HONORS COLLEGE COURSE BOOK
SPRING 2020

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

UNIVERSITY of WISCONSIN

MILWAUKEE
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Spring 2020

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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. Spring 2020 registration appointment times will be available approximately November 9th 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 2020 will begin on November 18th 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 199, 200, or Non-Seminar Options. If you are attempting to enroll in Honors 199 or 200 and it is full, please select another section.

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
Spring 2020

HONORS U 1H Honors Independent Study
199
Admission to Honors College; consent of Honors College director. Not open to University Special Students.

SEM 001 55947 T 3:30pm-4:45pm HON 196 Daigle Honors College Research & Writing
SEM 002 55948 W 3:30pm-4:45pm HON 196 Daigle Honors College Research & Writing
SEM 003 55949 F 12:30pm-1:45pm HON 196 Daigle Honors College Research & Writing

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

(HU, OWCB)
SEM 001 51641 MW 9:30am-10:45am HON 195 Singer The Idea of Progress in Modern European History (*)
SEM 002 51898 MW 9:30am-10:45am HON 180 Snow Tokyo: A Cultural Biography (*)
SEM 003 51899 MW 11:00am-12:15pm HON 155 Equitz Freudian Slips: The Freudian Psyche in Modern Art & Thought
SEM 004 51900 MW 12:30pm-1:45pm HON 195 Singer The Idea of Progress in Modern European History (*)
SEM 005 51901 MW 12:30pm-1:45pm HON 155 Snow Tokyo: A Cultural Biography (*)
SEM 006 51902 MW 2:00pm-3:15pm HON 155 Marks Secret Societies to Snapchat: Concealment in the Modern Era
SEM 007 51903 MW 3:30pm-4:45pm HON 180 Southward Boundaries of the Human
SEM 008 51904 TR 9:30am-10:45am HON 155 Schneider On the Road
SEM 009 51905 TR 11:00am-12:15pm HON 155 Equitz Is God Dead? Modern Challenges to Religious Belief
SEM 010 51906 TR 11:00am-12:15pm HON 195 Stuhmiller Encounters with the Wilderness
SEM 011 51907 TR 12:30pm-1:45pm HON 155 Schneider On the Road
SEM 012 51908 TR 2:00pm-3:15pm HON 155 Stuhmiller Encounters with the Wilderness
SEM 013 51909 TR 3:30pm-4:45pm HON 195 Barth How to Survive the Apocalypse
SEM 014 51910 TR 3:30pm-4:45pm HON 180 Southward Boundaries of the Human

Honors Non-Seminar Options - Special Opportunities for Honors Credit
For important information about these options, please see page 2

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 3H cr.
Written consent required by the Honors College BEFORE registering for this course. Email Dr. Peter Sands: sands@uwm.edu.

HONORS U 3-6H Research in Honors
686
Jr. st in Honors College, 9 cr in Honors, 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. Peter Sands: sands@uwm.edu.

HONORS U 3-6H 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 3-6H 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.
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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 Honors 200 "What Is An Animal?" are not eligible to take this course.

(†) Nursing 380 satisfies part of the UWM GER Social Science requirement only for non-L&S students. It does not satisfy any part of the L&S 12 credit Social Science distribution/breadth requirement and does not count toward the 90 L&S credits needed for graduation with an L&S degree. It does, however, count as 3 credits of electives toward the 120 credits needed to graduate with an L&S degree.
HONORS 199: Honors College Research & Writing Independent Study

Lindsay Daigle, Honors College Lecturer

Sem 001, Class #55947: Tues 3:30 p.m.- 4:45 p.m. HON 196
(This section meets on: 1/21, 2/4, 2/18, 3/3, 3/24, 3/31, 4/14, 4/28)

Sem 002, Class # 55948: Wed 3:30 p.m.- 4:45 p.m. HON 196
(This section meets on: 1/22, 2/5, 2/19, 3/4, 3/25, 4/1, 4/15, 4/29)

Sem 003, Class # 55949: Fri 12:30 p.m.-1:45 p.m. HON 196
(This section meets on: 1/24, 2/7, 2/21, 3/6, 3/27, 4/3, 4/17, 5/1)

Reading

- Readings that complement English 102 texts
- Student-generated texts

Course Description

Honors students concurrently enrolled in English 102 are eligible for this 1-credit collaborative independent study course. Honors 199 complements English 102 with orientation to Honors coursework and expectations in a writing-intensive setting. Students build upon this rhetoric-based framework with Honors-specific assignments and activities. Additionally, students are fully part of the Honors College as they prepare for Honors 200 and upper-level Honors courses.

Honors 199 will meet eight times over the semester for 75-minute meetings. During these meetings, students draw on their English 102 learning and research experiences in both collaborative and individual activities responding to contemporary academic conversations. Coursework includes discussions, writing, and creative exercises in critical thinking and inquiry foundational to academic writing and UWM’s Honors curriculum.

Students who earn a B- or better in Honors 199 and a C or better in English 102 receive 4 credits toward their 21-credit Honors requirements. All credits earned in both classes count toward UWM graduation and GPA calculations, whether or not Honors credit is earned. Students may enroll in any section of Honors 199 and any section of English 102; however, we encourage you to take English 102 with one of our Honors Instructors if possible.

