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 2021 registration appointment times will be available approximately November 7th 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 2021 will begin on November 16th 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 or 200. 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.

Need help on Monday, Nov 16th- Priority Registration Morning?

The Honors staff will be readily available in the following ways:

- Contact us on Teams between 8am and 10am in one of the following ways:
  - Video chat with us by using the link we sent you via email
  - Call us at 414-253-8850 and enter the Conference ID: 140 201 650#

- Email us at honors@uwm.edu and we will have an advisor get back to you as soon as possible.
Honors College Courses Spring 2021

To satisfy graduation requirements in the Honors College, you must complete 21 credits in courses approved for Honors credit, including: Honors 200 (3-6 credits), Upper-level seminars (minimum of 9 credits) and other non-seminar or Honors experiences (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.
- All upper level seminars require sophomore standing and cons Honors College Director.
- All upper level seminars are retakeable with change in topic to 9 credits max other than HON 380. HON 380 is retakeable ONCE with change in topic.

**Honors Courses**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Title</th>
<th>Instructor</th>
<th>Time</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>U 1H</td>
<td>Honors Independent Study</td>
<td>Admission to Honors College or consent by director. Not open to University Special Students.</td>
<td></td>
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</tr>
<tr>
<td>SEM 201</td>
<td>51534</td>
<td>T 9:45-11 AM Daigle</td>
<td>Honors College Research &amp; Writing</td>
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<tr>
<td>SEM 202</td>
<td>51535</td>
<td>W 3-4:15 PM Daigle</td>
<td>Honors College Research &amp; Writing</td>
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<tr>
<td>SEM 203</td>
<td>51536</td>
<td>R 11:30-12:45 PM Daigle</td>
<td>Honors College Research &amp; Writing</td>
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</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Title</th>
<th>Instructor</th>
<th>Time</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>U 3H</td>
<td>Honors Seminar: The Shaping of the Modern Mind</td>
<td>Cons Honors College Director. Not open to students with credit in Honors courses 300-level &amp; above. Retakeable once with a change in topic</td>
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<tr>
<td>SEM 201</td>
<td>48594</td>
<td>MW 9:45-11 AM Singer</td>
<td>Imperial Idea in Mod European (*)...</td>
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<tr>
<td>SEM 002</td>
<td>48766</td>
<td>MW 9:45-11 AM Schneider</td>
<td>Contemporary Prophecies</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SEM 003</td>
<td>48767</td>
<td>MW 11:30-12:45 PM Equitz</td>
<td>Is God Dead: Modern Challenges...</td>
<td></td>
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<tr>
<td>SEM 204</td>
<td>48768</td>
<td>MW 11:30-12:45 PM Daigle</td>
<td>You, Me, &amp; Buffy: Raising the Stakes...</td>
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<tr>
<td>SEM 205</td>
<td>48769</td>
<td>MW 1:15-2:30 PM Singer</td>
<td>Imperial Idea in Mod European (*)...</td>
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<tr>
<td>SEM 006</td>
<td>48770</td>
<td>MW 1:15-2:30 PM Schneider</td>
<td>Contemporary Prophecies</td>
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<tr>
<td>SEM 207</td>
<td>48771</td>
<td>MW 3-4:15 PM Stuhmiller</td>
<td>Encounters with the Wilderness</td>
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<tr>
<td>SEM 208</td>
<td>48772</td>
<td>TR 1:15-2:30 PM Stuhmiller</td>
<td>Encounters with the Wilderness</td>
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<tr>
<td>SEM 209</td>
<td>48773</td>
<td>TR 9:45-11 AM Snow</td>
<td>Portraiture and the Self</td>
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<tr>
<td>SEM 210</td>
<td>48774</td>
<td>TR 11:30-12:45 PM Southward</td>
<td>The Graphic Novel as Literature</td>
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<tr>
<td>SEM 011</td>
<td>48775</td>
<td>TR 11:30-12:45 PM Equitz</td>
<td>Freudian Slips: The Freudian Psyche...</td>
<td></td>
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<tr>
<td>SEM 212</td>
<td>48776</td>
<td>TR 1:15-2:30 PM Snow</td>
<td>Portraiture and the Self</td>
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<tr>
<td>SEM 213</td>
<td>48777</td>
<td>TR 3-4:15 PM Southward</td>
<td>The Graphic Novel as Literature</td>
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<tr>
<td>SEM 214</td>
<td>48778</td>
<td>TR 3-4:15 PM Daigle</td>
<td>You, Me, &amp; Buffy: Raising the Stakes...</td>
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<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Title</th>
<th>Instructor</th>
<th>Time</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Math U 5H</td>
<td>Honors Calculus II</td>
<td>Maximum of 6 cr. in combination of Math 221 &amp; 222 may count toward Honors College requirements.</td>
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<tr>
<td>SEM 201</td>
<td>46764</td>
<td>MTWR 3-4:15 PM Franecki</td>
<td>Honors Calculus II</td>
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</tr>
</tbody>
</table>

