

Honors College

Course Description Book

Spring 2019



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



POWERFUL
IDEAS | PROVEN
RESULTS |

Table of Contents
Spring 2019

Special Opportunities for Honors Credit	2
Priority Registration for Honors Students.	2
Class Schedule	3-4
Honors 200 Shaping of the Modern Mind (HU, OWCB).	5-13
Math 222	14
<i>Honors Calculus II</i>	
Honors 350 Honors Seminar in the Humanities (HU)	15-18
<i>Punk Aesthetics</i>	
<i>An Anatomy of Love</i>	
<i>Games and Society</i>	
<i>“Am I my brother’s keeper?” How to Answer Cain’s Question</i>	
Honors 352 Honors Seminar in the Natural Sciences (NS)	19-20
<i>Project Neandertal</i>	
<i>Energy-Sources, Uses, and Economics</i>	
Honors 380 Honors Seminar in the Arts (A)	21-23
<i>A Poetry Workshop</i>	
<i>Responding to Art with Art</i>	
<i>Slow Writing: Food</i>	
Art History 381 (HU)	24
<i>Japansime: Japan and the West in Art</i>	
Biological Sciences 380 (NS)	25
<i>Planet in Crisis</i>	
Chemistry 381 (NS)	26
<i>Sustainable Earth: The Environment and Societal Development in the 21st Century</i>	
English 685 (HU)	27
<i>Shakespeare and the Art of Government</i>	
History 399 (SS)	28-29
<i>The History of Emotions</i>	
<i>The Age of Revolution: Radical Ideology and Practice, 1642-1848</i>	
Nursing 380 (SS)	30
<i>A Failed System? An Exploration of America’s Health and Healthcare System</i>	
Honors College Staff and Office Hours.	31

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 2019 registration appointment times will be available approximately November 5th 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 2019 will begin on November 12th at 8:00am for Seniors and 8:15am for all other Honors students.** 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.
4. **Please ONLY register for two courses if you are planning to take two courses!** 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.
5. **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.
6. **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 2018-2019

Honors 200

HONORS U 3H Honors Seminar: The Shaping of the Modern Mind
200 Cons Honors College Director. Not open to students with credit in Honors
(HU, OWCB) courses 300-level & above. Retakable once with change in topic.

SEM 001	55487	MW	9:30am-10:45am	HON 195	Singer	The Idea of the Nation in Modern History (*)
SEM 002	58248	MW	11:00am-12:15pm	HON 155	Equitz	Freudian Slips: The Freudian Psyche in Modern Art and Thought
SEM 003	58249	MW	11:00am-12:15pm	HON 180	Snow	Samurai and Geisha: Understanding Japan (*)
SEM 004	58250	MW	12:30pm-1:45pm	HON 195	Singer	The Idea of the Nation in Modern History (*)
SEM 005	58251	MW	12:30pm-1:45pm	HON 180	Snow	Samurai and Geisha: Understanding Japan (*)
SEM 006	58252	MW	2:00pm-3:15pm	HON 180	Daigle	Not Just Sorrow, Sadness, Woe: Multimedia Manifestations of Melancholy
SEM 007	58253	MW	3:30pm-4:45pm	HON 180	Southward	Graphic Memoir: The Art of Self-Creation
SEM 008	58254	MW	3:30pm-4:45pm	HON 190	Daigle	Not Just Sorrow, Sadness, Woe: Multimedia Manifestations of Melancholy
SEM 009	58255	TR	9:30am-10:45am	HON 195	Stuhmiller	Encounters with the Wilderness
SEM 010	58256	TR	9:30am-10:45am	HON 155	Schneider	Contemporary Prophecies
SEM 011	58257	TR	11:00am-12:15pm	HON 155	Equitz	The Last "Good" War?: Ideology and Brutality on the Eastern Front of WWII
SEM 012	58258	TR	12:30pm-1:45pm	HON 195	Stuhmiller	Encounters with the Wilderness
SEM 013	58259	TR	2:00pm-3:15pm	HON 190	Budny	Left, Right, and Center: Bridging the Divide in American Politics
SEM 014	58260	TR	2:00pm-3:15pm	HON 155	Schneider	Contemporary Prophecies
SEM 015	58261	TR	3:30pm-4:45pm	HON 180	Southward	Graphic Memoir: The Art of Self-Creation

Honors Non-Seminar Options - Special Opportunities for Honors Credit

For important information about these options, please see an Honors Advisor

HONORS U 1-9H Study Abroad
297 Acceptance for Study Abroad Prog: cons Honors College Director. Retakable w/chg in topic.
LEC 101 Contact the L&S Center for International Education, Garland 138, 229-5182.

HONORS U 1-9H Study Abroad
497 Acceptance for Study Abroad prog & cons Honors College Director. Retakable w/chg in topic.
LEC 101 Contact the L&S Center for International Education, Garland 138, 229-5182.

HONORS U 1-3H Honors Tutorial
685 Jr. st in Honors College. Cons instr & Honors College Director. Retakable to a max 6H cr.
Written consent required by the Honors College BEFORE registering for this course.
Email Dr. Peter Sands: sands@uwm.edu.

HONORS U 2-3H Research in Honors
686 Jr. st in Honors College, 9 cr in Honors, cons instr & Honors College Director.
Written consent required by the Honors College BEFORE registering for this course.
Email Dr. Peter Sands: sands@uwm.edu.

HONORS U 1-6H Senior Honors Project
687 Sr. st in Honors College, cons instr & Honors College Director. Not open to students in Honors 689.
Retakable once to max 6H cr. Written consent required by the Honors College BEFORE registering for
this course. Email Dr. Peter Sands: sands@uwm.edu.

HONORS U 3H Senior Honors Thesis
689 Sr. st in Honors College, cons instr & Honors College Director. Retakable once to max 6H cr.
Written consent required by the Honors College BEFORE registering for this course.
Email Dr. David Southward: southwd@uwm.edu.

Honors Calculus

MATH	U 5 cr	Honors Calculus II					
222							Maximum of 6 cr in combination of Math 221 & 222 may count toward Honors College requirements.
(NS)							Prereq: C or better in Math 221 or B or better in Math 232
	SEM 001	50504	MTWR 11:00am-12:15pm	TBA	McLeod		Honors Calculus II