- English 102, Lec 063, Class #55657, TR 8:00am-9:15 a.m., Brian Marks
- English 102, Lec 068, Class #49120, TR 9:30 a.m.-10:45 a.m., Brian Marks
- English 102, Lec 076, Class #20073, TR 11:00 a.m.-12:15 p.m., Brian Marks
- English 102, Lec 087, Class #55688, TR 12:30 p.m.-1:45 p.m., Lindsay Daigle

Course Requirements

- In-class Engagement (80%): This includes full participation in writing and creative exercises, discussions, and peer feedback, as well as arriving on time, completing assignments/readings before class begins, posing relevant questions/concerns, commenting thoughtfully, and bringing relevant daily texts/materials to class.
- Honors College & Campus Engagement (20%): This includes attendance and account of one academic event, one club meeting/event, one creative/arts events, as well as the discovery of one campus resource. Emphasis will be on Honors College events. Extra credit will be provided for campus-wide events.
HONORS 200: THE SHAPING OF THE MODERN MIND (HU, OWCB)
The Idea of Progress in Modern European History (*)
Alan Singer, Honors College Senior Lecturer

Sem 001, Class #51641: MW 9:30 a.m. – 10:45 a.m., HON 195
Sem 004, Class #51900: MW 12:30 p.m. – 1:45 p.m., HON 195

Reading

Mary Shelley, Frankenstein [ISBN 0141439475]
Gotthold Ephraim Lessing, Nathan the Wise [0312401523]
Sigmund Freud, Civilization and its Discontents [ISBN 0393301583]

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

Course Description

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

Course Requirements

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

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

Hilary K. Snow, Honors College Lecturer

Sem 002, Class #51898: MW 9:30 a.m. – 10:45 a.m., HON 180
Sem 005, Class #51901: MW 12:30 p.m. – 1:45 p.m., HON 155

Reading (available on canvas)

Waley, Paul. “From Edo to Tokyo.”
Nishiyama Matsunosuke. “Edo Temples and Shrines.”
Ichikawa Hiroo. “Reconstructing Tokyo: The Attempt to Transform a Metropolis.”
Fraser, Karen. “Picturing the City.”

Viewing

Yasujirô Ozu, *Tokyo Story*, 1953
Sofia Coppola, *Lost In Translation*, 2003

Course Description

Tokyo was a small fishing village in 1590 when the warlord Tokugawa Ieyasu made it his military capital. By 1700, it was the largest city in the world with a population of over one million. In 2020, it will host the Olympics for the second time. Tokyo today would be completely unrecognizable to a resident from 1590. However, a resident from 1700 would be able to navigate large parts of the modern city. Even as Tokyo has grown and changed dramatically, aspects of the city from the seventeenth century still can be found there.

This course will trace the history of Tokyo from approximately 1590 to the present day from a variety of angles. We will explore political change, natural disasters, war, religion, entertainment, and the culture of daily life. Students in this course will gain an understanding of the many factors which impact the development of an urban environment. No background knowledge of Tokyo or Japan is necessary.

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, short assignments throughout the semester, and respectful engagement with peers: 30%.
- Cartography paper (with required rewrite): 15%
- Synthesis paper and presentation (with optional rewrite): 25%
- Fiction analysis paper: 15%
- Discussion leading: 5%
- Reflective writing assignments: 10%

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

Robertson Davies, *The Deptford Trilogy* (ISBN 014-01-4755-1)
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 arguably 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)
Secret Societies to Snapchat: Concealment in the Modern Era

Brian Marks, Senior Lecturer of English

Sem 006, Class #51902: MW 2:00 p.m. – 3:15 p.m., HON 155

Readings


*Course Reader* containing readings from David Barrett, Victor Turner, Mircea Eliade, F Scott Fitzgerald, Emile Durkheim, Lilith Mahmud, Sherry Turkel, and Shoshana Zuboff along with others.

Viewing

Margaret Brown, *The Order of the Myths* (2008)

Course Description

Humans seek belonging. They join fraternities, sororities, clubs, organizations, secret societies, and participate in specific online forums. They want to be a part of something, so they join a group. In some cases, gaining membership to a particular group is exclusive, and the group size is fixed. For example, witches’ covens are said to number no more than 13 members. Why is that? And, what are the relationships between shared secrecy, identity and power?

In the last ten years or so, there has been a major shift in the public’s conception in what is public and private. On Facebook, people post the intimate details of undergoing chemotherapy for all to know. The boundaries of the public and private have collapsed. The secret society Anonymous seeks to reveal government secrets, and we both reveal ourselves and hide behind anonymity when online. Will it all eventually come out? Is secrecy at odds with the Internet? How have online platforms changed the ways we identity ourselves and how do we define these new relationships that are conducted through increasingly ephemeral means?

These are some of the questions we will examine in this course. A novel about privacy and lack-there-of in romantic relationships, some select articles, and film clips will help us explore this subject matter. Overall, we will apply several critical lenses to understand how these groups work and how people interact within them. Ultimately, we hope to gain a greater understanding of human nature, through our conflicting desires to share and hide.

