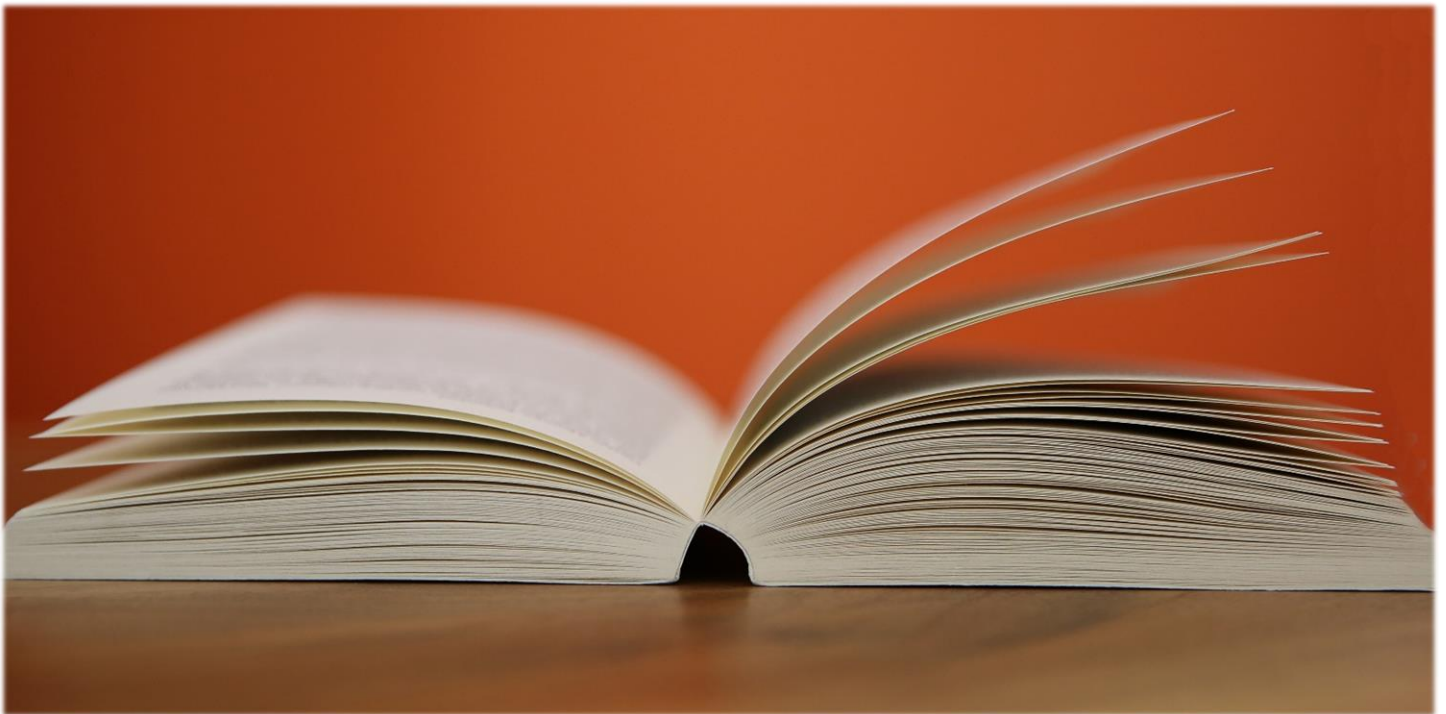


Honors College Course Book: Fall 2020

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



Honors College Courses Fall 2020

Honors 199	U 1H	Honors Independent Study				
		Admission to Honors College or consent by director. Not open to University Special Students.				
	SEM 001	23039	T	9:30-10:45 AM	Daigle	Honors College Research & Writing
	SEM 002	23040	W	3:30-4:45 PM	Daigle	Honors College Research & Writing
	SEM 003	23041	F	12:30-1:45 PM	Daigle	Honors College Research & Writing
	SEM 004	25098	T	9:30-10:45 AM	Marks	Honors College Research & Writing
	SEM 005	25099	W	3:30-4:45 PM	Marks	Honors College Research & Writing
	SEM 006	25100	F	12:30-1:45 PM	Marks	Honors College Research & Writing
		<i>Students should be concurrently enrolled in English 102 and Honors 199. Students earning a B- or better in HON 199 and C or better in English 102 will receive 4 credits toward their Honors Degree.</i>				
Honors 200 (HU, OWCB)	U 3H	Honors Seminar: The Shaping of the Modern Mind				
		Cons Honors College Director. Not open to students with credit in Honors courses 300-level & above.				
		Retakeable once with a change in topic. Not open to University Special Students.				
	SEM 001	17573	MW	9:30-10:45 AM	Snow	Portraiture & Self
	SEM 002	19486	MW	9:30-10:45 AM	Schneider	Growing Up
	SEM 003	17441	MW	11:00-12:15 PM	Equitz	Is God Dead: Modern Challenges to Religious Belief
	SEM 004	17442	MW	12:30-1:45 PM	Snow	Portraiture and Self
	SEM 005	19482	MW	2:00-3:15 PM	Daigle	You, Me, & Buffy: Raising Stakes of Pop Culture
	SEM 006	20341	MW	2:00-3:15 PM	Schneider	Growing Up
	SEM 007	17443	MW	3:30-4:45 PM	Southward	Graphic Memoir: The Art of Self Creation
	SEM 008	17444	TR	9:30-10:45 AM	Singer	Turmoil, Tragedy, and Triumph (*)
	SEM 009	18080	TR	11:00-12:15 PM	Stuhmiller	Telling Tales: Medieval Storytelling
	SEM 010	17791	TR	11:00-12:15 PM	Equitz	The Last 'Good' War?: The Eastern Front
	SEM 011	19549	TR	12:30-1:45 PM	Singer	Turmoil, Tragedy, and Triumph (*)
	SEM 012	24475	TR	2:00-3:15 PM	Budny	Left, Right, & Center: Bridging Divide in Politics
	SEM 013	24476	TR	3:30-4:45 PM	Stuhmiller	Telling Tales: Medieval Storytelling
	SEM 014	24477	TR	3:30-4:45 PM	Listoe	Human Rights at the Borders of Injustice