Upper-level Honors Seminars

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	50709	MW 9:30am-10:45am	HON 155	Schneider		Punk Aesthetics
	SEM 002	53191	MW 3:30pm-4:45pm	HON 195	Stuhmiller		An Anatomy of Love
	SEM 003	56799	TR 3:30pm-4:45pm	HON 155	Barth		Games and Society
	SEM 004	59515	MW 2:00pm-3:15pm	HON 155	Brusin		"Am I my brother's keeper?" How to Answer Cain's Question
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	59460	TR 3:30pm-4:45pm	HON 195	Freire		Project Neandertal
	SEM 002	59462	MW 12:30pm-1:45pm	HON 155	Reisel		Energy-Sources, Uses, and Economics
HONORS	U 3H	Honors Seminar in the Arts:					
380							Soph st & cons Honors College Director. RETAKABLE ONCE w/chg in topic.
(A)	SEM 001	49839	TR 12:30pm-1:45pm	HON 155	Southward		A Poetry Workshop (#)
	SEM 002	53194	MW 11:00am-12:15pm	HON 195	Daigle		Responding to Art with Art
	SEM 003	53195	TR 11:00am-12:15pm	HON 195	Sands		Slow Writing: Food
ART HIST	U 3H	Honors Seminar					
381							Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.
(HU)	SEM 001	59476	TR 2:00pm-3:15pm	HON 195	Snow		Japonisme: Japan and the West in Art
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	59475	TR 12:30pm-1:45pm	HON 180	Wimpee		Planet in Crisis
CHEM	U 3H	Honors Seminar					
381							Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.
(NS)	SEM 001	51749	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	52543	TR 9:30am-10:45am	HON 180	Netzlöff		Shakespeare and the Art of Government
HIST	U 3H	Honors Seminar					
399							Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.
(SS)	SEM 001	52937	MW 2:00pm-3:15pm	HON 195	Kim		The History of Emotions
	SEM 002	59474	TR 11:00am-12:15pm	HON 180	Singer		The Age of Revolution: Radical Ideology and Practice, 1642-1848
NURS	U 3H	Honors Seminar					
380							Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr. Max.
(SS)	SEM 001	50789	MW 5:00pm-6:15pm	HON 180	Erickson		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:

Honors 200	3 to 6 credits
Upper-level seminars	minimum of 9 credits
Other (i.e., non-seminar options, study abroad)	up to 9 credits

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 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 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 the Nation in Modern History**

Alan Singer, Honors College Senior Lecturer

Sem 001, Class #55487: MW 9:30 a.m. – 10:45 a.m., HON 195

Sem 004, Class #58250: MW 12:30 p.m. – 1:45 p.m., HON 195

Reading

Eric Hobsbawm and Terrence Ranger, *The Invention of Tradition*

[ISBN 978-1107604674]

Linda Colley, *Britons: Forging the Nation, 1707-1837* [ISBN 9780300152807]

Anthony Smith, *The Nation in History* [ISBN 9781584650409]

Additional readings will be made available online.

Course Description

In recent years, there has been an increasing amount of attention given to the subject of nationalism and the rise of nation-states. This has largely been a reaction to the nationalist movements that developed with the collapse of European colonialism after World War II, and later, in areas that were formerly under the influence of the Soviet Union. Initially, scholars believed that a nation was a community with a collective spirit. A nation, in one form or another, supposedly existed from time immemorial, its spirit passed down from generation to generation. Today, most historians, anthropologists, and sociologists tend to take the radically different view that nations and nationalism are very recent creations and that they are the product of collective imaginations.

In this course we will discuss how national identities and nationalisms developed and changed in the modern period. The readings will vary from theoretical essays that attempt to define and explain how nations are conceived to actual case studies of national formation.

Course Requirements

Students will write approximately four, one-page commentaries on class discussions and readings (worth 15% of the final grade) and three five-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 will count toward the College of Letters and Science International Requirement.**

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 002, Class #58248: MW 11:00 a.m. – 12:15 p.m., HON 155

Reading

Sigmund Freud, *The Basic Writings of Sigmund Freud*, Trans. and Ed. A.A. Brill
(ISBN 0-679-60166-X)

Robertson Davies, *The Deptford Trilogy* (ISBN 014-01-4755-1)

Alain Robbe-Grillet, *The Voyeur* (ISBN 0-8021-31654)

Course Reader of cultural artifacts and supplemental reading

Course Description

From the unconscious to the ego, the ideas of Sigmund Freud have been essential to modernism as an intellectual movement, to modern and postmodern literature, and to modernist movements in art—in particular to surrealism. And although one frequently encounters Freudian references and ideas in everyday life, few of us have actually read Freud or his students (the most influential of which is arguable C. G. Jung), a failure which ought 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 psychological 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 make important distinctions between Freud and Jung. Finally, we'll look at how psychoanalytic theory fits into modernism in philosophy and art, with a closer look at Surrealism in literature and painting. We'll discover how a Freudian reading can demystify modernist literary techniques like stream-of-consciousness and help us decipher the "plot" (really, "psychodrama") of a notoriously difficult French novel from the 1950s. We'll end by studying André Breton's 1924 "Manifesto of Surrealism" to help us understand paintings by René Magritte and 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.

HONORS 200: THE SHAPING OF THE MODERN MIND (HU, OWCB)
Samurai and Geisha: Understanding Japan

Hilary K. Snow, Honors College Lecturer

Sem 003, Class #58249: MW 11:00 a.m. – 12:15 p.m., HON 180

Sem 005, Class #58251: MW 12:30 p.m. – 1:45 p.m., HON 180

Reading

Kokichi Katsu, *Musui's Story: Autobiography of a Tokugawa Samurai*, 1988. [ISBN 978-0-8165-1256-0]

Readings available on Canvas including selections from:

Liza Dalby. *Geisha*, 1983

Donald Keene, trans. *Chūshingura: The Treasury of Loyal Retainers*, 1971.

Eiko Ikegami. *The Taming of the Samurai*, 1995.

Kelly Foreman. *The Gei of Geisha: Music, Identity and Meaning*, 2008.

Inazō Nitobe. *Bushidō: the Soul of Japan*. 1905.

Course Description

Our perception of traditional Japan is heavily influenced by the ideals of the samurai and the geisha. Both groups represented a small percentage of the Japanese population during their peak in the 17th-19th centuries, but the ideals associated with them have shaped modern Japan's understanding of itself and the West's view of Japan. In this class, we will look at the history and legends that created the stereotypes of these two groups, along with modern perceptions in Japan and the West.

This course will use fiction, autobiography and scholarly texts to delve deeper into the true meaning of "samurai" and "geisha." Students will study these two groups in their historical context. We will explore how the samurai came to be the most important social class in Japan and how these warriors adjusted to 250 years of peace from the early 17th to the mid-19th century. We will also address the contrast between the romantic ideal of the geisha and the truth of their difficult lives. We will also reconsider popular 20th and 21st century depictions of samurai and geisha. We will contemplate what these depictions teach us about Japan, modern society's relationship to history, and the persistence of legend.

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. The first paper must be rewritten and the second paper may be rewritten: 20% each. Formal presentation of a topic related to the class: 10%.