Course Requirements

- Attendance, punctuality, and active participation—30%
- Journal writing exercises—10%
- Two 3-4 page essays—30%
- A 6-8 page paper, which will undergo several revisions—30%
HONORS 200: THE SHAPING OF THE MODERN MIND (HU)

Boundaries of the Human

David Southward, Honors College Senior Lecturer

Sem 007, Class #51903: MW 3:30 p.m. – 4:45 p.m., HON 180
Sem 014, Class #51910: TR 3:30 p.m. – 4:45 p.m., HON 180

Reading

Franz Kafka, *The Metamorphosis* [978-0486290300]
Albert Camus, *The Stranger* [978-0679720201]
Philip K. Dick, *Do Androids Dream of Electric Sheep?* [978-0345404473]
Mark Haddon, *The Curious Incident of the Dog in the Night-Time* [978-1400032716]
Ta-Nehisi Coates, *Between the World and Me* [978-1925240702]

Viewing

*District 9* (Dir. Neill Blomkamp)
*Her* (Dir. Spike Jonze)

Course Description

Most of us assume we are human without questioning what that entails. We speak of “human nature,” “human rights,” “the human condition,” as though such terms were self-evident in their meaning. But are they? Do we really believe that all members of our species share certain qualities—and if so, what are they? Why is humanity regarded as a virtue, when humans frequently act in inhumane ways? What exactly does it mean to be human? Is it possible that some of us are not?

We will explore these questions by looking at characters who cross the boundary between human and non-human—those whose humanity is in some way tested, revoked, or relinquished. Works of modern fiction and film will serve to illustrate the dehumanizing effects of technology, illness, alienation, and war, as well as more benign experiences of nature and the divine. In each case we will ask ourselves how the author conceives of humanity, and to what extent this conception matches our own. Our goal will be a firmer, more reflective understanding of our membership in the human race.

Course Requirements

Students will write two 4-5 page essays, both to be reviewed by classmates and revised (25% each). A final paper of 6-7 pages will allow students to reflect on the readings as a whole and formulate their own definition of the human (25%). Active participation in class (including timely attendance, weekly postings to an online discussion through Canvas, written reviews of classmates’ essays, and thoughtful contributions to discussion) will be crucial to success in the course (25%).
HONORS 200: THE SHAPING OF THE MODERN MIND (HU, OWCB)

On the Road

Benjamin Schneider, Honors College Senior Lecturer

Sem 008, Class #51904: TR 9:30 a.m. – 10:45 a.m., HON 155
Sem 011, Class #51907: TR 12:30 p.m. –1:45 p.m., HON 155

Reading (some of the following):

Jack Kerouac, On the Road
Monty Hellman, Two-Lane Blacktop
Erika Lopez, Flaming Iguanas
Jim Jarmusch, Broken Flowers
John A Williams, This is My Country Too
Michelle Carter, On Other Days While Going Home
Spike Lee, Get on the Bus
Kelly Reichardt, Old Joy

Course Description

“Sal, we gotta go and never stop going 'till we get there.'
'Where we going, man?'
'I don't know but we gotta go.”
-- Jack Kerouac

“Magdalena and I are gonna cross America on two motorcycles. We’re gonna be so cool, mirrors and windshields will break when we pass by. . . . Two party bags of drugstore ice on motorcycles. The sun wouldn't dare melt us because it would be a big, huge, major mistake.”
--Erika Lopez

Product or process? Destination or journey? The road as a literal and metaphorical space of personal and cultural discovery has been described as particularly American and is one in which authors and filmmakers have looked for ideas about self, society, past, and future. Not quite traveling, going “on the road” in literature and film inspires a variety of reactions: some characters look to the road to escape, others to conform. Those who find the road and those on it threatening react strongly to those threats, often with a violence that is also culturally defining. Moreover, the “freedom” of the road can often feel like a privileged space, illusory, if not entirely inaccessible, to those without that cultural privilege. All this leads to curious and complicated understandings of what it means to be “on the road” and thus inspires our own investigations.

Students in “On the Road” will look at different media, fiction and non-fiction (and in-between) that engage ideas about race, gender, ethnicity, class, relationships, and sexuality. We will write critically, with maybe some creative responses to the course texts, and students will be expected to participate actively in discussions.

Course Requirements

● Writing assignments and classroom activities 15%
● Daily attendance (mandatory), punctuality, and active participation 10%
● Three 4-5 page essays, two of which may be revised 75%
HONOR 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 009, Class #51905: TR 11:00 a.m. – 12:15 p.m., HON 155

Reading

*Essays:*
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]

*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)

Encounters with the Wilderness

Jacqueline Stuhmiller, Honors College Lecturer

Sem 010, Class #51906: TR 11:00 a.m. – 12:15 p.m., HON 195
Sem 012, Class #51908: TR 2:00 p.m. – 3:15 p.m., HON 155

Reading

Course Reader
Henry David Thoreau, *Walden; or, Life in the Woods*
James Dickey, *Deliverance*

Viewing

Werner Herzog, *Grizzly Man*
Sean Penn, *Into the Wild*

Course Description

The wilderness is not a place but an idea. In myth, literature, art, and history, the wilderness is a powerful symbol, and often a contradictory one. It is sometimes a place of liberation, inspiration, and salvation; at other times, it is a place of psychological, physical, or spiritual torment. It tests us in various ways, and not everyone passes its tests. It is a place of confusion as well as epiphany, sin as well as cleansing, ugliness as well as beauty. A journey into the wilderness is always significant – it may symbolize the journey through life, a young person’s journey into adulthood, or the journey from ignorance to wisdom. We all must enter the wilderness in one way or another, and no one leaves unchanged; some of us do not leave at all.

In this course, we will study a wide range of texts and films in order to explore the ways that people have used the wilderness to represent and understand the human condition. Students will have the opportunity for self-analytical and creative work as well as more traditional literary and cinematic analysis.

Please note that this is neither a science nor an outdoor education class.