<p>| Honors 350  | (HU) | Honors Seminar in the Humanities | |
|-------------|------|--------------------------------| |
| SEM 201     | 46914 | TR 4:45-6 PM Stuhmiller | An Anatomy of Love |
| SEM 002     | 48407 | TR 1:15-2:30 PM Schneider | Nostalgia |
| SEM 203     | 48619 | M(&amp;) 3-4:15 PM Barth | Games and Society |</p>
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Course Title</th>
<th>Instructor</th>
<th>Meeting Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Honors 351</td>
<td>3H</td>
<td>Honors Seminar in the Social Sciences</td>
<td>Singer</td>
<td>TR 9:45-11 AM</td>
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<td></td>
<td></td>
<td></td>
<td>Budny</td>
<td>TR 3:45-5:15 PM</td>
</tr>
<tr>
<td>Honors 352</td>
<td>3H</td>
<td>Honors Seminar in the Natural Sciences</td>
<td>Charles</td>
<td>TR 8:9-10:15 AM</td>
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<td>Charles</td>
<td>TR 1:15-2:30 PM</td>
</tr>
<tr>
<td>Honors 380</td>
<td>3H</td>
<td>Honors Seminar in the Arts</td>
<td>Southward</td>
<td>MW 3:45-5:15 PM</td>
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<td></td>
<td>Sands</td>
<td>TR 11:30-12:45 PM</td>
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<td></td>
<td>Daigle</td>
<td>TR 1:15-2:30 PM</td>
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<td>Marks</td>
<td>MW 11:30-12:45 PM</td>
</tr>
<tr>
<td>ART HIST 381</td>
<td>3H</td>
<td>Honors Seminar</td>
<td>Snow</td>
<td>MW 9:45-11 AM</td>
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<td></td>
<td></td>
<td>Images of Japan’s Floating World (*)</td>
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<tr>
<td>CHEM 381</td>
<td>3H</td>
<td>Honors Seminar</td>
<td>Aldstadt</td>
<td>TR 1:15-2:30 PM</td>
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<td></td>
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<td>Development of Modern Chemistry…</td>
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<tr>
<td>COMPLIT 381</td>
<td>3H</td>
<td>Honors Seminar</td>
<td>Momcilovic</td>
<td>(#) Async</td>
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<td>Worlds of Hurt: Rep Hist Trauma…</td>
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<tr>
<td>GEOG 381</td>
<td>3H</td>
<td>Honors Seminar</td>
<td>Ghose</td>
<td>TR 3:45-5:15 PM</td>
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<td></td>
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<td></td>
<td>The Story of Bharat/India: Origins…</td>
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<tr>
<td>HIST 399</td>
<td>3H</td>
<td>Honors Seminar</td>
<td>Evans</td>
<td>TR 3:45-5:15 PM</td>
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<td></td>
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<td></td>
<td>From Sputnik to Space Junk…</td>
</tr>
<tr>
<td>NURS 380</td>
<td>3H</td>
<td>Honors Seminar</td>
<td>Erickson</td>
<td>MW 11:30-12:45 PM</td>
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<td>A Failed System? Exploration of (†)…</td>
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<tr>
<td>WGS 380</td>
<td>3H</td>
<td>Honors Seminar</td>
<td>Favara</td>
<td>W(&amp;) 1:15-2:30 PM</td>
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<td></td>
<td></td>
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<td></td>
<td>Gender, Media, &amp; Militarization</td>
</tr>
</tbody>
</table>

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

(†) 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.

(&) This course has both scheduled synchronous meetings and asynchronous components.

(#) This course is online-asynchronous (has no scheduled meetings).

Courses in blue are planning to meet in-person/on-campus.
Non-Seminar Options

There are several ways Honors College students can complete up to 9 Honors credits outside of the classroom. These experiences help students customize their educational experience under the guidance of some of the best faculty members on campus. Non-seminar options include:

Honors Non-Seminar Options

HON 685  1-6H  **Honors Tutorial:** Jr. Standing. Retakeable to a max of 6H credits. Written consent required by the Honors College BEFORE registering for this course.

HON 686  3-6H  **Research in Honors:** Jr. Standing & 9 credits in Honors. Retakeable to a max of 6 credits. Written consent required by the Honors College BEFORE registering for this course.

HON 687  3-6H  **Senior Honors Project:** Sr. Standing. Not open to students in HON 689. Written consent required by the Honors College BEFORE registering for this course.

HON 689  3-6H  **Senior Honors Thesis:** Sr. Standing. Retakeable to a max of 6 credits. Written consent required by the Honors College BEFORE registering for this course.

Open to seniors only:

**Senior Thesis (Honors 689):** An extended paper (typically 50-75 pages) written over two semesters reflecting independent research conducted in some aspect of a student’s major/field of study under the supervision of a faculty advisor.

Open to juniors and seniors:

**Research in Honors (Honors 686):** Assist a faculty member with current research or design and complete an original experiment or data-analysis under the supervisor of a faculty advisor. Research may be conducted over one or two semesters.

**Senior Project (Honors 687):** A work of art, music, technology or design created over one or two semesters and done under faculty supervision and representing a superior level of accomplishment.

**Honors Tutorial/Independent Study:** A self-designed course of reading and writing taken over one semester. Students may register for this under a departmental independent study or under Honors 685.

Open to all students:

**Study Abroad:** Earn credit for courses taken abroad. Students may earn 3 credits per term through study abroad and must complete both a pre- and post-study abroad appointment with an advisor.

**Alternative Honors Credit Proposal:** Many majors require a final capstone or project. With permission from both the degree-granting college and Honors College Director, students may add an honors component to this final capstone or project already built into their curriculum.

**Graduate Course:** Students may earn up to 3 credits in courses at the 700-level or above. Permission must be obtained from the instructor, department chair, Dean of the appropriate school/college, and Honors College Director. Contact: Honors Advisor

* Read more about the non-seminar options online: https://uwm.edu/honors/academics/curriculum/non-seminar-options/
HONORS 199: HONORS COLLEGE RESEARCH & WRITING  
Independent Study  

Lindsay Daigle, Honors College Lecturer  

Tuesdays 9:45 a.m.-11:00 a.m. (1/26, 2/9, 2/23, 3/9, 3/30, 4/13, 4/27, 5/11)  
• Sem 201, Class #51534  

Wednesdays 3:00 p.m.-4:15 p.m. (1/27, 2/10, 2/24, 3/10, 3/31, 4/14, 4/28, 5/12)  
• Sem 202, Class # 51535  

Thursdays 11:30 a.m.-12:45 p.m. (1/28, 2/11, 2/25, 3/11, 4/1, 4/15, 4/29, 5/13)  
• Sem 203, Class # 51536  

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 virtually eight times throughout the semester. During these meetings/activities, 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  
• Class Engagement (75%): This refers to virtual presence, which can take many forms. It can include but is not limited to: full participation in writing and creative exercises, discussions, and peer feedback, as well as arriving on time, posing relevant questions/concerns, commenting thoughtfully, and being equipped with relevant daily texts/materials during class meetings. Students will have an opportunity to self-assess your levels of engagement in order to contribute to the grading process.  