*** Credits for this course topic will count toward the College of Letters and Science International Requirement.**

HONORS 200: THE SHAPING OF THE MODERN MIND (HU, OWCB)
Not Just Sorrow, Sadness, Woe: Multimedia Manifestations of Melancholy

Lindsay Daigle, Honors College Lecturer

Sem 006, Class #58252: MW 2:00 p.m. – 3:15 p.m., HON 180

Sem 008, Class #58254: MW 3:30 p.m. – 4:45 p.m., HON 190

Reading/Viewing

Samuel Beckett, *Endgame* (play)

Stephen Daldry, *The Hours* (in-class film)

Damon Lindelof and Tom Perotta, episode of *The Leftovers* (in-class television show)

Lars von Trier, *Melancholia* (in-class film)

Virginia Woolf, *Mrs. Dalloway* (novel)

Other readings available via D2L, including:

Sara Ahmed, excerpts from *The Promise of Happiness*

T.S. Eliot, “The Love Song of J. Alfred Prufrock”

Sigmund Freud, excerpts from *On Murder, Mourning, and Melancholia*

Yusuf Komunyakaa, excerpts from *Dien Cai Dau*

Jennifer Radden, excerpts from *The Nature of Melancholy*

Claudia Rankine, excerpts from *Citizen: An American Lyric*

Course Description

As the course title indicates, *melancholy* as a human emotion goes beyond simple feelings of sadness or sorrow. It isn't quite depression as we know it in the clinical sense. It doesn't always result in tears. In antiquity, melancholia was a medical condition characterized by despondent sadness, caused by a physical excess of black bile. “Melancholic” was also known to be one of the four temperaments developed by Hippocrates, identified by introverted and contemplative tendencies. Now, melancholia is both an emotional and a physical state that borrows its definitions from antiquity and beyond. But how do we recognize it? How is it different from sorrow, sadness, depression, mourning, or woe? Sigmund Freud characterizes melancholia's separation from mourning as a prolonged symptom that outlives any loss that causes sadness.

In this course, we will explore multimedia manifestations of melancholy in order to understand the ways in which humans experience, characterize, and portray its qualities. Through close engagement with poetry, film, novel, television show, lyric essay, and stage drama, we will investigate how death/loss as the inevitable human condition affects human emotion. What are the differences in the ways humans experience loss? What can we glean from artistic portrayals of those experiences? What is the value in identifying (or not) with melancholic characters? Where do memory, place, and creativity fit into the discussion?

This course will ask these questions, among others, in hopes of arriving at a more comprehensive definition of “melancholy,” as well as further understanding our emotions in relation to our and others' pasts, presents, and futures.

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)
Graphic Memoir: The Art of Self-Creation

David Southward, Honors College Senior Lecturer

Sem 007, Class #58253: MW 3:30 p.m. – 4:45 p.m., HON 180

Sem 015, Class #58261: TR 3:30 p.m. – 4:45 p.m., HON 180

Reading

Alison Bechdel, *Fun Home: A Family Tragicomic*

Ellen Forney, *Marbles: Mania, Depression, Michelangelo, and Me*

Marjane Satrapi, *The Complete Persepolis*

David Small, *Stitches: A Memoir*

Craig Thompson, *Blankets*

GB Tran, *Vietnamerica: A Family's Journey*

Course Description

We all have to become someone. Acquiring an identity is essential to human growth and happiness, but the process is seldom quick or painless. Family, relationships, work, school, health, politics, and religion all tug at the psyche, even as they supply it with content and shape. How do we weave the loose threads of our experience into a tapestry of selfhood? How do we tell our story in a coherent, meaningful way? Is it possible to integrate one's identity using words and pictures, and what is to be gained by doing so?

These questions find fresh impetus in the recent trend of autobiographical comics. Looking to their own lives for material, comics artists have begun to lay bare the private suffering, shame, and occasional triumph of becoming an adult—in a form traditionally reserved for childhood fantasy. Through their amusing and harrowing tales of abuse and escape, disease and desire, graphic memoirists hold a mirror up to humanity. Their exuberant self-portraits remind us of the infinite forms a life can take.

Through close reading and discussion of exemplary memoirs, we will explore how personal conflicts are shaped by narrative, how identity is represented in graphic form, and how art interacts with imagination in the construction of a self.

Course Requirements

Students will write two short critical essays (3-4 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%). An autobiographical mini-comic will be assigned (15%), though no drawing skill is required. Every student is expected to participate actively in discussion; to prepare for class by reading closely and posting comments on D2L; to lead two class 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 #58255: TR 9:30 a.m. – 10:45 a.m., HON 195

Sem 012, Class #58258: TR 12:30 p.m. – 1:45 p.m., HON 195

Reading

Course reader

Sir Gawain and the Green Knight [ISBN 978-0393334159]

Henry David Thoreau, *Walden; or, Life in the Woods* [ISBN 978-0486284958]

James Dickey, *Deliverance* [ISBN 978-0385313872]

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 do not need to have 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)
Contemporary Prophecies

Benjamin Schneider, Senior Lecturer in Honors/English/Film Studies

Sem 010, Class #58256: TR 9:30 a.m. – 10:45 a.m., HON 155

Sem 014, Class #58260: TR 2:00 p.m. – 3:15 p.m., HON 155

Reading

A Visit from the Goon Squad, Jennifer Egan (2010)

A Hologram for the King, Dave Eggers (2012)

Viewing

Take Shelter, Jeff Nichols (2011)

No Country for Old Men, Joel and Ethan Coen (2007)

Donnie Darko, Richard Kelly (2001)

Meek's Cutoff, Kelly Reichardt (2010)

Beasts of the Southern Wild, Benh Zeitlin (2012)

Course Description

In these contemporary novels and films, characters shout ominous premonitions, predict storms and floods, and speak to prophetic rabbits. While narratives of these sorts are not new in society, these texts arrive during a US climate that is in turmoil. Economic recession, moral and ethical uncertainty, political corruption, technological over-reliance, employment stagnation, and meteorological anxiety all contribute to a cultural moment that begs to be discussed, allegorized, unpacked, parsed, and prophesied – and these texts push us headlong into it.

In this course, we will study narratives that look to warn about an uncertain future in order to see if they speak to our contemporary moment. First, we'll look to discover meanings in the texts through careful analysis, close reading, and exploratory writing. Second, we'll investigate the cultural significance of these narratives. We'll ask whether the allegorical nature of these narratives resonate with our times and we'll look to see if there are connections between the texts that suggest patterns. We might ask questions about the nature of the warnings in these texts, about the various points of view that are given space in the texts, about the linkages between our analysis and the world in which we live.

We will spend our class time discussing these works and these questions from various perspectives, both in small groups and in the full seminar. We will study enough formal film analysis along the way to make us comfortable writing about media texts. Students must read/view each assigned text and be prepared to share their informed interpretations with the seminar group.

Course Requirements

- Writing assignments and classroom activities, daily attendance (mandatory), punctuality, and active participation (which will include leading class at least once during the semester) 25%
- Three 4-5 page essays, two of which may be revised 75%

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 #58257: TR 11:00 a.m. – 12:15 p.m., HON 155

Reading

Guy Sajer, *The Forgotten Soldier: the Classic WWII Autobiography*
[ISBN 978-1-574-88286-5]

Catherine Merridale, *Ivan’s War: Life and Death in the Red Army, 1939-1945*
[ISBN 978-0-312-42652-1]

Richard Overy, *Why the Allies Won* [ISBN 0-393-03925-0]

Course Reader of maps, photographs, propaganda images and political cartoons, as well as selections from Albert Camus, “Letters to a German Friend,” Sidney Hook, “Bread and Freedom,” Karl Marx, *The Communist Manifesto*, Heinrich Himmler “Poznan Speech” and “The 25 Points of Hitler’s Nazi Party.” (Available at Clark Graphics)

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)
Left, Right, and Center: Bridging the Divide in American Politics

Jill M. Budny, Honors College Assistant Director & Lecturer

Sem 013, Class #58259: TR 2:00 p.m. – 3:15 p.m., HON 190

Reading

Provided in D2L: selections from texts authored by Peter J. Berger and Richard John Neuhaus; David Boaz; Arthur Brooks; David Brooks; Noam Chomsky; E.J. Dionne, Norman Ornstein, and Thomas Mann; Eddie Glaude; Irving Kristol; Walter Lippman; John Locke; Karl Marx and Friedrich Engels; John McCain; Michael Oakshott; Barack Obama; Parker J. Palmer; Eleanor Roosevelt; Jean-Jacques Rousseau; Bernie Sanders; George Santayana; Ben Sasse; and Cornell West, among others.