Course Requirements

15% of the final grade will be based on two short formal papers. 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 “presence”: attendance, preparedness, attention, and interest.
HONORS 200: THE SHAPING OF THE MODERN MIND (HU, OWCB)
How to Survive the Apocalypse

Dylan Barth, Honors College Lecturer
Sem 013, Class #51909: TR 3:30 p.m. – 4:45 p.m., HON 195

Reading

Richard Matheson, I Am Legend [978-0765357151]
Walter M. Miller, Jr., A Canticle for Leibowitz [978-0553273816]
Emily St. John Mandel, Station Eleven [978-0804172448]

Films

George Miller, Mad Max: Fury Road

Course Description

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

Course Requirements

Students in the course will complete weekly writing assignments (20%) and will write and revise two interpretive essays (40%) that focus on the primary readings of the course. In-class activities (20%) will include large-group discussions, small-group work, peer review, course-related games, and in-class writing. Students will also write and revise a choose-your-own-adventure style post-apocalyptic narrative (20%) that incorporates and explores the primary conventions and themes of the genre.
MATHEMATICAL SCIENCES 222 (NS)
Honors Calculus II

Kevin McLeod, Associate Professor of Mathematics

Sec 001, Class #49338: MTWR 11:00 a.m. – 12:15 p.m., EMS W120

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

Reading


*Students who purchased this for Math 221 in fall of 2019 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), and complete 2 extended projects. Some of this work will be done by hand, some using technology such as the online graphing calculator Desmos.
HONORS 350: HONORS SEMINAR IN THE HUMANITIES (HU)

Adaptation as Creative Mistranslation

Benjamin Schneider, Honors College Senior Lecturer

Sem 001, Class #49517: MW 9:30 a.m. – 10:45 a.m., HON 155

Reading

Text Families (maybe one or two more):
*The Orchid Thief* – Susan Orlean
“Orchid Fever” – Susan Orlean
* Adaptation* – Spike Jonez, Charlie Kaufman, Donald Kaufman

*Where the Wild Things Are* – Maurice Sendak
*Where the Wild Things Are* – Spike Jonez and Dave Eggers

*The Leftovers* – Tom Perrotta
*The Leftovers* – David Lindelof and Tom Perrotta

*The Wall* – Pink Floyd
*Pink Floyd The Wall* – Alan Parker and Roger Waters

Course Description

When we think and talk about adaptation, we often view it hierarchically, through a lens that privileges chronology and formal consistency. In this course, we start to ask questions about these assumptions and might work toward an idea about adaptation that we could call “creative mistranslation.”

Through the above texts, we will look to understand adaptation beyond fidelity and through what can best be described as textual dialogue. We will look to ask questions of these dialogues to uncover relationships between the texts that emerge not out of a slavish fidelity to form or chronology, but from a space that encourages authorial creativity and that recognizes and respects formal differences. Through this reinvestigation of how to think about adaptation, we will explore whether we are able to see richer partnerships between texts of all kinds.

Students in this seminar should be ready to read/watch/listen to a variety of textual partners, including literature, essay, television, and music, and to engage their individual and relational properties. A central objective in this course will be to recognize the rich cultural tapestry that textual surfaces create and to be able to write convincingly about how this informs the study of adaptation.

Course Assignments

- One longer (12-15 page) or two shorter (6-8 page) essays 60%
- Class presentation on issues in adaptation 20%
- Regular attendance and participation 20%
HONORS 350: HONORS SEMINAR IN THE HUMANITIES (HU)
The Symbolic Animal (#)
Jacqueline Stuhmiller, Honors College Lecturer

Sem 002, Class #51375: MW 3:30 p.m. – 4:45 p.m., HON 195

Reading

Course Reader
Ernest Hemingway, *Death in the Afternoon*
Marian Engel, *Bear*

Viewing

Suzanne Schiffman, *Sorceress*
Tiller Russell, *Cockfight*
Gemma Cubero and Celeste Carrasco, *Ella es el matador*
Sidney Lumet, *Equus*

Course Description

Animals are woven into our lives in innumerable ways. We use them as sources of food, raw materials, transport, labor, entertainment, companionship — and symbolism. They are blank slates upon which we have projected our desires, fears, and obsessions.

Animal symbolism is deeply paradoxical. On the one hand, we want to believe that animals are possessed of such desirable traits as purity, freedom, power, virility, independence, and spirituality. On the other hand, we associate them with uncontrolled sexuality, irrationality, brutishness, filth, and violence — the very “animalistic” qualities that we fear in ourselves. We use animals to imagine our idealized selves as well as to explore our bestial sides: our own violent impulses, our most taboo sexual desires, our drives for competition and domination. Through animals, we approach the divine or confront our own fears of inadequacy, failure, and death.

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

Course Requirements

30% of the final grade will be based on short writing assignments and journal entries. 35% of the final grade will be based on formal papers, including a substantial final project. 10% of the final grade will be based on an oral presentation. 25% of the final grade will be based on in-class and online discussion, and what I call “presence”: attendance, preparedness, participation, and attention.
Joseph: A Biblical Psychological Thriller

David Brusin, Senior Lecturer in Foreign Languages and Literature

Sem 003, Class #51673: MW 2:00 p.m. – 3:15 p.m., HON 180

Reading

Robert Alter, Genesis: Translation and Commentary [1996]
Alan T. Levenson, Joseph: Portraits through the Ages [2016]

Course Description

We will engage in a close reading of a very complicated and subtle text, the biblical story of Joseph [Genesis 37 – 50], paying careful attention to critical biblical motifs and themes such as dreaming and dream-interpretation, sibling rivalry, honesty and dissembling, real power and impotence. We’ll also be investigating how Joseph’s struggles with his family are archetypes mirroring our own struggles.

