

Honors College

Course Description Book

Fall 2019



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



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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, Alternative Honors Course Proposal, 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. Fall 2019 registration appointment times will be available approximately April 8th 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 fall 2019 will begin on April 15th at 8:00am for Seniors (based on current standing in PAWS) 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!** Please be considerate of your classmates who are also trying to register for courses. Any student enrolled in more than two Honors courses will be administratively dropped from the additional course(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 I 2019-2020

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.

SEM001	19869	MW	9:30am-10:45am	HON 195	Snow	What is Art?
SEM002	22123	MW	9:30am-10:45am	HON 180	Singer	Bandits!
SEM003	19701	MW	11:00am-12:15pm	HON 155	Equitz	Is God Dead?: Modern Challenges to Religious Belief
SEM004	19702	MW	12:30pm-1:45pm	HON 195	Snow	What is Art?
SEM005	22118	MW	3:30pm-4:45pm	HON 180	Southward	The Graphic Novel as Literature
SEM006	23577	TR	9:30am-10:45am	HON 155	Schneider	Dirty Realism and the Other America
SEM007	19703	TR	11:00am-12:15pm	HON 155	Equitz	The Last 'Good' War?: Ideology and Brutality on the Eastern Front of WWII
SEM008	19704	TR	12:30pm-1:45pm	HON 155	Stuhmiller	Telling Tales

Honors Non-Seminar Options - Special Opportunities for Honors Credit

For important information about these options and other non-seminar options, please visit uwm.edu/honors.

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. Retakable once to max 6H cr.
Not open to students in Honors 689. 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 I				
221							Maximum of 6 cr in combination of Math 221 & 222 may count toward Honors College requirements.
(NS, QLB)							Prereq: C or better in Math 221 or B or better in Math 232
		SEM 0 19904	MTWR 11:00am-12:15pm	NWQ 1935	McLeod		Honors Calculus I

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 0 20524	MW 11:00am-12:15pm	HON 195	Schneider		Dark Narratives: Modern and Contemporary Noir
		SEM 0 22642	MW 9:30am-10:45am	HON 155	Stuhmiller		Monsters and the Monstrous
		SEM 0 22643	TR 9:30am-10:45am	HON 195	Snow		Sacred Asia(*)
HONORS	U	3H	Honors Seminar in the Natural Sciences				
351							Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.
(SS)		SEM 0 20525	TR 9:30am-10:45am	HON 180	Singer		The Oldest Hatred: The Jewish People as the Perpetual Other
		SEM 0 23592	TR 11:00am-12:15pm	HON 180	Singer		The Oldest Hatred: The Jewish People as the Perpetual Other
		SEM 0 22705	TR 2:00pm-3:15pm	HON 180	Budny		With Liberty and Justice for All: American Political Thought
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 0 22645	TR 12:30pm-1:45pm	HON 195	Freire		Pseudoarchaeology: Fads, Fallacies, and Flim-Flam
HONORS	U	3H	Honors Seminar in the Arts:				
380							Soph st & cons Honors College Director. RETAKABLE ONCE w/chg in topic.
(A)		SEM 0 19705	MW 12:30pm-1:45pm	HON 155	Southward		A Poetry Workshop (#)
		SEM 0 21661	TR 3:30pm-4:45pm	HON 155	Southward		A Poetry Workshop (#)
		SEM 0 27222	MW 3:30pm-4:45pm	HON 195	Chi		Public Art: The Bad, the Bold, and the Beloved
ENGLISH	U	3H	Honors Seminar				
685							Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.
(HU)		SEM 0 20522	TR 12:30pm-1:45pm	HON 180	Sangari		Contemporary Transnational Fiction
		SEM 0 26908	TR 11:00am-12:15pm	HON 195	Sands		Slow Reading: Fiction
GEOG	U	3H	Honors Seminar				
381							Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.
(SS)		SEM 0 25352	MW 11:00am-12:15pm	HON 180	Mansson McGinty		Gendered Spaces
HIST	U	3H	Honors Seminar				
399							Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.
(SS)		SEM 0 25745	MW 2:00pm-3:15pm	HON 180	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 0 20604	MW 3:30pm-4:45pm	HON 155	Morgan		Negotiating Difference: Race and Culture in Contemporary Health Care (†)
PHYSICS		3H	Honors Seminar				
381							Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr. Max.
(NS)		SEM 0 24701	TR 3:30pm-4:45pm	HON 180	Hirschmugl		Energy and the Environment

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)

What is Art?

Hilary K. Snow, Honors College Lecturer

Sem 001, Class #19869: MW 9:30 a.m. – 10:45 a.m., HON 195

Sem 004, Class #19702: MW 12:30 p.m. – 1:45 p.m., HON 195

Required texts

Donald Preziosi, ed. *The Art of Art History: A Critical Anthology*, 2009 [ISBN 9780199229840]

Sylvan Barnett. *A Short Guide to Writing About Art*. 11th edition, 2015 [ISBN 9780205886999]

Other readings available on Canvas including:

Linda Nochlin, “Why Have There Been No Great Women Artists”

Marcel Duchamp. “The Creative Act.”

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. This course will include field trips to local museums accessible by bus.

Course Requirements

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

Formal analysis of a work of art (must be rewritten): 15%

Artist biography: 15%

Paper about a work of art, 5-7 pages (optional rewriting): 20%

Discussion leading and presentation: 10%

Critical reflection journal: 10%

HONORS 200: THE SHAPING OF THE MODERN MIND (HU, OWCB)

Bandits!