Course Description:

American politics has become increasingly polarized. Many political scientists argue that our system of governance has become dangerously dysfunctional as the ideological divide between the left and right has grown and as Americans have become more rigidly partisan. All too often, we are uncritically loyal to our own position while vilifying those with whom we disagree. Rather than trying to understand the complex and nuanced arguments of those whose viewpoints are different from our own, we reduce them to simplistic caricatures that can be easily dismissed. Or, even worse, we surround ourselves with those who think only as we do, and we attempt to completely shut out the voices of those who might ask questions or offer critiques. We treat these challengers as enemies rather than as fellow citizens, neighbors, and friends. When we engage in these behaviors, meaningful discussion and careful deliberation become difficult. Our political institutions, which were designed to foster compromise, begin operating according to a winner-take-all mentality. This can cause increasing instability in our political system, as well as frustration, anger, and fear among the individual members of our political community. These trends do not bode well for the long-term health of our democracy.

What can we do? The purpose of this course is to offer an alternative to the tendencies described above by fostering healthier dialogue about political ideas, their foundational assumptions, and their consequences. We will move beyond easy answers and convenient oversimplifications by performing critical, in-depth analysis of the writings of thinkers from across the American political spectrum as we seek to better understand the arguments offered by conservatives, liberals, and moderates in the United States. This course will also include guest speakers, as well as opportunities to interview individuals who embrace different political viewpoints. We will also practice the skills required of members of a robust and thriving democracy: listening deeply, speaking thoughtfully, posing rigorous questions, analyzing strengths and weaknesses, deliberating respectfully, and seeking common ground when possible.

Course Requirements:

Engagement and class citizenship (25%), which includes actively participating in classroom discussions, writing discussion questions and answers, providing peer feedback, and completing additional short assignments; student-led discussions (10%), two short essays (20% each), to be revised in response to feedback from peers and the instructor; and a longer final paper (25%).

MATHEMATICAL SCIENCES 222 (NS)

Honors Calculus II

Kevin McLeod, Associate Professor of Mathematics

Sec 001, Class #50504: MTWR 11:00 a.m. – 12:15 p.m., Room TBA

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

Reading

Required*: *Calculus Single and Multivariable*, 6th edition, by Hughes-Hallett, et al. The ISBN for the book is: 978-0470888612. Students may also wish to purchase a Student Solutions Manual. 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)

Punk Aesthetics

Benjamin Schneider, Honors College Senior Lecturer

Sem 001, Class #50709: MW 9:30 a.m. – 10:45 a.m., HON 155

Primary texts:

Music (selections): The Sonics, The Stooges, Pussy Riot, Black Flag, Suicidal Tendencies, The Ramones, The Clash, The Sex Pistols, Richard Hell and the Voidoids and more. **Cinema** (selections): *The Decline of Western Civilization* – Penelope Spheeris; *Pussy Riot: A Punk Prayer* – Mike Lerner & Maxim Pozdorovkin; *Afro-Punk* – James Spooner; *The Way It Is or Eurydice in the Avenues* – Eric Mitchell; *The Blank Generation* – Amos Poe, Repo Man (Alex Cox). **Literature** (selections): *Blood and Guts in High School* – Kathy Acker; *Mira Corpora* – Jeff Jackson; *Despite Everything: A Cometbus Omnibus* – Aaron Cometbus; *Neuromancer* – William Gibson; *The Gospel of Anarchy* – Justin Taylor; *Love and Rockets* – Los Bros Hernandez; “The Party” – Luc Sante

Secondary texts (selection from and on D2L):

Punk Style – Monica Sklar, *Performing Punk* – Erik Hannerz, *Punkademics* – Zack Furness, *Punk Productions* – Stacy Thompson, *The Philosophy of Punk* – Craig O’Hara, *Punk: Chaos to Couture* – Andrew Bolton, *The Art of Punk: The Illustrated History of Punk Rock Design* – Russ Bestley and Alex Ogg

Course Description

“... the best attempts to describe punk aesthetics have focused not on punk as a whole, but on one of its six major scenes: the New York City scene of 1974-76, the English scene of 1976-78, the California hardcore scene of the early 80s, the Washington, D.C. straight edge scene of the mid-80s, the New York City second-wave straight edge scene of the late 80s, and the California pop-punk scene of the early 90s. (49-50).” – Stacy Thompson in *Punk Productions*

As Stacy Thompson’s taxonomy suggests, punk aesthetics are elusive, evolving, and demanding of rigorous study to discover the variances and nuances of an expressive form often reductively defined. By looking at punk as an evolving phenomenon, we can observe the growth of an art style in various media, the development of an economic resistance movement, and the influences on global cultures. In music, painting, film, literature, and fashion, punk aesthetics have had significant influence: loud, fast, short, and abrasive songs, diy found object collages, low production value cinema, safety pins, ripped tights, mohawks. Punk aesthetics is broad, messy, and if we’re honest, any attempt to define it (much less institutionalize it) is the opposite of punk. The contradictions are the attractions.

Students in this course will look at, listen to, touch, and read about various incarnations of punk aesthetics. We will engage art objects in the cultural and historical contexts that encourage often irreverent if not angry responses. Throughout the various assignments in the semester, students will have opportunities for creative work.

Course Requirements

- Classroom activities, daily attendance, punctuality, and active participation 20%
- Weekly writing that engages with the current issues of the course 20%
- One seminar paper (12-15 pages) that can include creative work 60%

Note: There will be mandatory screenings held on several Sunday evenings throughout the semester.

HONORS 350: HONORS SEMINAR IN THE HUMANITIES (HU)

An Anatomy of Love

Jacqueline Stuhmiller, Honors College Lecturer

Sem 002, Class #53191: MW 3:30 p.m. – 4:45 p.m., HON 195

Reading

Ovid, *The Art of Love*

Andreas Capellanus, *The Art of Courtly Love*

William Shakespeare, *Othello*

David Henry Hwang, *M. Butterfly*

Edward Albee, *The Goat*

Course Reader (including the Song of Songs, medieval penitential manuals, sonnets and other poetry, excerpts from modern love manuals)

Viewing

Stephen Frears, *Dangerous Liaisons* (1988)

Ang Lee, *Brokeback Mountain* (2005)

Spike Jonze, *Her* (2013)

Yorgos Lanthimos, *The Lobster* (2015)

Course Description

We tend to think of romantic love as a natural, inevitable emotion that ideally culminates in the formation of a monogamous, lifelong bond; however, this is a historically anomalous viewpoint. Two thousand years ago, the Roman poet Ovid wrote a love manual in which he explains that seduction is a skill that can be acquired like any other. In the same manual, he describes love as a battle, a hunt, a sail in a rickety boat, and a financial transaction, among other things: sometimes pleasant, generally dangerous, and always a lot of work.

