present

Chuck Wimpee, Associate Professor of Biological Sciences

Sem 001, Class #53788: TR 12:30 p.m. - 1:45 p.m., HON 180

Reading


Course Description

The living world to which we are accustomed seems dominated by large and conspicuous organisms, namely the animals and plants. But this is an illusion. Despite their invisibility, it turns out that microorganisms (microbes) are the dominant organisms on Earth, and have had an immeasurable impact not only on human history, but on the much longer history of life itself. Microbes are not only all around us, but are within us, and are in fact part of us. For obvious reasons, the aspect of microbiology that captures our most immediate attention is infectious disease. For most of history (and frustratingly, even now, among the less informed) infectious disease has been a mystery. But since the emergence of the Germ Theory of Disease in the late 19th century, it is recognized that infectious diseases are not caused by bad air, bad behavior, bad luck, curses, or divine punishment, but are instead caused by microbes. The devastating plagues that have beleaguered humankind since prehistoric times (and still do) have arguably done as much to alter the course of history as conquering armies have. This course will examine diseases such as the Plague, malaria, yellow fever, smallpox, influenza, AIDS, and a host of others (including some infectious agents that are not microbes at all). We will examine not only the causes of these diseases, but also their broader implications on society. These vanishingly small entities have either aided or thwarted the best efforts of humankind, and as a consequence, have shaped the global sociopolitical and economic landscape in ways that are too often unappreciated.

Course Requirements

The class will include reading, student presentations, roundtable discussions, and writing. Grades will be based on a combination of presentation (40%), writing assignments (40%), and participation (20%). Students will have the opportunity to revise and resubmit written assignments.

- Discussions will be based on assigned reading and on presentations (see below)
- Each student will present a topic to the class, as well as writing a summary paper of the presentation.
- Writing assignments will be based on presentations and reading, and will consist of a short analysis of each topic. Each analysis should reflect not only the understanding of the topic by writer, but also the effectiveness of the presentation.
CHEMISTRY 381 (NS)
Sustainable Earth: The Environment and Societal Development in the 21st Century

David H. Petering, University Distinguished Professor of Chemistry and Biochemistry

Sem 001, Class #52393: TR 2:00 p.m. – 3:15 p.m., HON 180

Readings

A selection of readings from authors including Isaac Asimov, Edward O. Wilson, Howard Odum, Loren Eiseley, and others.

We will also read essays and articles from journals such as Science, Nature, and American Scientist.

Course Description

Earth’s natural history has proceeded through a series of epochs. Scientists suggest that recently the Earth entered the anthropocene, a name that reflects the human domination of the biospheric processes that have evolved over the eons of time. In order to understand what is taking place, first we will investigate characteristics that determine how living systems successfully survive and thrive on planet Earth. Then, our focus will be on energy and its properties in relation to the ways that human activity are compromising the capacity of earth’s biosphere to sustain life as we know it. We will give particular attention to the emerging human impacts on climate and will also consider our impact on other components of the biosphere as well.

As we move beyond analysis, we will explore strategies for living sustainably on a planet that is full in terms of population and material consumption. Some of these are scientific in nature. Others involve some basic ideas of environmental economics. Lastly, it is possible that sustainability is an objective without ultimate technical solutions, a goal that might only be achievable through a shift in values and ethics. Therefore, we will conclude with an inquiry into non-scientific resources that are available to address the vision of sustainability.

Course Requirements

Students are expected to (1) read and reflect upon assigned materials, (2) participate intensively in class discussion (25% of grade), (3) write a paper and deliver an oral presentation based on the relationship of course material to a student’s major (25%), and write several papers related to on-going topics in the course (50%).
ENGLISH 685 (HU)

Postcolonial Women Writers

Sukanya Banerjee, Associate Professor of English

Sem 001, Class #53719: TR 11:00 a.m. – 12:15 p.m., HON 180

Reading

You are required to use the editions specified below in hard copy. There will also be a course-packet with secondary readings.