Alan Singer, Honors College Senior Lecturer

Sem 001, Class #22123: MW 9:30 a.m. – 10:45 a.m., HON 180

Reading

Books:

Marcus Rediker, *Villains of all Nations: Atlantic Pirates in the Golden Age*

Chris Frazer, *Bandit Nation: A History of Outlaws and Cultural Struggle in Mexico, 1810-1920*

William A. Settle, Jr., *Jesse James Was His Name*

Excerpts and Articles:

“Bandits, States and Power” and “What is Social Banditry?” from Eric Hobsbawm, *Bandits*.

R.H. Hilton, “The Origins of Robin Hood”

Viewing and Listening

Bonnie and Clyde dir. Arthur Penn (1967)

The Assassination of Jessie James by the Coward Robert Ford dir. Andrew Dominick (2007)

Along with these films, we will also be watching various short film clips and listening to, and analyzing relevant folk, rock and hip hop music.

Course Description

Why are some thieves, murderers, extortionists, and other outlaws remembered and widely celebrated? In virtually all religious and ethical traditions, people are supposed to treat each other fairly and live peacefully, yet these transgressors are often considered heroes and have qualities that many people admire. This course will examine this paradox. We will primarily focus on what historians, sociologists and folklorists call “social banditry”—a phenomenon which occurs when members of the public view certain outlaws as avengers, fighters for justice, and liberators. We will study some of the most popular examples of social banditry in the Anglo-American world from the late middle ages through the 20th century. Class discussions will consider the following questions: Are there ideal types of social and economic conditions which make banditry more favorable? If so, what are they? How does our historical memory of bandits change over time and context? What types of social banditry are notable today and what social conditions help produce them?

Course Requirements

- Three 5-7 page papers: The papers, which will be worth 20%, 20%, and 25% of the total grade, will require revision. The students will also attend individual meetings with the instructor to discuss the rough drafts.
- Three short essays worth 15% of the total grade
- Class participation worth 20%

HONORS 200: THE SHAPING OF THE MODERN MIND (HU, OWCB)
Is God Dead?: Modern Intellectual Challenges to Religious Belief

Lydia Equitz, Honors College Senior Lecturer

Sem 003, Class #19701: MW 11:00 a.m. – 12:15 p.m., HON 155

Reading

Essays:

Sigmund Freud, "Moses and Monotheism" [ISBN: 0-394-70014-7]

William James, "The Will to Believe"

Karl Marx, "Introduction of the Critique of the Hegelian Philosophy of the Right"

Jean-Paul Sartre, "A More Precise Characterization of Existentialism"

Charles Darwin, "Autobiography"

Carl Van Doren, "Why I Am an Unbeliever"

Carl Sagan, "The Demon-Haunted World"

(some of the above essays are found in: *Atheism: A Reader* [ISBN: 1-57392-855-0])

Novels:

Iris Murdoch, *The Bell* [ISBN: 0-14-118669-0]

Flannery O'Connor, *Wise Blood* [ISBN: 0-374-53063-7]

Poetry:

George Herbert, "The British Church"

Langston Hughes, "Goodbye Christ"

June Jordan, "Kissing God Goodbye"

Wallace Stevens, "Sunday Morning," "The Snow Man"

Course Description

Using a few central essays on the subject, this course will introduce students to some of the major currents of the modernist critique of religion: Pragmatism, Freudianism, Marxism, and Existentialism. We'll read essays by scientists like Darwin and Sagan, and humanists like Van Doren, as well as social and political theorists including Marx and Sartre. We will next turn to literature to make the difficulties of belief in a "modern" world come alive, and finally to a *Reader* of articles, statistical reports, and cultural artifacts to bring them up to date with contemporary concerns.

The novels and poetry chosen for the course dramatize the questions of character, ethics, and meaning raised by the modern rejection or embrace of religion. Throughout, we will trace the contradictions and consequences of belief and unbelief in an attempt to pinpoint and understand our own certainties and doubts on this subject.

Course Requirements

Students will write a series of journal assignments (30% of grade), two 4-page papers (40%), and one final "Statement of Belief" (20%). The journal assignments will respond to the essays, the longer papers to the novels, and the final piece of writing for the semester will attempt to formulate a coherent religious philosophy based on the writer's own analysis of the work examined throughout the semester. Students will have the chance to revise their papers and to obtain advance comments on their "Statement." Daily preparation will be assessed through informal in-class activities, and active daily participation will be pleasantly (I hope!) unavoidable (10% of grade).

HONORS 200: THE SHAPING OF THE MODERN MIND (HU, OWCB)
The Graphic Novel as Literature

David Southward, Honors College Senior Lecturer

Sem 005, Class #22118: MW 3:30 p.m. – 4:45 p.m., HON 180

Reading

Nick Drnaso, *Beverly* [ISBN: 978-1770462250]
Emil Ferris, *My Favorite Thing Is Monsters* [ISBN: 978-1606999592]
Scott McCloud, *Understanding Comics* [ISBN: 978-0060976255]
Fábio Moon and Gabriel Bá, *Daytripper* [ISBN: 978-1401229696]
Art Spiegelman, *The Complete Maus* [978-0141014081]
Chris Ware, *Building Stories* [978-0375424335]

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*), probe the mysteries of time and mortality (*Daytripper*), stretch the medium of comics to its limits (*Building Stories*), 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 (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%). 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%).