Ovid's rather cynical and mechanistic view of erotic love remained largely unchallenged until the twelfth century, when the idea of courtly love was invented in the French royal courts. Courtly love – the precursor of our own ideas about erotic love – conceived of love as a sort of debilitating disease that the lover contracted by viewing the beloved, a disease that caused great agony if the love was unrequited and great bliss if it was reciprocated. The courtly lover was never married to his beloved, however, because marriage and romantic love were not firmly connected in the West until very recently.

In this course, we will trace the evolution of our ideas about romantic love, sex, and marriage from ancient Rome to the present day.

Course Requirements

- 35% of the final grade will be determined by the quality of three analytical papers.
- 30% of the final grade will be determined by the written assignments.
- 10% of the final grade will be determined by an oral presentation.
- 10% of the final grade will be determined by participation in a semester-long online conversation on D2L.
- 15% of the final grade will be determined by what I call “presence”: attendance, class participation, engagement with the class and the subject at hand.

HONORS 350: HONORS SEMINAR IN THE HUMANITIES (HU)
Games and Society

Dylan Barth, Honors College Lecturer

Sem 003, Class #56799: TR 3:30 p.m. – 4:45 p.m., HON 155

Reading

Books:

Gee, James Paul. *What Video Games Have to Teach Us About Learning and Literacy*.

Lu, Marie. *Warcross*.

McGonigal, Jane. *Reality Is Broken*.

Select articles, essays, and films, including:

McGonigal, Jane. *Super Better* (selections).

Salen, Katie, and Eric Zimmerman. *Rules of Play* (selections).

Schell, Jesse. *The Art of Game Design* (selections).

Tron: Legacy (film).

Course Description

Do you like card games, board games, role-playing games, and/or video games? Are you interested in exploring how games shape and are shaped by society? In this course, we will closely examine the role of games in American culture from a wide range of perspectives. We will discuss cooperative and competitive analog, digital, and hybrid games. We will address recent contemporary issues surrounding gaming, such as eSports, Gamergate, swatting, and gaming addiction. We will read fiction and watch films about games. Most importantly, we will play all sorts of games—and thoughtfully interrogate them—every week in class.

In addition, we will explore the fundamentals of game design. What makes a game fun? What are the steps for developing a game? How might game design principles impact other areas of our lives? Students will leave the class with a fully-designed and playtested game of their own creation. *No experience in game design or coding is necessary!*

Course Requirements

Students in the course will complete weekly writing assignments (25%) that focus on the primary texts of the course. In-class activities (25%) will include large-group discussions, small-group work, in-class writing, gameplay, playtesting, and kitbashing (you may have to look this one up!). For the final project (50%), students will work on a semester-long project that culminates in a fully-developed game, which will require students to mindfully consider audience and visual design, to employ technical writing and revision, to demonstrate a basic understanding of probability, to teach others through playtesting, and to market a game through mock crowdfunding. Due to the technical knowledge and experience required to produce video games, the final project will focus on games that use physical materials (dice, cards, boards, etc.) or simple technologies (Twine, PowerPoint, etc.).

HONORS 350: HONORS SEMINAR IN THE HUMANITIES (HU)
“Am I my brother’s keeper?” How To Answer Cain’s Question

David Brusin, Senior Lecturer in Foreign Languages and Literature

Sem 004, Class #59515: MW 2:00 p.m. – 3:15 p.m., HON 155

Reading

Robert Alter, *Genesis: Translation and Commentary* 1996

Andre LaCocque, *Onslaught against Innocence: Cain, Abel and the Yahwist* 2008

John Steinbeck, *East of Eden* 1952

Excerpts Articles and Selected Chapters: e.g., Arthur Miller, *The Story of Adam and Eve*,

Michael Dorris, *The Story of Abel*, Ron Hansen, *The Story of Cain*, Hugh White

“Where is your brother?”, *Genesis 4 in Narration and Discourse in the Book of Genesis* 1991

East of Eden, directed by Elia Kazan, starring James Dean, Raymond Massie, Jo Van Fleet, and Julie Harris, 1955

Course Description

“And Cain rose against Abel his brother and killed him” [Genesis 4:8]. Why? And why do so many people act violently against others? Because they do, the story of Cain and Abel is a profoundly contemporary story, specifically about **family violence**, something so counter-intuitive yet too often the lead story of the day’s news. The story is also about **the loss of self-control**, posing the question of our ability to act freely and rationally when passions crouch like demons within us. In this sense, the story presents a direct challenge: can we control ourselves or are we doomed to succumb to our violent impulses? And, of course, the biblical story is about **sibling rivalry**, an archetype that suggests a frightening reality: the first homicide is fratricide. In addition, the Cain and Abel story poses a perplexing moral and theological question: why does God’s purported attempt to create a good world, with humankind created “in the divine image,” ultimately fail to achieve its presumed purpose?

It is hardly surprising that as each generation struggles with these issues, it often revisits the paradigmatic story of Cain and Abel. Our study will include the attempts of biblical and rabbinic scholars to understand and interpret the story. We will also view and carefully analyze Elia Kazan’s film, *East of Eden*, based on John Steinbeck’s novel of the same name, comparing their understanding and interpretation of the biblical story; finally, we’ll examine several classic artistic depictions of the story, as well as some of the many poems written in response to the deed itself or its consequences.

Course Requirements

This class is a seminar; regular attendance is therefore crucial, as is active engagement and participation in discussions and analysis. Students will keep a journal, turned in every four weeks, commenting on and responding to the reading, class activities, student presentations and class discussions. Three Reflection Papers, at least three pages each, will be required. Two of these papers can be revised and resubmitted for a higher grade. Students will give an individual oral presentation chosen from topics provided by the instructor. Finally, small groups will be formed and assigned specific topics to be presented to the class.

Final Grade will be determined as follows: Reflection Papers—30%; Journals—20%; Small Group Presentation [based, among other criteria, on the equality of responsibility of presenters]—20%; Individual Presentation—20%; Attendance and Participation—10%.

HONORS 352: HONORS SEMINAR IN THE NATURAL SCIENCES (NS)

Project Neandertal

Shannon Freire, Lecturer, Department of Anthropology

Sem 001, Class #59460: TR 3:30 p.m. – 4:45 p.m., HON 195

Reading

Pääbo, Svante 2015, *Neanderthal Man: In Search of Lost Genomes*. Basic Books, New York.
Stringer, Chris and Clive Gamble 1995, *In Search of the Neanderthals: Solving the Puzzle of Human Origins*. Thames & Hudson, New York.
Trinkhaus, Eric and Pat Shipman 1994, *The Neanderthals: Of Skeletons, Scientists, and Scandal*. Vintage Books, New York.

Trinkhaus, Eric and Pat Shipman 2008 *The Neanderthals: Changing the Image of Mankind*.
ACLS Humanities E-Book Reprint Series.

A variety of recent journal articles, book chapters, newspaper articles, and creative fiction covering topics from antigens to zooarchaeology.

Viewing

“Decoding Neanderthals.” NOVA. Originally aired January 9, 2013.