	SEM 015	25069	MW	11:00-12:15 PM	Daigle	You, Me, & Buffy: Raising Stakes of Pop Culture
Math 221	U 5H	Honors Calculus I				
		Maximum of 6 cr. in combination of Math 221 & 222 may count toward Honors College requirements.				
	SEM 001	17606	MTWR	2:00-3:15 PM	Franecki	Honors Calculus I

(*) Credits for this course topic are under review to count toward the College of Letters & Science International Requirement. We expect a decision early summer 2020.

Honors College Curriculum Overview

To satisfy graduation requirements in the Honors College, you must complete 21 credits in courses or opportunities approved for Honors credit, as follows:

Required

Honors 200
3-6 credits

Upper Level
Seminars
minimum 9 credits

Encouraged

Non-Seminar
(maximum 9 credits)

Non-seminar options include:
Research in Honors, Senior Honors Thesis, Senior Honors Project, Alternative Honors Credit Proposal, independent study, study abroad, or enrollment in a graduate level course.

Optional/Based on Placement

English 102 & Honors 199
(4 credits)

Math 221 & 222
(6 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.
- All upper level seminars require completion of an Honors 200 course with a B- or better and sophomore standing (or approval from the Honors College Director).

Have questions about your fall 2020 schedule?

Reach us at honors@uwm.edu or call 414-229-4658

Don't forget to follow us on social media!



<https://www.facebook.com/UWMHonorsCollege>



@UWM_Honors



uwmhnrs

HONORS 199: HONORS COLLEGE RESEARCH & WRITING Independent Study

Lindsay Daigle, Honors College Lecturer and Brian Marks, Senior Lecturer of English

Tuesdays 9:30 a.m.-10:45 a.m. (9/8, 9/15, 9/22, 10/6, 10/20, 11/3, 11/17, 12/1)

- Sem 001, Class #23039
- Sem 004, Class #25098

Wednesdays 3:30 p.m.-4:45 p.m. (9/9, 9/16, 9/23, 10/7, 10/21, 11/4, 11/18, 12/2)

- Sem 002, Class #23040
- Sem 005, Class #25099

Fridays 12:30 p.m.-1:45 p.m. (9/11, 9/18, 9/25, 10/9, 10/23, 11/6, 11/20, 12/4)

- Sem 003, Class #23041
- Sem 006, Class #25100

Reading/Viewing

- Texts that complement English 102 texts (provided in class)
- 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, but must enroll in both concurrently.