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)
Dirty Realism and the Other America

Benjamin Schneider, Honors College Senior Lecturer

Sec 006, Class #23577: TR 9:30 a.m. – 10:45 a.m., HON 155

Reading (selections)

Lucia Berlin, *A Manual for Cleaning Women* (2015)
Raymond Carver, *What We Talk About When We Talk About Love* (1981)
Denis Johnson, *Jesus' Son* (1992)

Screening

Ryan Fleck, *Half Nelson* (2006)
Lance Hammer, *Ballast* (2008)
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 the fiction and film of contemporary culture. Also called "Kmart Realism," the genre and its artists continue to reveal much about US culture and its people.

In this course, we will study these short stories and films closely to see how and if they speak to our contemporary moment. We'll ask about character, narrative, theme, setting, form, point-of-view, mise-en-scene, sound, and more to see what other questions derive from these close examinations. For example, do the people described in these narratives "count" in contemporary US culture? Do the artists' points-of-view register as inclusive? What do we learn about ourselves and our culture from engaging 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. Note: Some of the course content may be upsetting.

Course Requirements

- Daily and screening attendance, punctuality, and active participation 20%
- Screenings will be held outside of class, usually on Sunday evenings
- 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 007, Class #19703: 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)
Telling Tales

Jacqueline Stuhmiller, Honors College Lecturer

Sem 008, Class #19704: TR 12:30 p.m. – 1:45 p.m., HON 155

Reading

Course Reader

Giovanni Boccaccio, *The Decameron*, trans. G. H. McWilliam (Penguin)

Ovid, *Metamorphoses*, trans. Rolfe Humphries (Indiana UP)

Maria Tatar, *The Classic Fairy Tales* (Norton)

Angela Carter, *The Bloody Chamber: And Other Stories* (Penguin)

Jan Harold Brunvand, *The Vanishing Hitchhiker* (W. W. Norton)

Course Description

Traditional stories can take many forms: myth, legend, folktale, fable, and parable, just to name some of the most well-known. Such stories typically have no set form and change depending on who's telling them and who's listening. Traditional stories tend to be populated by "flat" characters and recounted in highly formulaic language; they may or may not have clear "morals" or messages. To most Americans, such stories seem only appropriate for children, but in fact traditional stories are neither simple nor childish, and they are typically more difficult to understand than most contemporary literature.

In this seminar, students will (1) practice close-reading texts (that is, deciphering what they really say, not just what they seem to say); (2) examine different types of evidence and formulate original theories to explain the existence of that evidence; (3) learn to express their thoughts clearly and persuasively, both orally and on paper; and (4) engage in intellectual debate and discussion in a small group setting.

No prior knowledge of pre-modern literature is required, merely a sense of adventure, a willingness to abandon preconceived notions, and a love of tales.

Course Requirements

40% of the final grade will be based on three short formal papers. 20% of the final grade will be based on a final longer formal paper. 20% of the final grade will be based on weekly short, informal writing assignments. 20% of the final grade will be based on what I call student "presence": attendance, preparedness, attention, and interest.

MATHEMATICAL SCIENCES 221 (NS, QLB)
Honors Calculus I

Kevin McLeod, Associate Professor of Mathematics

Sec 001, Class#19904: MTWR 11:00 a.m. – 12:15 p.m., NWQ 1935

(Prerequisite: Math placement level A+)

Reading

Required: *Calculus Single and Multivariable*, 6th edition, by Hughes-Hallet, 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).

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 course, 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 first semester are:

1. Review of essential functions (exponential, logarithmic, trigonometric, polynomial, rational).
2. Continuity and Limits.
3. Differentiation: definition, interpretation, and short-cuts (basic rules and formulas). Applications of differentiation (such as linear approximation, optimization, and related rates problems).
4. Anti-differentiation, Integration (including some techniques of integration such as the methods of substitution and integration by parts), and applications of integration.

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, some individually and others as group projects (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, and some using a computer algebra system such as Maple or Mathematica.

HONORS 350: HONORS SEMINAR IN THE HUMANITIES (HU)
Dark Narratives: Modern and Contemporary Noir

Benjamin Schneider, Honors College Senior Lecturer

Sec 001, Class #20524: MW 11:00 a.m. – 12:15 p.m., HON 195

Reading/Viewing/Playing (subject to slight modification)

L.A. Confidential – James Ellroy, *Double Indemnity* – Billy Wilder, *Out of the Past* – Jacques Tourneur, *A History of Violence* – David Cronenberg, *Drive* – Nicolas Refn, *Fell* – Warren Ellis and Ben Templesmith, *L.A. Noire* – Andrew and Simon Hale, *Jessica Jones* – Melissa Rosenberg, *Pretty Little Liars* – I. Marlene King, other texts available on course web page

Course Description

“Listen... This won't do any good. You'll never understand me but I'll try once and then give it up. When a man's partner is killed, he's supposed to do something about it. It doesn't make any difference what you thought of him. He was your partner and you're supposed to do something about it. Then it happens we're in the detective business. Well, when one of your organization gets killed, it's bad business to let the killer get away with it -- bad all around -- bad for every detective everywhere.... Third, I've no earthly reason to think I can trust you and if I did this and got away with it, you'd have something on me you could use whenever you wanted to. Next: since I've got something on you, I couldn't be sure you wouldn't decide to put a hole in me some day. Fifth, I wouldn't even like the idea of thinking that there might be one chance in a hundred that you'd played me for a sucker. And sixth: But that's enough. All those are on one side. Maybe some of them are unimportant. I won't argue about that. But look at the number of them. Now, on the other side we've got what? All we've got is that maybe you love me and maybe I love you.” – Sam Spade (Humphrey Bogart, *The Maltese Falcon*)