• Honors College Engagement Group Project (25%): In groups of 3-4, students will collaborate on a detailed plan to A) establish a new club/organization/activity through the Honors College, B) propose an engaging [virtual] activity for an existing Honors club/organization to host, or C) implement meaningful changes to an existing Honors club/organization/activity. This is an opportunity for students to reflect on, research for, and create real changes within their communities.
HONORS 200: THE SHAPING OF THE MODERN MIND (HU)

The Imperial Idea in Modern European History (*)

Alan Singer, Honors College Senior Lecturer

Sem 201, Class #48594: MW 9:45 a.m. – 11:00 a.m.
Sem 205, Class #48769: MW 1:15 p.m. – 2:30 p.m.

Reading

Books:

Excerpts and short essays including:

Film: *The Battle of Algiers* (dir. Gillo Pontecorvo, 1966)

Course Description

This online, synchronous course will examine imperialism in the modern era. In a relatively short period of time, Europeans took part in a colonizing project that profoundly altered the world’s cultural, social, and political systems. We will concentrate most specifically on how people in both expansionist countries and colonized territories perceived the imperial idea. We will address the following important questions: How did European leaders and common people understand this phenomenon? How did people in positions of power create systems of oppression such as white supremacy and sexism to maintain their rule? What was the role of international economic and political competition in the drive towards imperialism? What forms of resistance were practiced by the colonized? How successful were they?

Course Requirements

Students will write two, short response papers, and three, revisable five-to-seven page essays. All of the writing assignments will require critical analyses of the main themes covered. As a synchronous course, students will be expected to attend all scheduled class meetings and attendance will be taken. Regular participation is also required.

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

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

Sem 002, Class #48766: MW 9:45 a.m. – 11:00 a.m.
Sem 006, Class #48770: MW 1:15 p.m. – 2:30 p.m.

Reading

A Visit from the Goon Squad, Jennifer Egan (2010)
A Hologram for the King, Dave Eggers (2012)

Viewing

Take Shelter, Jeff Nichols (2011)
No Country for Old Men, Joel and Ethan Coen (2007)
Donnie Darko, Richard Kelly (2001)
Meek’s Cutoff, Kelly Reichardt (2010)
Beasts of the Southern Wild, Benh Zeitlin (2012)

Course Description

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

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

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

Course Requirements

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

You, Me, & Buffy: Raising the Stakes of Pop Culture

Lindsay Daigle, Honors College Lecturer

Sem 204, Class #48768: MW 11:30 a.m. – 12:45 p.m.
Sem 214, Class #48778: TR 3:00pm – 4:15 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 Krista Ratcliffe, Roxane Gay, 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”? “Schitt’s Creek Studies”?

Course Requirements

Students will write and revise two shorter papers (10%) and one longer paper throughout the semester. For the longer, final essay (20%), students will write drafts, provide/receive peer feedback, and revise prior to the final due date. Reading assignments will coincide with weekly response and reflective assignments (20%). Each student will assume the roles of Discussion Facilitator and Pop Culture Presenter for one week each by developing discussion questions that closely interpret and make connections between course texts and outside pop culture artifacts (10%). Class engagement (40%) includes: being well prepared for class meetings and activities, completing readings/viewings and asynchronous Canvas activities, participating in group work and synchronous class discussions, viewing recorded synchronous sessions and posting to the “Async Option” discussion board when unable to attend meetings, asking questions, and showing active listening. Students will have an opportunity to assess their own levels of engagement as a part of the grading process.
Encounters with the Wilderness

Jacqueline Stuhmiller, Honors College Lecturer

Sem 207, Class #48771: MW 3:00 p.m. – 4:15 p.m.
Sem 208, Class #48772: TR 1:15 p.m. – 2:30 p.m.

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)

Portraiture and the Self

Hilary K. Snow, Honors College Lecturer

Sem 209, Class #48773: TR 9:45 a.m. – 11:00 a.m.
Sem 212, Class #48776: TR 1:15 p.m. – 2:30 p.m.

Readings available on Canvas including:

Paul Barlow, “Facing the Past and Present: The National Portrait Gallery and the Search for ‘Authentic’ Portraiture”
Richard Powell. “The Obama Portraits, in Art History and Beyond”
Timon Screech. “Portraiture” In Obtaining Images: Art Production and Display in Edo Japan.
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?

No background in art or art history is necessary. Synchronous meetings will occur periodically throughout the semester, but not weekly. The schedule of the course work reflects the Tuesday/Thursday meeting pattern.

Course Requirements

- Regular online activities including readings, discussions, questionnaires, annotations, and reflections: 50%.
- Portrait interpretation paper (with required rewrite): 10%
- Portrait comparison paper (with optional rewrite): 20%
- Creative portrait assignment with a written statement: 15%
- Peer review: 5%.
HONORS 200: THE SHAPING OF THE MODERN MIND (HU, OWCB)
The Graphic Novel as Literature

David Southward, Honors College Senior Lecturer

Sem 210, Class #48774: TR 11:30 a.m. – 12:45 p.m.
Sem 213, Class #48777: TR 3:00 p.m. – 4:15 p.m.

Reading

Scott McCloud, Understanding Comics [ISBN: 978-0060976255]
Fábio Moon and Gabriel Bá, Daytripper [ISBN: 978-1401229696]
Art Spiegelman, The Complete Maus [978-0141014081]

Course Description

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

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

Course Requirements

Students will write two short critical essays (3-4 pp.) to be revised in response to feedback by classmates and the instructor (each worth 20% of the final grade), as well as a longer final paper (20%). Each student will create a fictional mini-comic (15%), though no drawing skill is required. Everyone is expected to participate actively in discussion; to prepare for class by reading closely and posting discussion topics on Canvas; to lead two discussions; and to critique four papers by classmates (25%).
HONORS 200: THE SHAPING OF THE MODERN MIND (HU, OWCB)
Freudian Slips: The Freudian Psyche in Modern Art and Thought

Lydia Equitz, Honors College Senior Lecturer
Sem 011, Class #48775: TR 11:30 a.m. – 12:45 p.m.

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.
MATHEMATICAL SCIENCES 222 (NS)
Honors Calculus II

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

Sem 201, Class #46764: MTWR 3:00 p.m. – 4:15 p.m., Online Synchronous

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

Reading


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. Classes will be synchronous online (via Collaborate Ultra); the instructor intends to have face-to-face exams in rooms reserved for the purpose.