Course Description

Is it Neandertal or Neanderthal? Is the disappearance of the Neandertals *really* the greatest murder mystery of all time? Why does National Geographic’s Genographic Project include a “Why Am I Neanderthal?” component? Why did John Hawks, author of the recurring weblog series *Neandertal Anti-Defamation Files*, famously state, “Neandertals have the mother of all image problems?” What do Looney Tunes, Doctor Who, William Shatner, and Geico have in common? Through careful study and class discussion of abundant archaeological and biological data, students will develop a critical understanding of *Homo neanderthalensis* and our evolutionary past. Throughout the semester, we will return to a question: what do our attitudes toward Neandertals historically tell us about ourselves? This course includes a laboratory component wherein students will make direct observations of Neandertal morphology and conduct an experimental archaeology project. In the final part of our course, we will explore the relationship between humans and Neandertals in science and science fiction. This will help us explain why Trinkhaus and Shipman describe Neandertals as “mirrors that reflected, in all their awfulness and awesomeness, the nature and humanity of those who touched them.”

Course Requirements

Thirty percent (30%) of the course grade will be based on engaged class participation, including regular, prompt attendance, preparation and quality participation in discussion, and peer review. Twenty percent (20%) of the course grade will be based on laboratory exercises and the experimental archaeology project on Neandertal personal adornment. Fifty percent (50%) of the course grade will be based on writing assignments. Writing assignments will include weekly journaling that thoughtfully addresses fundamentals and controversies related to Neandertal genomics, biology, behavior, and more. Weekly journal entries will prepare students for their final writing project, a 10-12 page fictional story (first draft to be revised) featuring Neandertals. These fictional stories will provide students with an opportunity to demonstrate their knowledge of the course material by integrating rich scientific detail within their creative work.

HONORS 352: HONORS COLLEGE SEMINAR IN THE NATURAL SCIENCES (NS)

Energy: Sources, Uses, and Economics

John Reisel, Professor, Mechanical Engineering

Sem 002, Class #59462: MW 12:30 p.m. – 1:45 p.m., HON 155

Reading

Richard Dunlap, *Sustainable Energy*, 2015

Christian Ngo and Joseph Natowitz, *Our Energy Future*, 2009

Bryan Lovell, *Challenged by Carbon*, 2010

Robert Evans, *Fueling our Future*, 2007

Students will also be expected to become familiar with and use the US Energy Information Agency's website (eia.gov) which contains current data on prices and consumption of energy products. In addition, readings on current topics in energy will be assigned during the semester.

Course Description

Civilization has become completely dependent on energy, whether to facilitate transportation (petroleum), power our lights, appliances, and devices (electricity, generated from many sources), or for maintaining a comfortable living environment (heating and cooling). An increased standard of living is generally accompanied by an increased use of energy, and the demand for energy throughout the world has led to energy shortages, price increases (and fluctuations), and environmental damage. In this course, we will discuss the different types of energy systems, and how they are interrelated. We will explore the sources of energy, including issues surrounding availability and economics.

As energy demand is impacted by the uses of the energy, we will consider usage patterns and potential future trends in energy usage. And as concern over environmental impacts of human activities increases, we will explore the particular environmental impacts of different energy sources. Students will analyze potential trade-offs in designing plans for future energy portfolios, and learn how such decisions are not always clear-cut and how individual priorities are often the determining factor in these decisions. By the end of the course, students will have a comprehensive overview of the complete energy situation in the world and be in a position to make rational personal and corporate decisions regarding energy issues.

Some likely discussion topics include (1) the impact of fracking on energy markets and the environment, (2) the pros and cons of different electricity generating techniques, (3) potential innovations that may significantly alter energy, (4) methods for reducing non-renewable energy consumption, (5) economic and political factors that lead to gasoline price fluctuations, and (6) energy independence.

Course Requirements

Students are expected to attend class regularly and participate in discussions fully. Participation will account for 25% of the grade. Students will write three short papers (~5 pages) on topics in the class, each accounting for 15% of the course grade. Students will also write a longer paper (~10 pages) exploring their proposed strategies for either (a) stabilizing CO₂ levels in the atmosphere, (b) achieving US energy independence, or (c) developing a transportation plan with significantly reduced petroleum consumption. This paper will be worth 30% of the course grade.

HONORS 380: HONORS SEMINAR IN THE ARTS (A)
A Poetry Workshop (#)

David Southward, Honors College Senior Lecturer

Sem 001, Class #49839: TR 12:30 p.m. – 1:45 p.m., HON 155
(Honors 380 is retakable one time with a change in topic)

Reading

J. D. McClatchy, ed., *The Vintage Book of Contemporary American Poetry* [ISBN 978-1400030934]

Ted Kooser, *The Poetry Home Repair Manual* [ISBN 978-0803259782]

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: SEMINAR IN THE ARTS (A)

Responding to Art with Art

Lindsay Daigle, Honors College Lecturer

Sem 002, Class #53194: MW 11:00 a.m. – 12:15 p.m., HON 195
(Honors 380 is retakeable one time with a change in topic)

Reading/Viewing

John Ashbery, “Self -Portrait in a Convex Mirror”

Mary Jo Bang, *The Eye Like a Strange Balloon*

Anne Carson, “Bracko”

Juan Felipe-Herrera, *Lotería Cards and Fortune Poems: A Book of Lives*

Other materials available via D2L, including selections from Mark Doty’s *Still Life with Oysters and Lemon*

Course Description

“I’m speechless.” “It took my breath away.” “I have no words.” Sometimes, our experience with art (paintings, sculptures, music, theatre, poetry, film, and more) is so overwhelming that we cannot find adequate words to describe it. In some ways, that’s what art is for: to create the profound in ways that simple communication cannot. Responding to art *with art*, however, is one way that we can share these possibly profound experiences. In poetry, we call this *ekphrasis* – once a term to delineate poetic descriptions of visual art, now referring more inclusively to interactions between art forms (and thereby, the humans creating the art too).

In this class, we will use ekphrasis to attempt to put words to our experiences with art. Through close engagement with multimedia forms of ekphrasis (poetry to paintings, dance to poetry, prose to music, etc.), we will approach an understanding of our relationship to art, to objects, and to the world. By enacting the ekphrastic process through creative and reflective writing, we will seek to better understand ourselves and the ways we are oriented to and within our surroundings.

After each Creative Piece due date, we will emphasize reflective writing in order to better understand the choices you make during your own, individual craft processes. In addition, several times throughout the semester, you will be writing poetry/creating art in response to your classmates’ artwork.

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 (two poems, two other mediums of your choice). Two of these will be workshopped by the entire class.
- Peer Comments (15%): Although we will verbally exchange valuable commentary during workshop sessions, you will prepare for these discussions by writing brief, yet thoughtful responses to your classmates’ workshop pieces (about a quarter of the class per workshop session, 8 sessions per semester).
- Revised Final Portfolio (25%): This will include two substantially revised creative pieces, evidence of revision stages, 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.