“I think I'm in a frame...I don't know. All I can see is the frame. I'm going in there now to look at the picture.” – Jeff (Robert Mitchum, *Out of the Past*)

The emphasis of this course is noir as it is expressed visually and thematically in a variety of narrative contexts. Through them, we will examine the ways in which noir represents and reflects the cultural conditions of the time in which it is produced. With discussions and course readings, we will explore the origins of noir, the noir visual style, the noir writing style, and the cultural, historical, psychological, sociological, and gender issues that are typically reflected in noir narratives. We will investigate how the idea of noir evolves throughout the 20th and 21st centuries and is articulated through various media forms – literature, film, television, graphic novel, video game.

Students will be asked to read, watch, play, and experience noir in as many variations as we can discover. We will have opportunities to suggest texts to the class for consideration and students will present to the class on a noir topic or text of their choosing. The semester will end with a seminar paper presentation that will incorporate many of the texts we've studied with the various expressions of noir as we've studied it.

Course Requirements

- Classroom activities (including short writing assignments), daily and screening attendance, punctuality, and consistent, active participation 25%
- Screenings will be held outside of class, usually on Sunday evenings
- Presentation that engages issues of the course 25%
- One seminar paper (12-15 pages) 50%

HONORS 350: HONORS SEMINAR IN THE HUMANITIES (HU)
Monsters and the Monstrous

Jacqueline Stuhmiller, Honors College Lecturer

Sem 002, Class #22642: MW 9:30 a.m. – 10:45 a.m., HON 195

Reading

Course Reader

Monsters: A Bedford Spotlight Reader, ed. Andrew J. Hoffman

Freakery: Cultural Spectacles of the Extraordinary Body, ed. Rosemary Garland-Thompson

The Ashgate Research Companion to Monsters and the Monstrous, ed. Peter Dendle and Asa Mittman

Viewing

Tod Browning, *Freaks*

Philip Kaufman, *Quills*

Lars von Trier, *Breaking the Waves*

Patty Jenkins, *Monster*

Werner Herzog, *Into the Abyss*

Craig Zobel, *Compliance*

Students will be required to view films outside of class time, either at scheduled class showings or on their own.

Course Description

From the mythical Scylla and Charybdis to the misshapen creatures that were believed to live on the edges of the medieval world to modern-day vampires and serial killers, we have long been fascinated by monsters. The idea of monstrosity has changed over time, but the word has always been used to designate that which is abnormal, disruptive, or horrific – in other words, that which is furthest from our own idealized images of ourselves.

We will explore the medieval roots of monstrosity, although we will focus our attention primarily on contemporary depictions of monsters. All of these monsters are human beings, although they are in some sense physically, psychologically, sexually, or behaviorally anomalous. The course aims to show two things: that “monstrosity” is a culturally defined and created condition, and that all of us, at base, are monsters.

Course Requirements

25% of the final grade will be based on frequent informal written responses to the material. 20% of the final grade will be based on two short papers. 20% of the final grade will be based on a longer final paper. 10% of the final grade will be based on an in-class presentation. The remaining 25% of the final grade will be based on what I call “presence”: attendance, preparedness, participation, and interest.

HONORS 350: HONORS SEMINAR IN THE HUMANITIES (HU)
Sacred Asia (*)

Hilary K. Snow, Honors College Lecturer

Sem 003, Class #22643: TR 9:30 a.m. - 10:45 a.m., HON 195

Readings available on Canvas

Clifford Geertz. "Religion as Culture System."
Ebba Koch, "The Taj Mahal: Architecture, Symbolism, and Urban Significance."
D.T. Suzuki. "What is Zen?"
Scott Pacey. "Sinitic Buddhism in China, Korea, and Japan."
Sonoda Minoru. "Shinto and the Natural Environment."
Julius Lipner. "On Hinduism and Hinduisms."

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, anthropology, 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 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: 25%.
Critique paper (with rewriting opportunity): 15%
Object-base project (with rewriting opportunity): 15%
Research paper and presentation: 25%
Short writing assignments: 10%
Discussion leading: 10%

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

HONORS 351: HONORS SEMINAR IN THE SOCIAL SCIENCES (SS)
The Oldest Hatred: The Jewish People as the Perpetual Other

Alan Singer, Honors College Senior Lecturer

Sem 001, Class #20525: TR 9:30 a.m. – 10:45 a.m., HON 180
Sem 002, Class #23592: TR 11:00 a.m. – 12:15 p.m. HON 180

Reading

Joshua Trachtenberg, *The Devil and the Jews: The Medieval Conception of the Jew and its Relation to Modern Anti-Semitism* (2002 ed.)