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 and commenting thoughtfully based on active listening, 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)
Portraiture and the Self

Hilary K. Snow, Honors College Lecturer

Sem 001, Class #17573: MW 9:30 a.m. – 10:45 a.m.

Sem 004, Class #17442: MW 12:30 p.m. – 1:45 p.m.

Reading available on Canvas including:

Paul Barlow, “Facing the Past and Present: The National Portrait Gallery and the Search for ‘Authentic’ Portraiture”

T.J. Clark. “The Look of Self-Portraiture”

Richard Powell, “The Obama Portraits, in Art History and Beyond”

Timon Screech, “Portraiture”

Suzanne L. Stratton-Pruitt. “Velazquez’s Las Meninas: An Interpretive Primer”

Shearer West. “What is a Portrait?”

Joonsung Yoon. “Seeing His Own Absence: Culture and Gender in Yasumasa Morimura’s Photographic Self-Portraits”

Course Description

Have you ever taken a selfie? Have you ever taken a picture of someone else? Portraiture and self-portraiture are two of the most enduring forms of art. But they are more than just a way to record how someone looks. Portraits tell us about how people want to be seen and understood by others. Rulers used them to establish legitimacy and suggest a divine right to rule. Aristocrats used them to entrench class differences and their privileged place in society. Some cultures, such as the Roman Republic, valued portraits that emphasized wisdom through age while other, like the Greeks, produced more idealized portraits. Photography changed the primary medium for portraits, but not the artist’s ability to manipulate our understanding of the subject. Self-portraits are also self-fashioning, controlling the presentation of self to the world. How do you present yourself?

Class discussions will involve close looking at various types of portraits. No background in art or art history is necessary.

Course Requirements

- Participation including regular attendance, evidence of careful class preparation, active and productive contributions to class discussions, preparation of discussion questions, short assignments, thoughtful responses to readings and peer critiques, and respectful engagement with peers: 35%.
- Portrait interpretation paper (with required rewrite): 15%
- Portrait comparison paper (with optional rewrite): 20%
- Creative portrait assignment with a written statement: 15%
- Critical reflection journal: 15%.

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

Growing Up

Benjamin Schneider, Honors College Senior Lecturer

Sem 002, Class #19486: MW 9:30 a.m. – 10:45 a.m.

Sem 006, Class #20341: MW 2:00 p.m. – 3:15 p.m.

Texts:

Perks of Being a Wallflower, Stephen Chbosky

The House on Mango Street, Sandra Cisneros

Ghost World, Daniel Clowes

Fun Home, Alison Bechdel

American Born Chinese, Gene Yuen Yang

It Follows, David Robert Mitchell

Moonlight, Barry Jenkins

Book Smart, Olivia Wilde

Course Description:

The coming of age story recurs on many platforms – film, novel, graphic novel and memoir. This course will focus on what it means to move into adulthood, sometimes joyously, sometimes coming to terms with crises that threaten to darken one's life. What does it mean to be a child? What changes occur in people's lives and relations to others as they move toward being an adult? How do we "become an adult," and by doing so do we necessarily have to put an end to childish things? Are there ways to communicate to those who are in the process of transitioning what it is like on the other side? During the semester, we will explore this theme through the texts of the course and through discussion, inquiry-based research, and writing.

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

Course Requirements and Assessment:

- Knowledge of assigned readings, satisfactory completion of short assignments, class participation, and in-class work: 25%
- Class presentation: 15%
- Three essays, two of which can be revised: 60%

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 #17441: MW 11:00 a.m. – 12:15 p.m.

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: SHAPING OF THE MODERN MIND (HU, OWCB)
You, Me, & Buffy: Raising the Stakes of Pop Culture

Lindsay Daigle, Honors College Lecturer

Sem 005, Class #19482: MW 2:00 p.m. – 3:15 p.m.
Sem 015, Class #25069: MW 11:00 a.m. – 12:15 p.m.

Required Reading/Viewing

Buffy the Vampire Slayer, 40-45 episodes across all 7 seasons viewed outside of [and sometimes in] class (available on Hulu, Amazon Video, and iTunes)
Various Buffy scholarship, including Lynne Edwards, Debra Jackson, Rhonda V. Wilcox, and others (available on Canvas)
Various other critical texts to be in conversation with episodes, including Judith Butler, Roxane Gay, Julia Kristeva, and others (available on Canvas)

Course Description

From 1997 to 2003, *Buffy the Vampire Slayer* aired as a witty and often irreverent television show with a vastly teenaged fan base. Now, *Buffy*'s legacy persists as it maintains and gains popularity not only across ages but also in the academic world with the field of "Buffy Studies," several scholarly conferences, and an academic journal.