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).
HONORS 350: HONORS SEMINAR IN THE HUMANITIES (HU)

An Anatomy of Love

Jacqueline Stuhmiller, Honors College Lecturer

Sem 201, Class #46914: TR 4:45 p.m. – 6:15 p.m.

Reading

Ovid, The Art of Love
Andreas Capellanus, The Art of Courtly Love
William Shakespeare, Othello
David Henry Hwang, M. Butterfly
Edward Albee, The Goat

Viewing

Spike Jonze, Her (2013)
Guillermo del Toro, The Shape of Water (2017)

Course Description

We tend to think of romantic love as a natural, inevitable emotion that ideally culminates in the formation of a monogamous, lifelong bond that is publicly announced and sanctioned by society at large. This is a historically anomalous viewpoint, however. Until very recently in the West, romantic love was understood to have no place in marriage and was generally only enjoyed in secret. There was no differentiation between what we now call “love” and “lust,” and a long-term love affair was the exception rather than the rule.

Furthermore, love was an art that had to be cultivated. Two thousand years ago, the Roman poet Ovid wrote a love manual in which he explains that seduction is a skill that can be acquired like any other. He describes love as a battle, a hunt, a sail in a rickety boat, and a financial transaction, among other things: sometimes pleasant, generally dangerous, and always a lot of work. Ideas about erotic love changed many times over the millennia that followed, and many of these ideas not only coexisted with each other but were surprisingly contradictory: love was imagined as something holy or profane, inspirational or distracting, constructive or destructive, absolutely natural or wholly artificial.

In this course, we will trace the evolution of our ideas about romantic love, sex, and marriage from ancient Rome to the present day. We will try to define what love really is – a surprisingly difficult task – and study a very wide range of romantic relationships that have been depicted in art, film, and literature. For the final project, each student will write a definitive anatomy of love.

This class benefits from a diversity of viewpoints, and students of all genders and sexual orientations are encouraged to join.

Course Requirements

35% of the final grade will be determined by three analytical projects. 20% of the final grade will be determined by informal written assignments. 15% of the final grade will be determined by journal entries. 15% of the final grade will be determined by participation in a semester-long online conversation on D2L. 15% of the final grade will be determined by what I call “presence”: attendance, class participation, engagement with the class and the subject at hand.
HONORS 350: HONORS SEMINAR IN THE HUMANITIES (HU)

Nostalgia

Benjamin Schneider, Senior Lecturer in Honors

Sem 002, Class #48407: TR 1:15 p.m. – 2:30 p.m.

Reading

Arthur Miller, Death of a Salesman
Milan Kundera, Ignorance
William Shakespeare, The Tempest

Viewing

Paulo Sorrentino, The Great Beauty
Jim Jarmusch, The Only Lovers Left Alive
Gary Ross, Pleasantville
Charles Burnett, To Sleep with Anger
Matt and Ross Duffer, Stranger Things

Secondary texts available on Canvas

Course Description

“If the past is a foreign country, it is a shockingly violent one. It is easy to forget just how dangerous life used to be, how deeply brutality was once woven into the fabric of daily existence.” (The Better Angels of Our Nature, Steven Pinker, 2012)

The idea of nostalgia is multifaceted. Most of us have had the feeling of missing a moment in time or a point in our lives that we remember as being “good” or “right,” but we might be unsure as to the provenance of such feelings. In one light, nostalgia is the conceptual opposite of progress, reactionary, sentimental, melancholic. In another, it is a defeatist retreat from the present, and evidence of loss of faith in the future. In yet another, it accommodates progressive, even utopian impulses. But where does nostalgia come from? How accurate are our remembrances of things past? Does temporal distance from our memories influence the way we behave as our present selves? Does geographical distance from one’s native land alter our abilities to comprehend present spaces and times? Moreover, in late capitalism, how do we understand nostalgia as a commodity and as part of our contemporary political climate?

Students in “Nostalgia” will investigate the above questions and more through a variety of texts that work with and around ideas about nostalgia: the past, exile, the power and vagaries of memory. We will discuss these texts in the seminar setting as well as in smaller groups and will explore our ideas more formally in short weekly writing pieces and a longer seminar essay.

This course will meet face to face for as many meetings as allowable.

Course Requirements

- Classroom activities, daily attendance (mandatory), punctuality, and active participation (which will include leading class at least once during the semester) 20%
- Weekly writing that engages with the current issues of the course 20%
- Paper presentation (TBD) 20%
- One seminar paper (12-15 pages) 40%
HONORS 350: HONORS SEMINAR IN THE HUMANITIES (HU)
Games and Society

Dylan Barth, Honors College Lecturer

Sem 203, Class #48619: M 3:00 p.m. – 4:15 p.m. + Asynchronous Requirements Online

Reading

Books:
Banks, Iain. The Player of Games.

Select articles, essays, and films, including:
Gee, James Paul. What Video Games Have to Teach Us ...” (selections).
Huizinga, John. "Nature and Significance of Play as a Cultural Phenomenon."
Schell, Jesse. The Art of Game Design (selections).
Sutton-Smith, Brian. “Play and Ambiguity."
Tron: Legacy (film).

Course Description

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

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

Course Requirements

This course will be offered fully online. Students will complete in Canvas weekly quizzes (15%) and online discussions (30%) that focus on the texts of the course. The class will meet synchronously online (15%) on Mondays from 3:00-4:15 p.m. to debrief the asynchronous discussions and to play and analyze games in the free, virtual tabletop simulator, Tabletopia. For the final project (40%), students will develop a fully-realized game in Tabletopia, which will require students to mindfully consider audience and visual design, to employ technical writing and revision, to demonstrate a basic understanding of probability, and to teach others through playtesting. Due to the technical knowledge and experience required to produce video games, the final project will instead focus on games that use common elements of tabletop games (dice, cards, boards, etc.).
HONORS 351: HONORS SEMINAR IN THE SOCIAL SCIENCES (SS)
Transatlantic Revolutions: Resistance, Rebellion, and Social Conflict, 1700-1850

Alan Singer, Honors College Senior Lecturer

Sem 201, Class #51491: TR 9:45 a.m. – 11:00 a.m.