Michael R. Marrus, *The Holocaust in History* (1987)

There will also be course reader with items by authors such as William Shakespeare, Martin Luther, Voltaire, J.G. Fichte, Karl Marx, Richard Wagner, Wilhelm Marr, Emile Zola, and Adolf Hitler

We will also be reading contemporary online news articles on anti-Semitism in Europe and the United States

Viewing

Gentleman's Agreement, dir. Elia Kazan (1947)

Schindler's List, dir. Steven Spielberg (1993)

Course Description

For many centuries, the Jewish people have been vilified for denying the divinity of Jesus Christ, which, along with supposedly being sentenced to eternal damnation, they were purportedly marked to be murderers, usurers, and villains of all sorts. In modern times, the traditional theological hostility of anti-Judaism has had to make room for the racist formation of anti-Semitism where Jews were also castigated for their supposed role in defiling and undermining the “white race”. The results of anti-Semitism were, as is well-known, disastrous with its culmination in the Holocaust. This course traces anti-Judaism and anti-Semitism from the Middle Ages to the present, when seventy-five years after the Holocaust the so-called “oldest hatred” is manifesting itself yet again. In the course, we will address the following questions: Why have European and Western societies been so fixated on the Jewish people? How has hatred for the Jews been socially constructed as a mirror for larger society’s ills? And, finally, why hasn’t “Enlightened” modernity ended this once and for all? By attempting to answer these questions students will gain a broad understanding of one of history’s most vexing problems.

Course Requirements

- Three 4-5 page essays (15% each)
- Five short responses 3% each, (15% total)
- 7-10 page research paper (20%)
- Participation 20%

HONORS 351: HONORS SEMINAR IN THE SOCIAL SCIENCES (SS)
With Liberty and Justice for All: American Political Thought

Jill M. Budny, Honors College Assistant Director & Lecturer

Sem 003, Class#22705: TR 2:00 p.m. – 3:15 p.m., HON 180

Reading

All texts used in this course will be made available through Canvas. In addition to texts selected by the instructor, some of the authors that students may choose to incorporate into our syllabus include: Thomas Paine, Benjamin Franklin, James Madison, the Anti-Federalists, John Marshall, Mary Ann Shadd Cary, Ralph Waldo Emerson, Henry David Thoreau, Elizabeth Cady Stanton, Susan B. Anthony, Chief Joseph, Booker T. Washington, Charles Eastman, Robert M. La Follette, William Jennings Bryan, W.E.B. Du Bois, Eugene V. Debs, Herbert Croly, Marcus Garvey, Woodrow Wilson, Emma Goldman, Ida B. Wells, Eleanor Roosevelt, Dorothy Day, Ayn Rand, Thurgood Marshall, C. Wright Mills, Russell Kirk, William F. Buckley, Jr., Martin Luther King, Jr., Malcolm X, Stokely Carmichael, Betty Friedan, Irving Kristol, César Chávez, Dolores Huerta, Shirley Chisholm, Saul Alinsky, Harvey Milk, Vine Deloria, Jr., Catherine MacKinnon, Grace Lee Boggs, Noam Chomsky, Michael Sandel, Gloria E. Anzaldúa, Wendell Berry, Richard Rorty, Wilma Mankiller, Cornell West, Leslie Feinberg, Mary Ann Glendon, Cherrie Moraga, bell hooks, Bryan Stevenson, Yuval Levin, and Patrisse Cullors, among others.

Course Description

It is often said that America is a nation founded on ideas. If so, what are these ideas at the heart of the American experiment? How were they articulated by the leaders of the founding era? How were they reinterpreted and challenged by later generations? How do we understand them today, and why do they matter for contemporary political life in the United States?

In this course, students will explore the development of American political thought from the colonial period to the present by examining the writings of leading thinkers, statespeople, and activists, such as Jefferson, Hamilton, Lincoln, Douglass, Addams, and Dewey, among others. We will also seek to include lesser known and marginalized voices. Together, we will critically assess each author's teachings on topics such as justice, power, equality, freedom, virtue, race, gender, citizenship, education, the purpose and scope of governmental authority, the role of religion in political life, and the relationship of the federal and state governments. In addition to examining these authors' unique historical contexts and identities, we will focus on recognizing the points of agreement that unite them, as well as the areas of disagreement that divide them. Finally, we will reflect on the ways in which these thinkers inform and challenge our own contemporary ideas about the meaning of justice, liberty, and equality in the American political community today.

This course has an interactive syllabus, such that students will play a role in choosing some of the specific texts we study. As a result, the reading list will vary to some degree each semester depending on the interests of our particular group. This course is designed to give students an opportunity to engage in close and careful readings of primary texts, to discuss them with classmates through in-depth and collaborative conversations, to read and critique secondary literature written about them, and to develop new interpretations of the ideas they contain. Students will also be encouraged to exercise agency as they collaborate with the instructor to construct the reading list for the course.

Course Requirements

Daily class participation (25%), which includes contributions to classroom conversations, written discussion questions and answers, as well as other short assignments; two student-led discussions (15%); two short essays (15% each); and a longer research paper (30%).

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

Pseudoarchaeology: Fads, Fallacies, and Flim-Flam

Shannon Freire, Lecturer, Department of Anthropology

Sem 001, Class #22645: TR 3:30 p.m. – 4:45 p.m., HON 195

Reading excerpts from:

Bahn, Paul 2012 *Archaeology. A Very Short Introduction*. Oxford University Press, Oxford.

Feder, Kenneth L. 2018 *Frauds, Myths, and Mysteries. Science and Pseudoscience in Archaeology*. 9th edition. Oxford University Press, Oxford.

Marks, Jonathan 2009 *Why I am Not a Scientist. Anthropology and Modern Knowledge*. University of California Press, Oakland, California.

Parke, P.A. 2016 *Current Scientific Techniques in Archaeology*. Routledge Library Editions: Archaeology. Taylor and Francis, London.