How dreams function in the Hebrew Bible, and in the Joseph narrative in particular, will be analyzed in relation to Freud’s groundbreaking study, The Interpretation of Dreams, at the turn of the century. We’ll also compare the biblical story with other modern iterations such as Andrew Lloyd Webber’s Joseph and the Amazing Technicolor Dream Coat and Thomas Mann’s Joseph and His Brothers.

The course will challenge students to approach the Joseph narrative open to the treasures that come with a fresh encounter with a biblical text unencumbered by religious assumptions or baggage. At the same time, we will trace the impact the Joseph story had on rabbinic Judaism and on Christianity; in addition, we’ll examine parallels in the ancient world such as “The Tale of Two Brothers” [a 13th century BCE Egyptian text] and “The Tradition of Seven Lean Years” [an Egyptian text of uncertain antiquity].

Like other biblical stories, the Joseph narrative is a composite of multiple authors. Yet it is also the longest, most intricately constructed, integrated and sustained of all the patriarchal and matriarchal histories.

To get a sense of the richness, difficulty and complexity of Genesis, we’ll begin by considering a much shorter, though no less fascinating narrative: the first creation story in Genesis 1:1 – 2:4a.

The remainder of the semester will be spent following the psychological and dramatic twists and turns Joseph’s life takes in his relations with his brothers and father, his Egyptian wife, his two sons, and Pharaoh and his court.

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, about three pages each, will be required. Two of these papers can be revised and resubmitted for a higher grade. Students will give one individual oral presentation, about twenty minutes in length, on an assigned topic. 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—20%; Individual Presentation—30%.
HONORS 351: HONORS SEMINAR IN THE SOCIAL SCIENCES (SS)  
Liberty, Equality, Fraternity, and Terror: Revolutionary France, 1789-1815 (*)

Alan Singer, Honors College Senior Lecturer

Sem 001, Class #55893: TR 9:30 a.m. – 10:45 a.m., HON 195

Reading

Lynn Hunt, French Revolution and Human Rights: A Brief Documentary History  
[ISBN-13 978-0312108021]
Jeremy Popkin, A Short History of the French Revolution [any edition since the fourth]
R.R. Palmer, Twelve Who Ruled: The Year of Terror in the French Revolution  
Darlene G. Levy and Harriet Applewhite, “Women, Radicalization, and the fall of the French Monarchy”
Dominique Godineau, “Masculine and Feminine Political Practice during the French Revolution, 1793-Year III”
Georges Lefebvre, The Coming of the French Revolution [excerpts]
Simon Schama, Citizens [excerpts]

Viewing

Danton, dir. Andrzej Wadja (1983)

Course Description

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

Course Requirements

Along with the quality of their participation, the students’ grades will be based on the assessment of the following assignments: Danton review (3-5 pages) 15%, Twelve Who Ruled essay (3-5 pages) 15%, four short document essays 20%, final essay 30%, participation/presence 20%

(*) Credits for this course topic count toward the College of Letters and Science International Requirement.
HONORS 351: HONORS SEMINAR IN THE SOCIAL SCIENCES (SS)

Speech, Faith, Freedom: The First Amendment

Jill M. Budny, Honors College Assistant Director & Lecturer

Sem 002, Class #55894: TR 3:30 p.m. – 4:45 p.m., HON 155

Reading

Ralph Rossum and Alan Tarr, *American Constitutional Law* (volume 2) [ISBN 9780813350318]

Additional readings will be made available through Canvas, including texts written by John Locke, John Stuart Mill, Michael Sandel, Catherine MacKinnon, Lee Epstein, Greg Lukianoff and Jonathan Haidt, Mari J. Matsuda, Charles R. Lawrence, Mary Segers, Ted Jelen, and Erwin Chemerinsky, among others.

Course Description

Most of us know that the First Amendment protects freedom of speech and freedom of religion, but what does this look like in practice? Are there limits on freedom of expression in the United States? Is there really a wall of separation between church and state? What is hate speech? Can universities punish students who express racist or sexist attitudes? To what degree can the government regulate political protests? Should corporations receive First Amendment protections? Is it unconstitutional for a state to pass laws that interfere with individuals’ ability to practice their faith? What happens when civil rights and religious freedom come into conflict? Can a business refuse to serve LGBTQ patrons or deny its employees insurance coverage for contraceptives based on sincerely held religious beliefs?

In this course, we will search for answers as we examine and critically assess a variety of theoretical frameworks and their underlying philosophical foundations regarding freedom of speech and freedom of religion. In doing so, we will question commonly held assumptions concerning civil liberties by exploring the writings of mainstream legal scholars, while also listening to marginalized voices that challenge the status quo. In addition, we will carefully analyze the ways in which these ideas are put into practice by studying the Supreme Court’s changing interpretation and application of the First Amendment over time. We will pay special attention to dissident speech/subversive advocacy, fighting words, time/place/manner restrictions, symbolic speech, hate speech, campaign finance, free exercise, and establishment clause cases. Some of the specific cases we will examine include: *Schenk v. US, Gitlow v. New York, Chaplinsky v. New Hampshire, Snyder v. Phelps, United States v. O’Brien, Texas v. Johnson, RAV v. St. Paul, Brandenburg v. Ohio, Buckley v. Valeo, Citizens United v. Federal Election Commission, Everson v. Board of Education, Lemon v. Kurtzman, Wallace v. Jaffree, Minersville School District v. Gobitis, Sherbert v. Verner, Oregon v. Smith, Burwell v. Hobby Lobby, Masterpiece Cake Shop v. Colorado Civil Right Commission, and American Legion v. American Humanist Association.* Legal scholars argue that this will be a particularly important year for religious freedom cases, so we will also examine a number of cases likely to be decided in the Supreme Court’s upcoming term, such as *Fulton v. Philadelphia.*