Readings

Books


Book Excerpt and Article

E.P. Thomson, preface to The Making of the English Working Class
Peter Linebaugh, “The Tyburn Riot Against the Surgeons”

Course Description

Traditionally, history courses have been defined by national borders. This course offers an alternative to this well-worn convention. Here, we still use a geographical designation, but under a broader context. We will concentrate on a series of connected issues relating to the history of various societies which framed the Atlantic Ocean. This approach will allow us to compare and contrast different events such as revolutions, rebellions, and social movements.

The focus of this online, synchronous course will be to examine the challenges faced by the popular classes during the changes brought on by globalizing capitalism and the development of mass politics. The subjects of our course will be enslaved persons, women, workers, seamen, and others such as pirates. The following questions will be addressed: How did these men and women see the world into which they were born? What inspired them to act individually and collectively to take risks in order to better their lives? To what degree of success did they achieve in their endeavors?

Course Requirements

Students will write three critical essays (5-7 pages each) based on the three major texts assigned in the course. There will also be a final paper (5-7 pages) in which the student will have a choice to either research and write on a relevant topic of their choosing or, answer a prompt which asks the student to consider the role of capitalism in the shaping of trans-Atlantic resistance. As a synchronous course, students will be expected to attend all scheduled class meetings and attendance will be taken. Regular participation is also required.
HONORS 351: HONORS SEMINAR IN THE SOCIAL SCIENCES (SS)  
With Liberty and Justice for All: American Political Thought  
Jill M. Budny, Honors College Assistant Director & Lecturer  
Sem 202, Class #51492: TR 3:00 p.m. – 4:15 p.m.

Reading


Course Description

What are these ideas at the heart of the American experiment? How were they articulated by the leaders of the founding era? How were they reinterpreted and challenged by later generations? How do we understand them today, and how do they impact contemporary political life in the United States? In this course, students will explore the development of American political thought from the colonial period to the present by examining the writings of leading thinkers, statespeople, and activists. Together, we will critically assess each author’s teachings on topics such as justice, power, equality, freedom, virtue, race, gender, citizenship, education, the role of religion in political life, and the purpose and scope of governmental authority. In addition to examining these authors’ unique historical contexts and identities, we will focus on recognizing the points of agreement that unite them, as well as the areas of disagreement that divide them. Finally, we will reflect on the ways in which these thinkers inform and challenge our own contemporary ideas about the meaning of justice, liberty, and equality in the American political community today.

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

Course Requirements

Daily class participation (25%), which includes contributions to online synchronous conversations, written discussion questions and answers, as well as other short assignments; three student-led discussions (15%); two short essays (15% each); and a longer research paper (30%).
HONORS 352: HONORS SEMINAR IN THE NATURAL SCIENCES
The Past Speaks: The Archaeology and Science of Death
Dr. B Charles, Lecturer, Department of Anthropology

Sem 201, Class #53450: TR 8:00 a.m. – 9:15 a.m., Synchronous Online
Sem 202, Class #53451: Asynchronous Online

Reading

- Numerous scholarly book chapters and journal articles will be posted to Canvas for use in the class.
- Selections from:

Course Description

Many early natural history museums in the United States built their foundational collections with human remains unearthed in the 19th century. During this period these remains were used for little else than display in cases. Since this time, two significant developments have changed the way bodies are used in museums and in the discipline of archaeology; 1) new technology has allowed for various scientific analyses on human remains that can tell us about all aspects of their lives, and 2) the field has developed a strong ethical commitment to respect the people whose bodies are excavated from the ground or held in museums.

Using class discussions, research projects, and collaborative learning, students will learn about the many ways in which people disposed of their dead through time - inhumation, excarnation, cremation, and mummification. This course will introduce students to the scientific methods used in archaeological research for reconstructing past lives through human remains. Students will learn the basics of morphological and functional examination of the skeletal system, and how they relate to age, sex, and disease. They will learn about certain isotopes still present in human bones that can be used to locate where a person grew up geographically or what kinds of foods they ate. They will engage with ancient DNA, which can be extracted from bones and tell us who the person is related to (past and present) or even what they looked like. They will explore the natural and unnatural processes that influence preservation of the body after death and the ways in which these forces impact interpretations of the past. This course will also address the modern social and ethical concerns about conducting scientific research on past human remains, concerns that shape national and international policies.

The course is offered in two formats for Spring 2021. Both formats will be held fully online and assignments and other course materials will be available via Canvas. Students enrolled in the asynchronous section will not meet live as a group. Instead, students will be expected to keep up with weekly online discussion posts. Students in the “live via Zoom” section will be expected to participate in twice-weekly class meetings at the assigned scheduled. The following course requirements apply to both formats.

Course Requirements

- Class participation will account for 30% of the grade. This includes regular attendance, participation in class discussions and collaborative activities, and prompt posting of discussion questions in preparation for class discussions.
- Students will choose a mortuary archaeology case study, based upon a non-course required peer-reviewed journal article. They will present this case study in class, summarizing the analysis conducted in the study and providing their own insight into its place in broader discussions in the class. This in-class presentation will account for 15% of the grade.
- Students will complete three opinion papers through the semester, making up 25% of the grade. These papers (3-pages) will address a major theme presented to them in class and demonstrate a student’s ability to construct a well-supported and argued opinion on a complex topic.
- A 7-page final research paper will account for 20% of the grade. This paper will focus on one scientific technique used by archaeologists to analyze human remains. Students will critically assess the technique’s use in archaeological research and its potential for the future. An additional 10% of the class grade will consist of an annotated bibliography and 1-page paper proposal due halfway through the semester.
HONORS 380: HONORS SEMINAR IN THE ARTS (A)

Radical Beauty: Pre-Raphaelite Art and Design

David Southward, Honors College Senior Lecturer

Sem 201, Class #46306: MW 3:00 p.m. – 4:15 p.m.
(Honors 380 is retakeable 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)

Slow Writing: Food

Peter Sands, Honors College Director & Associate Professor of English

Sem 202, Class #48410: TR 11:30 a.m.-12:45 p.m, synchronous online
(Honors 380 is retakeable one time with a change in topic)

Reading

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

Course Description

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

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

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

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

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

Grading

50% = Acceptable/Unacceptable, for informal writing. 50% = standard A-F scale emphasizing quality of the work and adherence to the conventions of Standard Edited English.
HONORS 380: HONORS SEMINAR IN THE ARTS (A)