A variety of journal articles, book chapters, blogs, and images covering topics from ancient astronauts to uranium series dating.

Viewings:

“Ancient Aliens.” Television. History Channel.

“Chariots of the Gods.” Film. VCI Entertainment. 1970.

Course Description

What do P.T. Barnum, Plato, bent pyramids, and Big Paleo have in common? Did the Smithsonian *actually* destroy thousands of giant human skeletons in the early 1900s? Why haven't archaeologists “found” Atlantis yet? How does the “triple identity of science” described by Jonathan Marks generate “conflicting roles and tensions” within the field and lead to a “record of instructive successes and failures?” Through careful study and class discussion of extraordinary claims and abundant archaeological data, students will develop a critical understanding of the gulf between the archaeology of the public imagination and the archaeology of practice. Throughout the semester, we will return to two questions posed by Watrall (2015): why do pseudoarchaeological ideas emerge and take root in popular culture and the public consciousness and how can we understand the past through science and rational inquiry? This course includes a laboratory component wherein students will conduct a mini archaeological excavation, providing hands-on engagement with critical components of archaeological activity: research design, principles of archaeological excavation, laboratory techniques, and report writing.

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 in-class laboratory exercises related to the mini archaeological excavation. Twenty percent (20%) of the course grade will be based on writing assignments. Writing assignments will include weekly journaling that thoughtfully addresses fundamentals and controversies related to the archaeological record, methods, motives and more. Weekly journal entries will prepare students for their final project an archaeological hoax of their own design (to be constructed and revised in stages). This archaeological “fraud” will provide students with an opportunity to demonstrate their knowledge of the course material by integrating rich scientific detail within their creative work. Thirty percent (30%) of the course grade will be based on the final project and its preliminary components.

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

David Southward, Honors College Senior Lecturer

Sem 001, Class #19705 MW 12:30 p.m. – 1:45 p.m., HON 155
Sem 002, Class #21661: TR 3:30 p.m. – 4:45 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: HONORS SEMINAR IN THE ARTS (A)
Public Art: The Bad, the Bold, and the Beloved

Ray Chi, Associate Lecturer, Art & Design

Sem 003, Class #27222 MW 3:30 p.m. – 4:45 p.m., HON 195

Reading:

Course Reader (themed critical art reviews and articles about modern and contemporary public art around the world)

Viewing:

Alison Klayman, Ai Weiwei: Never Sorry (film)
Paper Tiger Television Collective, The Trial of Tilted Arc (film)
Benjamin Duffield, Megalodemocrat The Public Art of Rafael Lozano-Hemmer (film)

Visits:

Sculptures at Milwaukee East Branch Library, Ray Chi – Milwaukee (during class)
Sculpture Milwaukee, Various Artists – Wisconsin Ave, downtown Milwaukee (during class)
Cloud Gate (aka “The Bean”), Anish Kapoor – Chicago (optional weekend trip)

Course Description

In the art world, perhaps nothing elicits more emotion, opinion and controversy than public art. Public art has the power to uplift the soul of a city, or to cause angry demonstrations demanding for its removal. Regardless of the outcome, public art should deeply affect us, our communities and our culture.

This course covers a wide range of case-studies in public art: from murals to sculptures to interactive digital projections. The class will begin with some historical context, but primarily focus on works of contemporary public art around the globe. Through these examples, we will explore the aesthetic, environmental and social impact of public art. Additionally, the course will include a few trips to visit and discuss works of public art in our city, as well as an optional weekend trip to Chicago’s famous *Cloud Gate* (aka “The Bean”) sculpture in Millennium Park, designed by Anish Kapoor.

The course will culminate in a student-designed, site-specific work of temporary public art, installed on the UWM campus. As guided by the students in the class, this work could respond or relate to the visual qualities of site and form, historical aspects of the site/University, social commentary, or current events.

Course Requirements/Goals

The course will require regular attendance for viewing of slideshows, films and field trips. Classes will alternate between teacher-led and student-led discussions and presentations. Participation and engagement is expected and is worth 10% of the final grade.

Every two weeks we will focus on a specific theme or genre of public art and students will work in small groups to research and present works that strongly reflect those ideas in unique ways. The presentations will take the form of a PowerPoint presentation, including content (text, image, audio, video) that not only describes the artist and work, but also examines the art historical and contemporary context of the work as well as its perceived impact on and reception from the community. Presentations will be followed by in-class discussion and written reflections/opinions from all students in the class.

Students must be active participants in ideating, designing, proposing and installing the final work of temporary public art. Small teams (i.e. research, design, materials sourcing, fabrication) will be formed to mirror real-life public art production, and students will be graded based on their involvement and fulfillment of their specific team’s role. No previous art experience is necessary.

Grades will be based on attendance and participation (20%), case study presentations (25%), Bi-weekly reflection writings (25%), work on final project (20%), and a final course reflection writing (10%).

ENGLISH 685 (HU)
Contemporary Transnational Fiction

Kumkum Sangari, William F. Vilas Professor of English and the Humanities

Sem 001, Class #20522: TR 12:30 p.m. – 1:45 p.m., HON 180

Reading

Marina Lewycka, *A Short History of Tractors in Ukrainian*
Richard Powers, *Plowing the Dark*
Karen Tei Yamashita, *Through the Arc of the Rainforest*
Cristina Garcia, *The Aguero Sisters*

In addition some short essays on concepts of transnational fiction will be posted on D2L.
The novels should be rented or purchased.