Course Description

Beginning with a preliminary study of the terms “colonial” and “postcolonial,” we will proceed in this course to read novels and short stories from several postcolonial locations. The aim of the course is not to reify the distinctions between the “colonial” or “postcolonial,” nor is it to arrive at a singular understanding of the “postcolonial.” Rather by tracing different histories and narratives of colonialism, imperialism, and decolonization, we will discuss the ways in which the narratives reveal how these two constituencies continually inform each other in ways that inform our usage of everyday terms like “nationalism,” “globalization,” or “diaspora.” While our discussions will be wide-ranging, we will pay particular attention to topics such as the relations between women and colonialism; the female body and the nation; the relation between gender, biography, and political history; women’s writing and depictions of Islam; and the issues arising from migration, mobility, and diaspora.

Course Objectives

The objectives of the course include: a) developing a critical analysis of the primary texts, b) observing how particular mode of literary representation interact with the wider cultural, social, and historical contexts, c) developing writing and research skills required for writing an advanced-level research paper.

Course Requirements

- class participation, which includes regular D2L posts: 20%
- 1 individual class presentation: 10%
- 1 response paper (2-3 pgs.): 15%
- mid-term paper (4-5 pgs.; this paper can be revised): 20%
- final paper (8 pgs.): 35%
ENGLISH 685 (HU)
Harlem in the Jazz Age: Voices and Images of a Revolutionary Decade

Gregory S. Jay, Professor of English

Sem 002, Class #54863: MW 9:30 a.m. – 10:45 a.m., HON 155

Reading

Langston Hughes, *The Big Sea*
Michael D. Harris, *Colored Pictures: Race and Visual Representation*
David Levering Lewis, ed., *The Portable Harlem Renaissance Reader*
Angela Davis, *Blues Legacies and Black Feminism*
Other readings will be added as D2L PDFs

Viewing

Films/videos: some shown in class, some on reserve at the library or online

Course Description

The social construction of “race” comes to us largely through stories, words, pictures, and voices. No one is born perceiving “race”: we learn such perceptions by acquiring a kind of “racial literacy” through our cultural practices, especially modern techniques of representation in photography, film, music and literature. The American “Jazz Age” of the 1920s witnessed the revolution of the “Harlem Renaissance,” during which artists and writers explored and challenged our understandings of “race.” Our interdisciplinary investigation of the era will require close reading of essays, stories, poems, films, paintings, photographs, songs, and novels. Students will identify common strategies of representation among these media and analyze their relationship to significant events in African American history and culture from the 1880s to the 1930s. Writing assignments will aim to enhance students’ analytic skills and visual literacy. Students will gain increased familiarity with how to conduct critical analyses of common tropes, images, types, narrative patterns, and ideological arguments found in various media.

Course Requirements

The class is designed and will be conducted as a seminar. During the course, students will be expected to participate in class discussions based on required readings and viewings. Regular class attendance and class participation will be required of all students.

- 600-700 word analysis of Langston Hughes’s autobiography *The Big Sea* (10% of course grade)
- 600-700 word mini-essay analyzing images of race from the book *Colored Pictures* (10% of course grade)
- Eight 250-word discussion postings on d2l (30% of course grade)
- 1000-1200 word mid-term essay on one or more readings from the Harlem Renaissance (25% of course grade);
- final exam essay project on music and/or film of the Harlem Renaissance (1500-1700 words) (25%)
  *(Students will also have the option to revise assignments.)*
HISTORY 399 (SS)
Seeing Race in Modern America
Greg Carter, Associate Professor of History

Sem 001, Class #54461: MW 11:00 a.m. – 12:15 p.m., HON 190

Reading

We will read three full-length books and some additional articles, resulting in no more than seventy-five pages of reading any week. These secondary sources will include:

Daniel Bernardi, *Star Trek and History: Race-ing Toward a White Future*
Matthew Pratt Guterl, *Seeing Race in Modern America*
Adilifu Nama, *Black Space: Imagining Race in Science Fiction Film*

Books covering particular historical periods, cultural critics, and identities will help our archive-building. Available on reserve, these will not be part of the required reading:

Jesssica Evans and Stuart Hall, *Visual Culture: The Reader*
Coco Fusco, *Only Skin Deep: Changing Visions of the American Self*
LeiLani Nishime, *Undercover Asian: Multiracial Asian Americans in Visual Culture*

Course Description

The scientific community has proven that we are 99.9% identical on the genetic level; advertising has sold us the idea that ambiguity is desirable, and critical race scholars have articulated how race is a social construction. But it is still common to think of race as biology, inherited traits, and physical appearance; as Matthew Pratt Guterl emphasizes, “Seeing race is making race.” This course will explore how Americans have discerned race merely by looking at others, from portraiture by Rembrandt Peale and advertisements describing runaway slaves in the Colonial period to Barack Obama’s assertion, “If I had a son, he’d look like Trayvon,” in 2012. Over time, visual culture has changed, retained old meanings, and mirrored itself. Today, in this supposedly post-racial moment, we process more images than ever, scanning, measuring, and categorizing at the same time we frown upon stereotypes. As current events show, these everyday practices have repercussions as serious as life and death.

How do we train our eyes to see race accurately? What historical precursors inform this process? How many representations have worked in favor of racial equality? How do science fiction films and television repackage historically charged tropes under the guise of progress? How can knowledge of these things lead to broader, anti-racist practice? This Honors seminar will focus on these questions in discussions and by reading and analyzing a range of interdisciplinary sources.

Course Requirements

Regular attendance, completion of assignments, and active participation (25%) constitute the basis for success in this class. The other facets emphasize critical thinking and written communication. There will be three six-page papers (15% each) responding to issues in the reading. Each student will lead two discussions on specific themes (15% each). Throughout the semester, we will gather an archive of images resembling a sort of field guide to seeing race in the present and the future. I require students to revise the short papers for credit. This course will be instructive, and I hope appealing, to anyone interested in race, diversity, and popular culture.
NURSING 380 (SS)
A Failed System? An Exploration of America’s Health and Healthcare System (†)

Anne Dressel, Assistant Professor of Nursing
Sem 001, Class #51020: TR 8:00 a.m. – 9:15 a.m., HON 180

Reading (A partial list and subject to change)

To Err is Human: Building a Safer Health System – IOM (2000)
Additional readings from web-based documents (i.e., summary of Patient Protection and Affordable Care Act, etc.)
In class viewing of “Escape Fire,” “The Waiting Room,” PBS Frontline video “Sick Around the World,” and/or “Sicko”
Additional health-related government reports, websites, peer-reviewed articles, and online videos will be included

Course Description

Over the past century, great strides have been made in improving health and health care delivery. Despite these improvements, a plethora of health and healthcare delivery problems persist. Millions of individuals living in America have limited access to basic healthcare services, thousands experience financial ruin due to the inability to pay for care related to a serious illness or injury, and many receive unsafe care resulting in permanent disability and even death. This course is designed to engage students in exploring our nation’s health from a health system perspective. Building upon the readings, group work and in-class discussion, students will address questions such as the following: Is health care a right or a privilege? What is the link between socioeconomic status and health? What values underpin the health care system? Why do Americans spend more than twice as much per person for health care than people do in most other industrialized countries? How does the health care system in the U.S. compare to systems in other countries? Why are millions Americans without health insurance? How can two hospitals in the same city have more than a $10,000 difference in the cost of the same surgery?

Course Requirements

Building upon weekly seminar readings, students will write a 1-page reaction/position paper each week. In-class discussion and activities will contribute to further exploration of the various seminar topics. Based on reflection of readings and in-class discussion and activities, students will write two research papers (5-7 pages) at mid-term and the end of the semester and give presentations on those papers. Students will also write policy-related letter or craft talking points on a relevant course topic of the student’s choosing. Students will have the opportunity for revision of writings. Evaluation of student performance will be as follows:

Weekly reaction/position papers: 20%                        Class participation: 15%
Mid-term research paper and presentation: 25%                Legislative letter: 10%
Final research paper and oral presentation: 30%

(†) The credits for Nursing 380 are eligible for GER distribution for *non-L&S majors* but ARE NOT eligible for the GER Breadth Requirements for L&S majors (see page 5).
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