Responding to Art with Art

Lindsay Daigle, Honors College Lecturer

Sem 203, Class #48411: TR 1:15 p.m. – 12:30 p.m.
(Honors 380 is retakeable one time with a change in topic)

Reading/Viewing

Mary Jo Bang, The Eye Like a Strange Balloon
Juan Felipe-Herrera, Lotería Cards and Fortune Poems: A Book of Lives
Other materials available on Canvas, including selections from Mark Doty’s Still Life with Oysters and Lemon and Sara Ahmed’s Queer Phenomenology

Course Description

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

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

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

Course Requirements

- Weekly 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 4 crafted pieces throughout the semester (2 poems, 2 other mediums of your choice). 2 of these will receive feedback from the entire class and be workshopped in virtual small groups.
- Peer Comments (15%): Although we will verbally exchange valuable commentary during workshop sessions, you will prepare for these discussions by writing brief, yet thoughtful responses to your classmates’ workshop pieces (half the class per workshop week, 4 workshop weeks per semester).
- Revised Final Portfolio (15%): This will include 2 substantially revised creative pieces, evidence of revision stages, and one 3-page writer’s statement. This statement will discuss your intentions and thought processes involved in revision, as well as critically analyze the course’s themes in conversation with your work.
- Attendance & Account of 2 Virtual Readings/Arts Events (5%): UWM and the Milwaukee creative community offer fantastic opportunities to witness artists read/perform their work through shared online spaces. Attend 2 of these virtual events and write a 300-500 word response to each.
- Class Engagement (35%): This includes being well prepared for class meetings and activities, completing asynchronous Canvas activities, participating in group work and synchronous class discussions, viewing recorded synchronous sessions and posting to the “Async Option” discussion board when unable to attend meetings, asking questions, and showing active listening. You will have an opportunity to assess your own levels of engagement as a part of the grading process.
HONORS 380: HONORS SEMINAR IN THE ARTS (A)  
Narrative Prose: How to Make Your Stories Memorable  

Brian Marks, Honors College Senior Lecturer  

Sem 204, Class #51489: MW 11:30 a.m.- 12:45 p.m.  
(Hon 380 is re-takeable one time with a change in topic)

Reading

Course readings shared on the course Canvas site will include the Brothers Grimm, Jeanette Winterson, Roald Dahl, Lorrie Moore, Aravind Adiga, F Scott Fitzgerald, Jennifer Egan, Whit Burnett, JD Salinger, James Baldwin, Steven King, and others.

Viewing

Annie Lamott (Presenter) TED Talks (2017).  
Iain Forsyth and Jane Pollard (Dir.). Nick Cave: 20,000 Days on Earth (2014)

Course Description:

This online class has a synchronous component. We will meet virtually every Wednesday during course time to discuss the course material in real time.

Many disciplined authors have written technically well-crafted stories and/or scripts for movies, but most of them are soon forgotten. What is the difference between those stories and the ones we remember long after putting the book down or leaving the theater? Students enrolled in this fiction workshop will examine the alchemy of the creative process and analyze the imagery and the construction of a scene from great works of fiction for the larger purpose of creating fiction and telling stories that makes a lasting impression on their readers.

No experience in writing fiction is necessary. Story telling is something all of us do. We will examine deep imagist poets as well some short stories and fairy tales from days gone by and today to inspire and guide us in our own writing. The focus of the course ultimately is on the creative process and on the narrative prose produced over the course of the semester. The principles learned in this course can be applied in many ways, including making a speech, a web page, a video blog, or even a personal conversation more memorable.

Course Requirements:

- Active engagement and professionalism with your peers and instructor 30%
- Accumulation of short/low stakes writing exercises (e.g., one-paragraph character description, journal and free writing) 10%
- Short story (5+ pages each) to undergo several revisions 30%
- Narrative prose piece (4-6 pages) plus commentary (1-3 pages) 30%
Images of Japan’s Floating World

Hilary K. Snow, Honors College Lecturer

Sem 201, Class #49338: MW 9:45 a.m.- 11:00 a.m.

Readings available on Canvas including excerpts from:

- Christine M.E. Guth. *Hokusai’s Great Wave.*
- Julia Meech and Jane Oliver, eds. *Designed for Pleasure: The World of Edo Japan in Prints and Paintings, 1680-1860.*
- Henry Smith. *One Hundred Famous Views of Edo.*
- Elizabeth de Sabato Swinton, ed. *The Woman of the Pleasure Quarters: Japanese Paintings and Prints of the Floating World*

**Course Description**

The most famous pictures of Japan are ukiyo-e woodblock prints from the eighteenth and nineteenth centuries by artists such as Katsushika Hokusai, Utagawa Hiroshige and Kitagawa Utamaro. When they were first imported to Paris in the late nineteenth century they created a sensation on the art scene. Major European artists like Vincent Van Gogh, Claude Monet and Edgar Degas were fascinated by them and incorporated elements from Japanese prints into their own paintings.

This course explores the history of these intriguing images and what they reveal of Japanese culture during the eighteenth and nineteenth centuries. We will talk about why these prints were made and how they chronicle the rise of Edo (Tokyo) as a city full of theater, cafes and amusements. The course is arranged thematically and roughly chronologically, covering ukiyo-e throughout the Edo period (1615-1868) and printmaking into the twentieth century. Early sections of the course will discuss how woodblock prints are produced and their evolution from hand-colored prints to full color prints. We will investigate why this genre was popular and culturally significant, both in Japan and later in the West. After 1868, Japan opened to more interchange with the West and we will discuss how this changed the subject matter and production of prints. The course will end will an examination of the popularity of Japanese prints in the West and Japonisme of the late nineteenth century in Europe and America.

No previous background in Japanese history or art history is required. The course will meet synchronously throughout the semester, but not weekly.