Viewing

Brick Lane dir. Sarah Gavron (based on a novel of the same name by Monica Ali)
The Children of Men dir. Alfonso Cuarón (based on a novel of the same name by P.D.James)

The films will be available in library reserve.

Course Description

In the past few years, many novels that were studied as national literature are now re-positioned in wider transnational frameworks. The nation state is seen as an insufficient category to account for all that happens inside it. What is more, some contemporary fiction is intentionally transnational in its perspective, structure and emphasis on peoples, events and stories that occupy more than one nation space.

This course aims to introduce different types of transnational fiction through novels which range from the family drama and generational saga to reconstructed local history. Narrated in realist, magical, comic, satiric and tragic registers, these novels navigate national pasts and presents but plot them across national boundaries. In different ways, they re-imagine the lived and remembered interfaces between Brazil, Japan, Cuba and the U.S., as well as between Ukraine, Bangladesh and Britain.

Course Requirements

Grades will be based on active class participation in discussion of readings/ viewings, group work, short class presentations, initiating a class discussion, regular attendance and punctuality (30%); one short essay on a required reading/viewing of 8 double-spaced pages submitted in Week Seven and revised for grade improvement in response to feedback by instructor (30%); one final researched paper of 12 double-spaced pages on a novel or film from the syllabus, second draft (40%).

Course goals are: understanding perspectives on the transnational in fiction, writing prose relevant to academic study of transnational fiction and improving revision skills.

ENGLISH 685 (HU)
Slow Reading: Fiction

Peter Sands, Honors College Director & Associate Professor of English

Sem 002, Class #26908: TR 11:00 a.m. – 12:15 p.m., HON 195

Reading

This course is an exercise in slow, careful reading. We will read a single text of fiction in small increments throughout the semester.

Course Description

The course builds on the research of several scholars who have examined the nature and quality of reading, and designed courses built around the concepts of slowing down, reading carefully, re-reading frequently, and working through the arguments and ideas of a single text 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 movements 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.

In this course, there are basically four rules: read one book, at the pace of ~25 pages a week, no reading ahead, no technology in class, one final essay, not necessarily *about* our book but *prompted by* our reading and discussion

Some courses in the Slow Reading movement are built around one three-hour meeting per week; we will keep to the existing two meetings per week. Some mandate that the final paper not be on the text being studied; I’m flexible on that point. Other than that, this course is very similar to others around the country in and out of other Honors Colleges. Our D2L site includes some background reading (optional) for how other, similar courses have been built. We will spend some class time on reading strategies and techniques for extracting deep meaning from texts.

Course Goals

- Write and revise prose relevant to academic study of fiction
- Experiment with alternative forms of scholarly writing
- Expand the writer’s set of available tools and skills

This course builds on work by Richard Miller, David Mikics, Reuben Brower, and others. We share Miller’s course goals:

- Foster speculative, deliberative, meditative thought and writing
- Promote *rereading*, *revision*, *research*
- Provide student-generated examples of insight arising from sustained acts of attention

Course Requirements

The requirements for the class include short informal writing responses and research notes, (50%) and one final paper that will go through three drafts (50%). There are no exams and no required secondary readings. Complete assignment guides are on D2L.

GEOGRAPHY 381 (SS)
Gendered Spaces

Anna Mansson McGinty, Assistant Professor of Geography and Women's Studies

Sem 001, Class #25352: MW 11:00 a.m. – 12:15 p.m., HON 180

Reading

- Domosh, Mona and Joni Seager 2001. *Putting Women in Place: Feminist Geographers Make Sense of the World*. New York: Guilford. ISBN 1572306688
- Ehrenreich, B. & Hochschild, A.R. (Eds.) 2003. *Global Woman: Nannies, Maids, and Sex Workers in the New Economy*. Owl Books: New York. ISBN 0805075097
- Nafisi, Afzar. 2003. *Reading Lolita in Tehran. A Memoir in Books*. New York: Random House Trade. ISBN 081297106X

Various articles (available on e-reserve)

Course Description

How do women's and men's experiences of place and space differ from one another, and why? How do some spaces become associated with women and others with men? What are "gender politics" and how do they affect our lives and how we act with one another? How does gender affect national policies such as those centered on migration and globalization?

These are some of the questions that our class will explore by drawing on the theories of scholars who help us understand how and why various spaces and practices become gendered. We will explore these ideas in order to better understand how notions of gender are created and reinforced, and how they influence our concepts of place. We will begin by looking at the politics and social practices that shape what many might consider the most personal and intimate space of all, our bodies, discussing what it means to be gendered "male" or "female" within our society. From there, we will explore what we mean by "private/public" along with how various "natural" spaces and categories gain meaning in our everyday lives and experiences.

Course Requirements

This seminar will emphasize critical analysis, oral and written argument, and active student participation including an invitation for us to reflect upon our own gendered life experiences. Besides textbooks and articles, we will use documentaries, films, newspaper articles, and other media to discuss these issues. Students will participate in a "mini fieldwork" experience which will center on observation of a specific public space.

Participation and in-class response papers constitute 30% of the grade. Students will write three 4-6 page essays analyzing assigned readings and films (60%), two of which can be revised for a higher grade. One of these essays will discuss the conducted observation. In addition, all students will present a short individual presentation to the class on what they learned from their "mini fieldwork" (10%).