Our class will closely examine various episodes across all seven seasons, leading us to critical discussions surrounding feminism, queerness, gender, race, death, otherness, rape culture, pop culture, among other possibilities. Our goal is not to develop a new *Buffy* fan club (though, inadvertently, we might). Instead, by deep-diving into an accessible piece of pop culture [history?], we might better understand how we relate to current pop culture elements, as well as their varied, relevant social implications.

This class will encourage us to slow our tendencies toward passively consuming pop culture, particularly television, and instead to critically participate in their conversations. Throughout the semester, I will ask each student to bring in examples from their own pop culture surroundings. If there's a "Buffy Studies," could there someday be an "American Horror Story Studies"? "Grey's Anatomy Studies"? "Broad City Studies"?

Course Requirements

Students will write and revise a longer midterm critical inquiry essay that combines personal and academic writing (15%). A final essay in this manner will be due at the end of the semester for which students will write drafts, provide/receive peer feedback, and revise prior to the final due date (15%). Reading assignments will coincide with weekly response and reflective assignments, including two 3-page analytical essays that primarily utilize close reading (25%). Each student will lead discussion one time by preparing a handout that closely interprets and makes connections between course texts (10%). In-class engagement (35%) includes: arriving on time, completing assignments/readings before class begins, completing in-class exercises, contributing relevant questions/concerns and commenting thoughtfully based on active listening, and showing overall engagement with the day's focus. Students will have an opportunity to assess their own levels of engagement as a part of the grading process.

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

Graphic Memoir: The Art of Self-Creation

David Southward, Honors College Senior Lecturer

Sem 007, Class #17443: MW 3:30 p.m. – 4:45 p.m.

Reading

Alison Bechdel, *Fun Home: A Family Tragicomic*

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

Marjane Satrapi, *The Complete Persepolis*

David Small, *Stitches: A Memoir*

Craig Thompson, *Blankets*

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

Course Description

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

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

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

Course Requirements

Students will write two short critical essays (3-4 pp.) to be revised in response to feedback by classmates and the instructor (each worth 20% of the final grade), as well as a longer final paper (20%). An autobiographical mini-comic will be assigned (15%), though no drawing skill is required. Every student is expected to participate actively in discussion; to prepare for class by reading closely and posting comments on Canvas; to lead two class discussions; and to critique four papers by classmates (25%).

HONORS 200: THE SHAPING OF THE MODERN MIND (HU, OWCB)
Turmoil, Tragedy, and Triumph: Europeans in the Twentieth Century

Alan Singer, Honors College Senior Lecturer

Sem 008, Class #17444: TR 9:30 a.m. – 10:45 a.m.

Sem 011, Class #19549, TR 12:30 p.m. – 1:45 p.m.

Reading

Vera Brittain, *Testament of Youth* (excerpts to be made available online)

Eric Maria Remarque, *All Quiet on the Western Front* [ISBN-13: 978-0449213940]

Primo Levi, *Survival in Auschwitz* [ISBN-0-684-82680-1]

Slavenka Drakulic, *How We Survived Communism and Even Laughed*
[ISBN-13: 978-0060975401]

Viewing

Europa, Europa (Dir. Agnieszka Holland, 1990)

Course Description

On the eve of World War I in 1914, the British Foreign Secretary, Sir Edward Grey, is reported to have said, “The lamps are going out all over Europe, we shall not see them lit again in our life-time.” Grey’s sense of foreboding was apt. The war lasted well over four years and shattered an entire generation. Furthermore, the conflict’s aftermath led to economic depression, and thirty years later an even greater war which, this time, completely blurred the lines between civilians and military combatants. After World War II, half of Europe lay repressed under totalitarian regimes until late in the 20th century.

This seminar approaches history mainly by looking at the experiences of average people. While most courses on twentieth century Europe focus on dictators, ideologies, and military and political strategy, our discussions will center on how ordinary people’s lives were shaped during this period –and how they in turn shaped regional, national, and international events. Some of the questions we will address include: What do we learn by studying the lives of ordinary people? Were the experiences of men and women comparable? How did European communities cope with at times overwhelming social, political, and military upheavals? Did the major events of the century bring out both the best and worst in people? Ultimately this course will shed light on how people behave during the most trying of times.