Course Requirements

Daily class participation (20%), which includes contributions to classroom conversations, written discussion questions and answers, as well as other short assignments; student-led discussions (15%); participation in an experiential learning project (10%); two short essays (15% each); and a longer research paper (25%).
HONORS 380: HONORS SEMINAR IN THE ARTS (A)
Radical Beauty: Pre-Raphaelite Art and Design

David Southward, Honors College Senior Lecturer

Sem 001, Class #48773: TR 12:30 p.m. – 1:45 p.m., HON 180

(Honors 380 is retakable one time with a change in topic)

Reading

Tim Barringer, *Reading the Pre-Raphaelites* [ISBN 978-0300177336]
Library reserve readings

Course Description

In the fall of 1848, three art students made a pact that would transform British art and aesthetics. Dubbing themselves the Pre-Raphaelite Brotherhood, they pledged to paint only what they observed *in nature* (as they believed artists had done before Raphael, the Italian Renaissance master, became the academic standard for beauty in painting). Their vibrant canvases and romantic lifestyles quickly earned them a cult following, and within a decade their radical aesthetic had won over the art establishment.

Who were these extraordinary youths—and their equally extraordinary models, mentors, and protégés? How did their vision of beauty challenge Victorian aesthetics and social norms? Why were women so prominent (both as subjects and creators) of their art? What did their scandalous love lives contribute to the images they made? How did their unique fusion of poetry, painting, and design respond to the uglier realities of industrial capitalism? What made them Europe’s first avant-garde art movement—and why should their example of collective craftsmanship still matter to us?

We will approach these questions by exploring the works (and world) of the Pre-Raphaelites—through discussion, role-play, reenactments, and imaginative writing. Students will read primary documents (letters, journals, poetry, criticism) that open new windows on the paintings, while deepening their understanding of various figures within the movement. We will think both critically *and creatively* about the interactions of art, beauty, nature, youth, desire, society, and morality—not just in the Victorian era, but in our own.

Course Requirements

Students will be expected to: participate meaningfully in discussion, both in class and on Canvas (20% of final grade); write an imaginary “discovered” document that sheds interpretive light on one or more Pre-Raphaelite works (20%); perform at least one tableau vivant (live enactment of a painting) with a short essay reflecting on the process (15%); research the life and work of a selected Pre-Raphaelite, sharing their findings with the class in a formal presentation with discussion (25%); and for their final project, create a 21st century Pre-Raphaelite text or image of their own, along with a brief statement of its purpose and meaning (20%).
HONORS 380: HONORS SEMINAR IN THE ARTS (A)

The Art of Truth/The Truth of Art

Lindsay Daigle, Honors College Lecturer

Sem 002, Class #51378: MW 11:00 a.m. – 12:15 p.m., HON 195
Sem 003, Class #51379: MW 12:30 p.m. – 1:45 p.m., HON 190

(Honors 380 is retakable one time with a change in topic)

Reading/Viewing

Claudia Rankine, *Citizen: An American Lyric* (book)
Hannah Gadsby, *Nanette* (Netflix comedy special)
In-class viewing excerpts from: *Ru Paul’s Drag Race, Paris is Burning, Pose, The Central Park Five,* and *When They See Us*
Other materials available via D2L, including selections from Joanne Beard, Sonali Deraniyagala, Mark Doty, Lily Hoang, and other writers and artists

Course Description

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

Course Requirements

- **Weekly & In-class Assignments (15%)**: You will write short critical reading responses in conversation with our course texts, as well as reflective and creative freewrites, and other craft-based exercises.
- **Creative Pieces (15%)**: You will submit four crafted pieces throughout the semester (one poem, one personal essay, one lyric essay, and one medium of your choosing). Two of these will be workshopped by the entire class.
- **Peer Comments (15%)**: Although we will verbally exchange valuable commentary during workshop classes, you will prepare for these discussions by writing thoughtful, detailed letters in response to your classmates’ workshop pieces.
- **Revised Final Portfolio (25%)**: This will include three substantially revised creative pieces and one 3-page writer’s statement. This statement will discuss your intentions and thought processes involved in revision, as well as critically analyze the course’s themes in conversation with your work.
- **Attendance & Account of 2 Community Arts Events (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: Slow Looking

Dr. Peter Sands, Honors College Director/Associate Professor, English

Sem 004, Class #55891: TR 11:00 a.m. – 12:15 p.m., HON 180

(Honors 380 is retakeable one time with a change in topic)

Readings/Required Materials

- Your own writing to be workshoped, edited, revised, and workshoped again
- Readings on Canvas and possibly one short book

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 built around the practice of looking—at material culture, art, film, and the natural world. To that end, we will also slowly and carefully read some model texts.

Writing in the course is in the service of learning, dialogue, and interpretation. The main work of the course will be the development of a single essay derived from exercises in looking at a single, student-chosen object or place: seeing, describing, and extrapolating to write an essay in the tradition of Montaigne, Emerson, Gass, Didion, Solnit, and others.