HONORS 380: HONORS SEMINAR IN THE ARTS (A)

Slow Writing: Food

Peter Sands, Honors College Director & Associate Professor of English

Sem 003, Class #53195: TR 11:00 a.m. – 12:15 p.m., HON 195
(Honors 380 is retakeable one time with a change in topic)

Reading

- Your own writing to be workshopped, edited, revised, and workshopped again
- Readings on D2L and possibly one short book on food

Course Description

This course is an exercise in slow writing for proficient writers who wish to improve through frequent drafting, regular feedback, and sustained attention to a single project over the semester. Our chief text is student writing itself, and the chief object of our writing will be the creative nonfiction essay, particularly around food and related topics. To that end, we will also slowly and carefully read some model texts.

The course builds on work of scholars who have written and designed courses built around the concepts of slowing down, reading carefully, re-reading frequently, and working through arguments and ideas over a lengthy period in a group. It is related to the various “slow” movements that have taken hold around the world: Slow Food (and Slow Wine, Meat, Fish, Cheese); Slow Philosophy; Slow Writing; etc. Each of those is a conscious response to the pace of contemporary life, the constant flow of information from screens and speakers and billboards and other people, and the general speed-up of the way people live in the world.

Writing in the course is in the service of *learning*, *dialogue*, and *interpretation*. In addition to short pieces and written peer feedback, we will write longer, more formal pieces, which will go through multiple substantive drafts, and can be coordinated with other coursework.

Finally, we will consider the full spectrum of 21st-century writing: from Twitter through blogging to email to articles, essays, and books. What does it mean to write in these different venues? How do we do so effectively? How do we manage our public personae as writers and scholars? Are there tricks of the trade we can identify and learn? Habits we can build?

Some time each week will be spent actually writing in class—so bring to class whatever materials you need to work on your writing: paper, laptop, smartphone. Be prepared to share your own best practices and investigate others.

Grading

50% = Acceptable/Unacceptable, for informal writing. 50% = standard A-F scale emphasizing quality of the work and adherence to the conventions of Standard Edited English.

ART HISTORY 381 (HU)
Japonisme: Japan and the West in Art

Hilary K. Snow, Honors College Lecturer

Sem 001, Class #59476: TR 2:00 p.m. – 3:15 p.m., HON 195

Reading

- Benfey, Christopher. *The Great Wave: Gilded Age Misfits, Japanese Eccentrics, and the Opening of Old Japan*, 2003
- Hosley, William. "Architecture and the Japanesque Interior." In *The Japan Idea: Art and Life in Victorian America*, 1990
- Meech, Julia. "Wright Becomes an Art Dealer." In *Frank Lloyd Wright and the Art of Japan: The Architect's Other Passion*, 2001
- Merrill, Linda. *The Peacock Room: A Cultural Biography*, 1998
- Sheppard, W. Anthony. "Cinematic Realism, Reflexivity and the American 'Madam Butterfly' Narratives." 2005
- Weisberg, Gabriel. "Lost and Found: S. Bing's Merchandising of Japonisme and Art Nouveau." 2005

Course Description

Coined in 1872 by Philippe Burty, "Japonisme" refers to a variety of influences on Western art originating in Japanese art and material culture. Western artists knew very little about Japan prior to 1854 and the relaxation of Japan's strict regulations regarding foreign contact suddenly provided new information to the West. Japan began enthusiastically participating in world fairs and international expositions. Dealers and travelers also brought significant quantities of Japanese art and objects to the West. Many Western artists were inspired by the new ideas and visual forms they found in Japanese art. Important movements related to Japonisme include Impressionism, the French print revival, Art Nouveau, and Arts and Crafts.

Japanese prints, known as *ukiyo-e*, were one of the foremost influences on Western artists and designers. Impressionist artists were among the first to incorporate Japanese compositional techniques into their paintings. *Ukiyo-e* was a major influence in the French print revival and the work of Henri Riviere and Henri de Toulouse-Lautrec. Japanese connections can also be seen in work by Louis Comfort Tiffany and Frank Lloyd Wright. This course will explore numerous trends in Japonisme, exposing students to a wide variety of visual material. No previous experience in art history is necessary.

Note: This course will be taught in conjunction with an Art History Department Masters seminar led by Prof. Kay Wells. Honors students will participate in discussions and activities with the Masters students, including local field trips.

Course Requirements

Participation including regular attendance, evidence of careful class preparation, active and productive contributions to class discussions, thoughtful responses to readings in both oral and written form, 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%.

BIOLOGICAL SCIENCES 380 (NS)

Planet in Crisis

Chuck Wimpee, Associate Professor of Biological Sciences

Sem 001, Class #59475: TR 12:30 p.m. – 1:45 p.m., HON 180

Reading

There is no textbook for this course. Articles on relevant topics will be uploaded to the course website on D2L.

Course Description

Except for sunlight and the occasional meteorite, everything our planet is going to get is already here. The steady state that has sustained life for over 3.5 billion years consists of a complex network of processes in which water, carbon, and nutrient resources are continuously recycled. In a balanced system, the processes that cycle these vital life components keep pace with one another. But what happens when this system tips out of balance? What happens when one species learns to control and manipulate resources and other organisms? Humans are that species. Our extraordinary inventiveness has consequences for the entire living world. This seminar will explore the impact humankind has on vital life resources, the diversity of living things, and ultimately the future of the biosphere.

Course Requirements

The course will include reading, videos, student presentations, roundtable discussions, and writing. Each student will present a topic to the class. Discussions will be based on presentations, and on any reading that is assigned. Weekly writing assignments will be based on presentations and reading and will consist of a short analysis of each topic. Finally, students will complete a “State of the Planet” term paper. (see guidelines below)

Topics (in no particular order): fossil fuels, alternative energy sources, ocean acidification, population, water, infectious diseases, mining, deforestation, fisheries, agriculture, invasive species, habitat destruction, urbanization, hunger.

Term Paper: State of the Planet: Each student will write a “State of the Planet” persuasive paper, aimed at an educated and well-read audience, but not necessarily a scientific audience. Picture yourself writing this as an editorial for a major newspaper or news aimed at an educated and well-read audience, but not necessarily a scientific audience. The minimum length will be about 10 pages, double-spaced, with appropriate references. Questions to consider:

- Is anything truly sustainable?
- To what extent are humans obligated to protect the environment?
- What are the tradeoffs in trying to preserve the environment?
- Can technology save us from technology?

Grades will be based on a combination of presentation (25%), weekly writing assignments (25%), participation (25%), and term paper (25%). Students will have the opportunity to revise and resubmit written assignments.

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 #51749: TR 2:00 p.m. – 3:15 p.m., HON 180

Reading

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)
Shakespeare and the Art of Government

Mark Netzloff, Associate Professor of English

Sem 001, Class #52543: TR 9:30 a.m. – 10:45 a.m., HON 180

Reading

Shakespeare, Richard III, Richard II, Henry V, Julius Caesar, Measure for Measure, Coriolanus, and The Tempest.

Extracts from early modern political theorists such as Machiavelli, Montaigne, Hobbes, Spinoza, and Locke (D2L).

Viewing

Clips from stage and film productions of the plays. Contingent on schedule, local stage productions and live screenings from the National Theatre and Royal Shakespeare Company.