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 be required to attend individual meetings with the instructor to discuss rough drafts.
- Three short essays worth 15% of the total grade
- Class participation worth 20% of the total grade

(* Credits for this course topic are under review to hopefully count toward the College of Letters and Science International Requirement. We will update the course description after a decision has been made.

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 010, Class #17791: TR 11:00 a.m. – 12:15 p.m.

Reading

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

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

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

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

Course Description

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

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

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

Course Requirements

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

HONORS 200: THE SHAPING OF THE MODERN MIND (HU, OWCB)
Left, Right, and Center: Bridging the Divide in American Politics

Jill M. Budny, Honors College Assistant Director & Lecturer

Sem 012, Class #24475: TR 2:00 p.m. – 3:15 p.m.

Reading

Provided in Canvas: selections from texts authored by Aristotle, David Boaz, Arthur Brooks, Edmund Burke, Stokely Carmichael, Noam Chomsky, Matthew Desmond, Eddie Glaude, Jr., Thich Nhat Hanh, Lyndon B. Johnson, John Locke, Lilliana Mason, Karl Marx and Friedrich Engels, Barack Obama, Norman Ornstein and Thomas Mann, Parker J. Palmer, Jean-Jacques Rousseau, Bayard Rustin, Bernie Sanders, William Schambra, and Roger Scruton, among others.

Course Description

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

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

Course Requirements

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

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

Jacqueline Stuhmiller, Honors College Lecturer

Sem 009, Class #18080: TR 11:00 a.m. – 12:15 p.m.

Sem 013, Class #24476: TR 3:30 p.m. – 4:45 p.m.

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.

HONORS 200: THE SHAPING OF THE MODERN MIND (HU, OWCB)
Human Rights at the Borders of Injustice

Daniel Listoe, Senior Lecturer in English

Sem 014, Class #24477: TR 3:30 p.m. – 4:45 p.m.

Reading

To purchase: J. M. Coetzee, *Waiting for the Barbarians* Penguin, Great Books of the Twentieth Century series, 1999 [ISBN-13: 978-0140283358]

Provided: selected articles and chapters of philosophy, political science, law, history, and cultural studies. Authors include Hannah Arendt, James Dawes, Greg Grandin, Primo Levi, Christian Parenti, Janet Polasky, and Mimi Sheller.

Course Description

This course investigates the ideals of Human Rights in an age of mass migration. When vast numbers of refugees and asylum seekers seek safety from the entwined crises of proliferating wars, internal displacement, and the ravages brought by climate change, what rights might they carry with them?

To explore this question, we will focus on borders. Borders between nations. Borders between groups. Borders between those granted status and respect for their rights and those denied such rights, protections, and care. We will look at the processes that allow some to cross into safety while others are confined to camps. The course thus allows students to think through why some people are afforded justice and rights while others are abandoned to their fates.

Through a wide range of readings and films, students will investigate the development of Human Rights as a set of established principles; the selective and uneven processes of their recognition; as well as their remaining potential as universal claims for the value of the human. Course readings range from articles and chapters of philosophy, political science, law, history, and cultural studies. In addition, we will work through several documentary films and read J. M. Coetzee's novel, *Waiting for the Barbarians*. Through such fine-grained representations of situations in which Human Rights become crucial, we can better imagine their multiple, contradictory meanings; both their potential and all-too-common catastrophic failures.

Course Requirements and Grades

- There will be three critical, interpretive essays (4-5 pages) that will be workshopped and revised before being graded (60% of final course grade).
- To help students develop their critical essays and foster class discussion, there will be six short response papers (1-2 pages) (20% of final course grade).
- The course requires consistent seminar participation and active engagement with the assigned readings and film viewings (20% final course grade).

MATHEMATICAL SCIENCES 221 (NS, QLB)
Honors Calculus I

Joseph Frannecki, Ph.D., Senior Lecturer of Mathematics

Sec 001, Class #17606: MTWR 2:00 p.m. – 3:15 p.m., Mitchell Hall 195

(Prerequisite information can be found at: <https://uwm.edu/math/undergraduate/resources/math-placement/math-course-placement-information/>)

Reading

Required: *Calculus Single and Multivariable*, 7th edition, by Hughes-Hallet, et al, and access to WileyPLUS – an online learning platform. The ISBN for the bundle is: 978-1119343998. 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.

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).