**Course Requirements**

- Weekly online readings and discussions, and short writing assignments: 50%.
- Print analysis paper (with optional rewrite): 10%
- Culture paper (with optional rewrite): 10%
- Exhibition essay: 15%
- Digital exhibition: 15%

(*) Credits for this course topic count toward the College of Letters and Science International Requirement.
CHEMISTRY 381 (NS)
Development of Modern Chemistry: From Thales to Mendeleev

J.H. Aldstadt, Associate Professor, Dept. of Chemistry & Biochemistry

Sem 001, Class #47672: TR 1:15 p.m. – 2:30 p.m., CHEM 170 (Blended)

Reading

Required:
(c) S. Johnson. The Invention of Air: A Story of Science, Faith, Revolution, and the Birth of America; Riverhead Books (Penguin), New York, NY; 2009. (ISBN-10: 1594484015)

Selections from the following:
Plato’s Timaeus, Aristotle’s Physics and Meteorologica, Lucretius’ On the Nature of Things, Geber’s The Height of Perfection, Boyle’s The Sceptical Chymist, Black’s On Magnesia Alba, and Lavoisier’s Elements of Chemistry. Additional readings will include writings of Priestley, Dalton, Berzelius, Cannizzaro, and Mendeleev.

Course Description

While our modern ideas about chemistry began to emerge in the “Chemical Revolution” of the late 18th Century, the roots of chemistry extend far into antiquity. Two intertwined questions underlie inquiries of a chemical nature: (a) what is matter? and (b) how does it change? In this course, we will study the origins of “matter theory” in Ancient Greece, follow its meandering path through the Roman and Islamic Empires, and then investigate the practice of Alchemy in the Latin West through the Middle Ages and beyond. The evolution of theories regarding chemical change, from the "mercury-sulfur" theory to the “phlogiston” theory to modern mechanistic ideas, will be followed in parallel. The period from the late 17th to the early 19th Century, during which a shift from alchemical ideas to more modern chemical concepts occurred, will be examined in particular.

Although this is a chemistry course, a background in chemistry is not a requirement. Our approach will be to examine how specific experiments were designed, how they were executed, and then how the data were interpreted and conclusions reached — all within the general context of the historical period, which we would be at peril to ignore. Several laboratory demonstrations, to include an alchemical procedure for creating an “elixir”, a method to capture the elusive substance known as “phlogiston”, and the first apparatus designed to study electro-chemical phenomena, will be studied as well. Questions that we will examine include: Why was Greek “matter theory” so enduring? Why was the concept of “atomism” so controversial? What was alchemy and to what extent were iconic figures such as Robert Boyle influenced by it? What was the "Scientific Revolution" and was there a separate “Chemical Revolution” much later? Why were women generally excluded from studies in science until relatively recently? Less than a century transpired for the transition from the “Four Elements” theory of matter to the first Periodic Table, which had 56 elements — who were the key players in effecting this transformation and how did they make such astonishing progress?

Course Requirements

The course will be structured as follows: five formal essays (50%), the first four of which will be submitted as drafts and then revised; weekly informal "exploratory writing" essays (10%); weekly quizzes on the assigned reading (10%); presentations by "Book Clubs" (10%), and engagement in class discussions (20%), including each student serving as the "discussion leader" on two occasions.
COMPARATIVE LITERATURE 381 (HU)
Worlds of Hurt: Representing Historical Trauma in the Modern Humanities

Drago Momcilovic, Senior Lecturer in Comparative Literature

Sem 201, Class #53578: Asynchronous Online

Readings on Canvas:

Ariel Dorfman, *Death and the Maiden*  
Jacques Tardi, *It Was the War of the Trenches*

Tadeusz Borowski, “This Way for the Gas”  
Tim O’Brien, “The Things They Carried”

Poems by: Paul Celan, Nelly Sachs, Pablo Neruda, Toge Sankichi, Anna Akhmatova

Essays by: Elaine Scarry, Sigmund Freud, Hannah Arendt, Susan Sontag

Audio and Visual Texts on Canvas:

Danis Tanovic, *No Man’s Land*  
J. A. Bayona, *The Impossible*

Roberto Benigni, *Life is Beautiful*  
Alain Resnais, *Night and Fog*

Episodes: *Downton Abbey, This Is Us, Pose*  
George A. Romero, *Night of the Living Dead*

Art: Banksy, Picasso, Dali, Dix, Haring

Beyoncé/Jonas Åkerlund, *Lemonade*

Madonna, *MDNA Tour*  
Matthew Bourne/PI Tchaikovsky, *Swan Lake*

Course Description

As a cultural concept with broad reach in the humanities, trauma gathers many different types of suffering under its auspices, including somatic injury and psychic wounding, and exerts its force far beyond its sites of immediate impact. Historical trauma, in particular, is a painful variation of this theme, implicating both individuals and entire groups of people that suffer directly from the nightmares of history and pass those testimonies and memories to subsequent generations. Artists and writers re-imagine these sites of devastation in sobering detail—and sometimes with pronounced artistic license—in some of the most widely recognized works of our modern global canons. What kinds of representational languages do these creative figures use in order to adequately capture the full scope of traumatic events that exceeds individual human understanding? How might trauma literature and visual culture enable survivors and other witnesses to “work through” the devastations of history and its lingering afterlives, and what limits that creative or documentary process? What are the relative values of historical accuracy, on the one hand, and postmodern innovation, on the other, in the creation of an artistic record, or cultural memory, of difficult events? To what extent are these “artistic memories” of atrocity shaped by the unresolved concerns of the present rather than the undisputed facts of the past?

This interdisciplinary course, taught asynchronously online, examines these questions in a broad range of literature, film, television drama, and visual and performing arts that chronicle individual and group suffering during several of the most devastating events and developments in the 20th and 21st centuries—including WWI, WWII and the Vietnam War; the modern legacies of slavery, Jim Crow, and civil rights unrest; Chilean authoritarianism; the AIDS crisis; the explosion of Chernobyl; and the Boxing Day tsunami.