Course Description

Four hundred years ago, Shakespeare's plays were performed in a unique venue: a public theater that brought together thousands of spectators to see and evaluate the decisions of political leaders from classical Roman and English history to contemporary political figures. In a period before the advent of journalism, political parties and other features of a modern public, the theater offered a political education for its mass audience. The unique dynamics of performance provided a medium for representing competing models of the political forms that organize communities. In recognizing the art of government, a critical public became equipped to imagine alternative political ideas and render their judgment on leaders who failed to govern well.

At the same time that theater outlined an art of government, political thinkers of the early modern period began to define many of the political ideas central to our modern era. Theater and political theory were in a mutually constitutive dialogue: like his predecessor Machiavelli, Shakespeare provided a descriptive, often cynical analysis of the workings of power. Theorists were similarly influenced by the framework of dramatic representation: Thomas Hobbes, for instance, figured the conferral of political right as analogous to dramatic performance; in assuming sovereign authority, a ruler assumes a persona and becomes an artificial person, like an actor taking on a role as "counterfeited on the stage."

Course requirements

Active participation – 20%

Presentation/leading of discussion – 10%

Response papers (1-page, posted to D2L; 7 in all) – 30%

Final research paper (10-12 pp.) – 40%

HISTORY 399 (SS)
The History of Emotions

Nan Kim, Associate Professor of History

Sem 001, Class # 52937, MW 2:00-3:15pm, HON 195

Reading

Stearns, Peter N. *American Cool: Constructing a Twentieth-Century Emotional Style*. NYU Press, 1994.
Plamper, Jan. *The History of Emotions: An Introduction*, Oxford University Press, 2015.
Malin, Brenton J. *Feeling Mediated: A History of Media Technology and Emotion in America*, NYU Press, 2014.

Additional readings in literary criticism, anthropology, gender studies, psychology, and other fields, including work by Lauren Berlant, Catherine Lutz, Sara Ahmed, and Margaret Wetherell.

Course Description

What are emotions? Do emotions have a history? How can one regard the realm of inner lives as generative of historical change? Can emotions be studied as historical phenomena with gendered, legal, and/or geopolitical implications? This seminar is an introduction to interdisciplinary discussions and debates in a rapidly growing field that connects the humanities, social sciences, and cognitive sciences. Students will engage in comparative analyses across differing cultural contexts to explore emotional orders of the past and present, considering how subjective emotional responses have been shaped by changing norms, concepts, and practices. In addition to developing an in-depth perspective through independent research for an individual project, students will also gain a broad understanding of the history of the emotions through their engagement with readings and other materials in seminar discussions throughout the term. Course readings will be drawn from the wider field dedicated to the study of emotions which includes work in history, psychology, anthropology, sociology, philosophy, political science, cognitive studies, and cultural studies.

Course Requirements

Students must complete all assigned readings prior to class and complete informal written responses to the readings. This class involves active participation through discussions and in-class assignments. Over the course of the semester, students will also write two analytical essays, which may be revised for higher grades, as well as complete a seminar project, including a draft paper, revision, and final oral presentation.

The final grade will be determined as follows: Informal writing for every class session when we complete readings—20%; Attendance/engaged participation in seminar—20%; Two essays—25%; Seminar paper project—35%.

HISTORY 399 (SS)
The Age of Revolution: Radical Ideology and Practice, 1642-1848

Alan Singer, Honors College Senior Lecturer

Sem 001, Class #59474: TR 11:00 a.m. – 12:15 p.m., HON 180

Reading

Be sure to get the most recent editions of the following:

Christopher Hill, *The World Turned Upside Down: Radical Ideas During the English Revolution* [ISBN 9780140551471]

Bernard Bailyn, *The Ideological Origins of the American Revolution* [ISBN 9780674443020]

Carol Berkin, *Revolutionary Mothers: Women in the Struggle for America's Independence* [ISBN 9781400075324]

Jeremy D. Popkin, *A Short History of the French Revolution* (any edition since the 4th)

Course Description

The English, American, and French Revolutions were dramatic events that ushered in the modern era in the West. This course will closely examine each of these revolutions and concentrate on how radical ideas were turned into action and policy. The following questions will be addressed: What inspired women and men to adopt radical ideologies? What were the social and political realities before each of the revolutions? Who benefited by the revolutions? Who suffered? By focusing on these three events, we will also be able to take a comparative approach, which will raise questions as to whether revolutions follow a “pattern” or are individually unique.

Course Requirements

Your final grade will be based on the work you do in three areas. First, there will be four book summary/reviews (40%) (2-3 pages) based on the required texts. They will be due as we conclude each book throughout the course. The second type of assignment will be a longer essay (40%) (10-12 pages), which is due at the end of the semester. For this assignment, I will provide a list of topics from which you can choose. You will use the relevant readings from our list and extra material available at the library and online for sources. As a part of this assignment, you will also present your work to the class on a pre-arranged date. The final requirement (20%) is class participation. Since this course is in seminar format, it is absolutely essential that there is a positive discussion throughout the semester. To ensure this, you are required to take part. After each class, I will note who participated and the quality of that participation.

NURSING 380 (SS)

A Failed System? An Exploration of America's Health and Healthcare System (†)

Jeanne M. Erickson, PhD, RN, Associate Professor of Nursing

Sem 001, Class #50789: MW 5:00 p.m. – 6:15 p.m., HON 180

Reading/Viewing

Shi, L. & Singh, D. A. (2014). *Delivering Healthcare in America* (6th ed.). Burlington, MA: Jones and Bartlett Learning Print [ISBN-10 1-2840-4712-1]

To Err is Human: Building a Safer Health System – Institute of Medicine, 2000

Dying in America – Institute of Medicine, 2014

In class viewing of movies and videos, such as “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.

(this is a partial list and subject to change)

Course Description

Over the past century, great strides have been made in improving health, health care delivery, and end-of-life care. 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. Poor coordination of care at the end of life creates additional burden and distress to patients and families.

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 in most other industrialized countries? How does the health care system in the U.S. compare to systems in other countries? Why are millions of 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 reflections 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 a policy-related letter or craft talking points on a relevant course topic of the student's choosing. Students will have the opportunity for revisions of their 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 2).

Honors College Office: Honors House 154

Telephone: 414-229-4658

Office hours: Monday through Friday, 7:45 a.m. to 4:30 p.m.

Email: honors@uwm.edu

Website: uwm.edu/honors

Honors College Staff

Peter Sands, Director, Honors House 146

Laura Blaska, Associate Director, Honors House 120

Jill Budny, Assistant Director, Honors House 113

Kate Coffaro, Honors College Advisor, Honors House 135

Aaron Dierks, Honors College Advisor, Honors House 181

Lauren Fleck, Honors College Advisor, Honors House 185

Kim Romenesko, Honors College Advisor, Honors House 135

Anne Lamb, Program Associate, Honors House 154

Amanda Soika, Enrollment Coordinator, Honors House 106

Lydia Equitz, Honors College Senior Lecturer/Writing Specialist, Honors House 189B

Benjamin Schneider, Honors College Senior Lecturer, Honors House 158

Alan Singer, Honors College Senior Lecturer, Honors House 138

Hilary Snow, Honors College Lecturer, Honors House 151

David Southward, Honors College Senior Lecturer, Honors House 166A

Jacqueline Stuhmiller, Honors College Lecturer, Honors House 150