The course builds on 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.

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)
Picture This: Prints in Europe and America
Hilary K. Snow, Honors College Lecturer

Sem 001, Class #52913: TR 9:30 a.m. – 10:45 a.m., HON 180

Reading

Excerpts available on Canvas including:
Lia Markey. “The Female Printmaker and the Culture of the Reproductive Print Workshop.”
Walter Benjamin, “The Work of Art in the Age of Its Technological Reproducibility”
Holm Bovers, “Rembrandt as an Etcher”
Katherine A. Lochnan, “The Gentle Art of Marketing Whistler Prints”
Jennifer Dyer, “Understanding Andy Warhol’s Serial Imagery”

Course Description

Gutenberg’s invention of the printing press in 1440 revolutionized the circulation of written texts. Printed pictures also become widely available to viewers of all kinds. This course will trace the history of prints in the West as works of art, with an emphasis on their social and cultural contexts. From religious images meant to educate the illiterate to Pop Art images of the twentieth century intended to challenge our notions of “art,” prints were important to art and society at many points in history. Students in this course will explore how prints were made, as well as why. We will compare artists who worked primarily in printmaking with those whose prints were part of a larger artistic practice. Major examples will include the Renaissance artist Albrecht Durer, the Baroque master Rembrandt van Rijn, nineteenth-century painters such as James McNeill Whistler and Mary Cassatt, and contemporary artists like Andy Warhol, Frances Myers and Warrington Colescott.

Class discussions will engage with both readings and visual images. Assignments will be based upon both research and close visual observation. Students will also have the opportunity to view prints in the UWM Art Collection and the UWM Library Special Collections. Rewrites will be available and encouraged for some of the papers.

No background in art or art history is necessary.

Course Requirements

• Participation including regular attendance, evidence of careful class preparation, active and productive contributions to class discussions, thoughtful responses to readings and peer critiques, and respectful engagement with peers: 25%.
• Discussion leading, presentation and short assignments: 25%
• Critique paper: 15%
• Print analysis written assignments (two): 35%
Reading

There are some general audience books that address the topic of prediction either directly or indirectly. We will sample source material from some books, such as the following:


Additionally, there are entire journals and disciplinary books devoted to this topic. We may selectively sample from books and articles provided by guest lecturers, where appropriate to non-experts in these fields.

Course Description

Interest in prediction is presumably as old as humanity itself. Unfortunately, as the Nobel Laureate Niels Bohr allegedly once opined, “Prediction is difficult, especially if it is about the future.” In this lecture series class, we will tackle this subject by engaging with disciplinary experts from the wide variety of fields where anticipating the future is an important part of the work. These fields include meteorology (weather and climate forecasting), seismic activity (earthquakes), elections, credit default risk, economics, currency exchange, regional conflict, demand planning (supply chain), sales and marketing, and professional sports.

How are these projections made? How good are they? How does one even go about defining what constitutes a good forecast? How can forecasts be improved? Are there intrinsic limits to prediction? How are advanced machine learning techniques changing the role of humans in the process of making predictions?

We will consider these questions through expert lectures, discussions, and readings from select sources including professional journals, popular press articles, and chapters from books.

Course Requirements

You will be expected to attend class regularly and participate fully. In general, the course will consist of sets of four activities in the following sequence: (i) background lectures with associated readings; (ii) class discussion; (iii) a special lecture delivered by an expert; (iv) student position paper (2-3 pages). Draft position papers will be reviewed by the course instructor and returned to you with comments. You will then have the opportunity to submit a revision based on those comments. Your position paper grade will be assigned following the revision. There will be no less than 4 and no more than 8 position papers assigned over the 15 weeks of the semester.

Additionally, over the last 3 classes of the semester, each student will make a final presentation, in which you will present a prediction problem from your own discipline. Explain to us what the problem is, why anyone would be interested in making such predictions, the consequences of correct and incorrect predictions, and what prediction methods might be used.

Course grades will be determined as follows: 55% for final position papers (evaluation based on a specific rubric), 30% for class discussion, including during the special lectures (this latter will be assigned based on the quantity and especially quality of your contributions to those discussions), and 15% for the final presentation.
CHEMISTRY 381 (NS)
Sustainable Earth: The Environment and Societal Development in the 21st Century

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

Sem 001, Class #50428: 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%).
GEOLOGICAL SCIENCES 381 (NS)
The Science and Literature of Historic Natural Hazards

Gina Seegers Szablewski, Senior Lecturer in Geoscience

Sem 001, Class #55899: MW 11:00 a.m. – 12:15 p.m., HON 180

Reading (a sample list to be narrowed down and subject to change)

- *The Orphan Tsunami of 1700: Japanese Clues to a Parent Earthquake in North America*, Brian Atwater, 2005
- *The Great Quake: How the Biggest Earthquake in North America Changed our Understanding of the Planet*, Henry Fountain, 2017
- *NOVA: Japan’s Killer Quake*

Course Description

In this class, we will explore chosen historic, geologic natural disasters and their direct relationship to plate tectonic setting. We will begin the semester with a brief overview of plate tectonics, using it as an example of how scientific explanations change and develop over time with the introduction of new technologies. We will cover significant earthquake, volcano, and tsunami disasters that occurred over the past 500 years, concentrating on how people were affected. We will investigate oral histories, written records, natural data, literature, and video records to help understand these disasters and the different ways they affected the lives of people over time and across the planet. We will consider the economic, social, cultural, and health repercussions of these huge events.