Course Requirements

- Active, weekly participation in online class discussions (25%)
- Two analytical papers about assigned texts (15% each)
- One online slide presentation (20%)
- Final research project (25%)
Reading (selected chapters):

- Boundless Art History. Art of South and Southeast Asia Before 1200 CE  
  https://courses.lumenlearning.com/boundless-arthistory/chapter/early-indus-valley-civilizations/
- Boundless Art History. South and Southeast Asia After 1200 CE  
  https://courses.lumenlearning.com/boundless-arthistory/chapter/india/

Films and Documentaries

- The Story of India: BBC documentary series (2007), written and presented by historian Michael Wood about the history of India, PBS

Course Description

This course will explore the vibrant, multicultural world of the Indian subcontinent, through a historic-geographic lens. The hospitable physical environment of Bharat (India) led to the rise of ancient civilizations, numerous languages, rich philosophies/cultural practices, world religions (Hinduism, Jainism, Buddhism, Sikhism). This course aims to examine the origins/philosophies/religions, cultural practices/landscapes (art/architecture) of Bharat. As a multi-linguistic and multi-cultural Indian woman, I offer a unique perspective to students interested in discovering the amazing world of India.

Course Requirements

- Participation: regular attendance through online class meetings, evidence of careful class preparation, productive contributions to class discussions, thoughtful responses to readings and peer critiques, short assignments, and respectful engagement with peers: 25%.
- Four papers (optional rewrite): The course emphasizes the development of critical writing skills. Each four-page paper must be well written, incorporate readings and discussions, organized and thoughtful. Paper themes, format and structure will be posted: 75%
HISTORY 399 (SS)  
From Sputnik to Space Junk: History of Space Exploration and Use

Christine Evans, Associate Professor of History

Sem 202, Class #48322: TR 3:00 p.m.- 4:15 p.m.

Reading


Other readings will include primary and secondary sources from historians of science and technology, feminist scholars, and astronauts, including W. Patrick McCray, Mette Bryld and Nina Lykke, Bryan Borroughs, and Asif Siddiqi.

Viewing/Listening


Course Description

This course will examining human efforts to explore, imagine, use, understand and regulate the world beyond planet Earth from 1945-present. Key topics and questions we will consider include: how did human space exploration become thinkable and politically and technologically possible? How has the exploration and use of space transformed life on Earth itself? How has the fact of human space exploration shaped various aspects of post-war 20th century life, including childhood, architecture, popular culture, or human-animal relationships? How have contemporary problems, such as the proliferation of orbiting space junk or the use of satellite imagery in war and surveillance, been shaped by the history of space exploration and exploitation in the 20th Century? Drawing on feminist and postcolonial critiques of space history, we will interrogate interpretive categories like “the Space Age” and “the Space Race,” to understand how they have shaped and limited our understanding of the history of human space activity. Students will work collaboratively to answer these questions using a wide range of sources, including memoir, biography, and fiction by and about space travelers, film, material cultural artifacts, podcasts, and primary sources we will examine in class and on virtual fieldtrips to the planetarium and UWM libraries distinctive collections.

Course Requirements

This discussion-based course requires active participation, completion of all assigned readings and weekly short reading responses (30% of final course grade). In addition, students will produce 2 short papers (~4 pp, 20% of final grade each) responding to course readings/films, analyzing a space artifact of their choice, and/or interpreting a primary source from one of our virtual fieldtrips/guest speakers. Students will also develop and present in class a final project (30% of final grade). This may be an expansion of one of their short papers into a short research essay (~8-10 pp) or a new “white paper” analyzing the state of current research on a contemporary issue of space exploration of interest to them. Students may create their final projects in a form other than a traditional written essay with prior approval.
A Failed System? An Exploration of America’s Health and Healthcare System (*)

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

Sem 201, Class #46959: MW 11:30 a.m. – 12:45 p.m.
Online with both synchronous and asynchronous sessions

Reading/Viewing


Additional readings include journal articles, health-related government reports, and reports from other organizations. Assignments will also include viewing video reports and films, such as “Escape Fire” and “The Waiting Room.”

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 the following: Is health care a right or a privilege? What is the link between socioeconomic status and health? What values underpin the health care system? Why do Americans spend more than twice as much per person for health care than people in most other industrialized countries? How does the health care system in the U.S. compare to systems in other countries? Why are millions of Americans without health insurance? How well did the U.S. handle the coronavirus pandemic?

Course Requirements

Building on weekly readings, students will write a 1-page reaction/position paper each week. Online 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 & GENDER STUDIES 380 (SS)
Gender, Media, & Militarization

Jeremiah Favara, Visiting Assistant Professor, Women’s and Gender Studies

Sem 201, Class #51331: W 1:15 p.m. – 2:30 p.m. + Asynchronous Requirements Online

Reading & Viewing

Selections from:
• Allan Bérubé (2000) Coming Out Under Fire
• Cynthia Enloe (2000) Maneuvers: The International Politics of Militarizing Women’s Lives
• Melissa S. Herbert (1998) Camouflage Isn’t Only for Combat: Gender, Sexuality, and Women in the Military
• Roger Stahl (2010) Militainment, Inc: War, Media, and Popular Culture

Media examples include select recruitment advertisements, films such as Jarhead & G.I. Jane, and television shows such as The Selection: Special Operations Experiment

Course Description

For many Americans, war and militarization are experienced through media. You could easily find yourself targeting enemy insurgents with a drone in a video game, watching Marines conduct a raid in a recruiting video, or marveling at the Navy’s newest laser weapon on a news report all from the comfort of your couch. Militarized media teaches us who fights in wars, who our “enemies” are, and who we are as citizens. Considering relationships between media industries and military institutions, this seminar explores how representations and experiences of war and militarization contribute to understandings of gender, sexuality, race, class, and nationality.

This seminar explores sites across the mediascape, including journalism, reality TV, films, advertising, and video games, and engages with interdisciplinary scholarship related to the study of difference, media, and militarization. Guided by an intersectional feminist perspective dedicated to interrogating and challenging existing structures of power, inequality, and oppression, we will interrogate the construction and ongoing maintenance of the media-military-industrial complex and the implications mediated relationships to warfare have for understandings of difference, violence, and national belonging.

Course Requirements

• Presence, Participation, and Preparedness (25%): Daily attendance, completing assigned readings, respectful presence in class and interaction, willingness to discuss, comment, and ask questions
• Reading Response Papers (20%): Four short (1-2 pg.) responses to selected readings
• Media Analyses (20%): Two 3 – 5 pg. critical analyses of selected media
• Seminar Paper (35%): An original research paper based on a media example of your choosing, to be workshopped and revised before submission.