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

HISTORY 399 (SS)
Seeing Race in Modern America

Greg Carter, Associate Professor of History

Sem 001, Class #25745: MW 2:00 p.m. – 3:15 p.m., HON 180

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*

Carrington, André M. *Speculative Blackness: The Future of Race in Science Fiction*

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:

Jessica 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)

#Negotiating Difference: Race and Culture in Contemporary Health Care (SS&)

Sarah Morgan, Clinical Associate Professor of Nursing

Sem 001, Class #20604: MW 3:30 p.m. – 4:45 p.m., HON 155

This will be a hybrid class. All students will meet on Wednesday September 4th, Monday December 9th and Wednesday December 11th. Students will be assigned to Group A or Group B on September 6th. Group A will meet in person every week on Monday. Group B will meet weekly on Wednesday. The rest of the coursework and discussions will occur online.

Reading

Because no single text covers the range of topics we will discuss in this course, readings will include book chapters, journal articles, and the popular press as well as films and other media including:

Racher and Annis (2007) *Research and Theory for Nursing Practice*, “Respecting Culture and Honoring Diversity in Community Practice”.

Coates, T. (2014). *The Atlantic*. “The case for reparations”.

Xiong, Degroote, Byington, Harder, Kaminski and Haglund. (2016). *Journal of Pediatric Nursing*, “Engaging in culturally informed nursing care with Hmong children and their families”.

Ayduk, and Mendoza-Denton. (2016). *Psychological Science*. “Blacks’ death rate due to circulatory diseases is positively related to whites’ explicit racial bias: A nationwide investigation using project implicit”.

Hilaro, Browne and McFadden. (2017). *Nursing Inquiry*, “The influence of democratic racism in nursing inquiry”.

Shatell, M. (2017) Racism, white privilege and diversity in mental health. *Journal of Psychosocial Nursing*.

Viewing

The Discovery Channel, *Understanding Race*; Ponsby Productions Limited, *Intersexion*. Fanlight Productions; *Hold Your Breath* Zeitgeist Videos, *Trouble the Water* (Hurricane Katrina) Upstander Films Inc., Dawnland

Sources will reflect a diversity of perspectives and are intended to provide a framework for understanding key concepts and generating thoughtful and productive seminar discussions.

Course Description

Race does not exist biologically, but it has a significant social impact in terms of both health and health care. This course will explore the intersections between the concepts of race, ethnicity, culture, health and illness. We will discuss a number of hotbed issues that affect health and illness including religion, class, sexual orientation, gender, and age. Students will explore their cultural identities and how those identities may influence and impact health care encounters. We will also analyze the tensions that occur when western biomedical beliefs clash with religio-cultural and alternative belief systems and practices, such as those found among the Hmong communities in Wisconsin, and these discussions will help us understand concepts such as cultural competence, cultural sensitivity, and cultural safety. In addition, we will analyze current models that exist for providing culturally competent care.

Course Requirements

- Students will write a short reaction paper each week in response to the assigned readings. These reaction papers as well as questions generated by the professor will form the basis for class discussions.
- Each member of the seminar will write a reflective essay composed through a series of steps during the semester. In this essay, students will identify and explore a bias they hold towards a cultural group they could potentially encounter in the health care setting. Students will not share the bias they hold, but the class will discuss the process of identifying and countering these biases.
- Students will also work in groups to select a model of cultural understanding, research it, and present their findings to the class.
- Class participation will include online and face-to-face discussions

Final grades will be based on the following criteria:

Weekly reaction papers: 40%; Reflective essay: 20%; Group model presentations: 20%;
Class participation: 20%

#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 3.

(SS&) This course topic satisfies the UWM Cultural Diversity Requirement.

PHYSICS 381 (NS)
Energy and the Environment

Carol Hirschmugl, Professor of Physics

Sem 001, Class #24701: TR 3:30 p.m. - 4:45 p.m., HON 180

Reading

Roger Hinrichs and Merlin Kleinbach, *Energy and its Use in the Environment*
Robert Hazen and James Trefill, *Science Matters*
David Goodstein, *Out of Gas*

Course Description

The objectives of this course are to gain an understanding and appreciation of basic physical concepts regarding energy and the environment, and to learn about and consider the many aspects of global energy issues.

Students should be comfortable with basic math skills (e.g. high school algebra, and logarithms and exponentials). Throughout the course we will develop oral presentation, critical writing, and numeracy (e.g. how to interpret numbers, outcomes from calculations and graphs).

Learning Objectives

Honors level Energy and the Environment is an honors-level course with a strong scientific and writing focus. We will emphasize a general understanding of fundamental physics concepts - through understanding equations, hands on activities, completing calculations and through related verbal arguments.

On completion of the course students should be able to:

- Learn and explain scientific concepts and equations relevant to energy and the environment issues
- Apply problem solving techniques to simple problems that are relevant to energy and the environment issues and discussions
- Recognize in popular reading, underlying scientific concepts and calculations used to support or disprove the viewpoint of the author.

Course Requirements

Students will complete 5 problem sets (35 pts - total) and 5 short written assignments (30 pts - total). Each student will also write (60 pts) and present (40 pts) an In Depth Synopsis about one topic relevant to Energy and Environment from the popular text, Science Matters, identifying and describing the physics equations and concepts that have been invoked in the writing about the topic. Students will have opportunities to revise all written documents based on feedback. Class participation (75 pts - total) in discussions about physics concepts, problem solving, peer evaluation of written assignments and participation in-group activities will account for the remaining portion of the final grade.

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