A typical class will include a review of assigned material, presentation of new material through videos and/or short lectures, and small group work (discussions) that will include creation, analysis, and interpretation of both scientific data and subjective accounts of geologic disasters.

Course Learning Objectives

The primary learning objectives of this class are to:
- understand the science and history of plate tectonics;
- relate plate tectonics to geologic natural disasters;
- recognize the regional and world-wide consequences of geologic natural disasters on humankind;
- consider the different ways geologic natural disasters are recorded and represented

Course Requirements

Students are expected to attend class regularly and participate fully. Students will be graded on class discussions (20%), weekly journal entries that include response papers and drawings (40%), a short paper regarding a geologic disaster not discussed in class (15%), and a creative project (25%) in which they will take the role of a natural disaster officer from a specific geographic area. A clear rubric for each grade category will be available.
Reading

One book I want you to purchase:
Sargent, William, Crab Wars: A Tale of Horseshoe Crabs, Bioterrorism, and Human Health, 2006. (This book has been around for a while and you should be able to pick up inexpensive copies. There are electronic editions, etc.)

Excerpts from a wide variety of other sources include:

Course Description

By examining the place and meaning of animals in human cultures and histories, this course will explore the importance of animals in world history. If we do not pay attention to the animals around us, this course argues, we not only miss the presence of significant historical actors, but miss part of the meaning of human history itself. We will explore a range of topics, from domestication and hunting, to animals in medicine, as vectors for disease, in war, and as food. There will be mammals and birds, but I also want us to think more broadly about animals and will have you read the fascinating book Crab Wars by William Sargent.

The materials for the course come from historians, anthropologists, literary scholars, visual artists, and writers. From week to week, we will be looking at very different contexts and different kinds of texts. We will discuss, for example, herding in Mongolia, living with hyenas in Ethiopia, and American obsessions with plastic pink flamingos; we will consider the classic historical essay “The Great Cat Massacre” about eighteenth century France and also read an anthropologist’s account of the deer hunt in Wisconsin. This course is an attempt to answer John Berger’s question, “Why Look at Animals?”

Course Requirements

This seminar emphasizes active in-class discussion and both informal and formal writing. There will be brief writing assignments for most class meetings and two more formal writing assignments: a larger essay (8-10 pages) due near the end of the term and a shorter essay (2-4 pages) due after the first five or six weeks. 60% of the course grade will come from the timely and thoughtful completion of the informal writing assignments and in-class participation; the shorter paper will count for 15% of the grade and the larger paper will count for 25% of the final grade.
The History of Emotions

Nan Kim, Associate Professor of History

Sem 001, Class # 51257, MW 2:00 p.m. – 3:15 p.m., HON 195

Reading


Additional readings in literary criticism, anthropology, gender studies, psychology, and other fields, including work by Lauren Berlant, Catherine Lutz, Joseph Masco, William Reddy, Barbara Rosenwein, and Brenton Malin.

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 a 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%.
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 #49582: MW 5:00 p.m. – 6:15 p.m., HON 180

Reading/Viewing

*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,” and the PBS Frontline video “Sick Around the World.”
Additional health-related government reports, websites, peer-reviewed articles, and online videos will be included.

Course Description

Over the past century, great strides have been made to improve 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 bankruptcy because of their 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: 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?

Course Requirements

Building on weekly 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).
WOMEN’S STUDIES 380: Honors Seminar in the Social Sciences (SS)

Gender and Anger

Gwynne Kennedy, Associate Professor of English and Women’s & Gender Studies

Sem 001, Class #55687: MW 9:30 a.m. – 10:45 a.m., HON 190

Readings

Audre Lorde, *Sister/Outsider*
Barbara Ehrenreich, *Nickel and Dimed*
Marjane Satrapi, *Persepolis*
Margaret Atwood, *Cat’s Eye*
Selected chapters, articles and essays (see below)

Course Description

The course offers an introduction to the interdisciplinary study of emotions, with particular attention to gender and anger. We will read widely, from classical philosophers to contemporary journalists. Through readings and discussion, we will consider these (among other) questions: who can become angry and how is that anger valued? How can and should women (woman-identified women) display their anger? Which women? How do race, sexuality, class, ethnicity, ability status and other factors influence the expression and legitimacy of women’s anger? What distinguishes anger from rage, and who decides?

In addition to the books above, we will read essays, articles and chapters from writers in a variety of disciplines, including Anthropology (Lutz), Nursing (Thomas, Fields), Psychology (Frijda, Lerner, Golman, Damasio), Philosophy (Aristotle, Seneca, Solomon, Spelman), Sociology (Hochschild), History (Stearns, Scott, Reddy), Feminist and Cultural Theory (Lugones, Frye, Ahmed, Cooper), and journalists (Traister). We will also look at anger in political cartoons to see how they represent the anger of candidates.

The primary goal of the course is offer students an overview of interdisciplinary scholarship on emotions, specifically women’s anger, and a body of questions, theories, and issues that they can bring to their own areas of interest. For this reason, students are encouraged for the final project to work on gender and anger in texts and media of their choice (in consultation with the instructor).

Course Requirements

- Two short papers (minimum 5 pages) with optional revision: each 20% of grade
- Cartoon assignment: 10% (3 pages)
- Final project: conference paper (10-12 pages) and class presentation: 35% of grade
  - We will discuss conference papers and abstracts in class; students will have a chance to revise their papers after presenting them to the group.
- Participation and attendance: 15%
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