



# Honors College Course Book

**SPRING 2024**

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

# 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 2024 registration appointment times will be available November 6<sup>th</sup> and can be found in PAWS on the right side of the Student Center page. *Be sure to check your PAWS account on this date to clear any holds on your account. Holds will prevent you from registering!*
2. Registration for Spring 2024 will begin on Monday, November 13<sup>th</sup>. Please review your registration assignment in PAWS and confirm that your enrollment date has been set for 11/13. Please take advantage of priority registration by enrolling at your assigned date and time.
3. There are no waitlists for Honors 199 or 200. If you are attempting to enroll in Honors 199 or 200 and it is full, please select another section. If you are registering for an upper-level course, be sure to check the “add to waitlist” box when putting the course in your shopping cart.
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. Enrollment in additional credits beyond the 21 required for the Honors Degree is permitted on a space available basis.
6. Clarification for L&S students: Nursing 380 satisfies part of the UWM GER Social Science requirement. It does not satisfy any part of the L&S 12 credit Social Science 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 13th - Priority Registration Morning?

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

- Visit us in the Honors House Office – HON 154. Help will be waiting!
- Call us at 414-229-4658.
- 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: 714 132 169#
- Email us at [honors@uwm.edu](mailto:honors@uwm.edu) and we will have an advisor get back to you as soon as possible.

# Honors College Courses Spring 2024

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 or consent of the Honors College Director.
- All upper-level seminars are retakeable with change in topic to 9 credits max other than HON 380. HON 380 is only retakeable ONCE with change in topic.

|  |   |       |                          |                 |        |  |
|--|---|-------|--------------------------|-----------------|--------|--|
| <b>HONORS</b>  | U   | 1H    | Honors Independent Study |                 |        |  |
| <b>199</b>   | Admission to Honors College; consent of Honors College director. Not open to University Special Students. |       |                          |                 |        |  |
|  |   |       |                          |                 |        |  |
|  | SEM 001   | 45737 | T                        | 4:00pm-5:15pm   | Daigle | <b>Honors College Research &amp; Writing</b> |
|  | SEM 002   | 47245 | F                        | 11:30am-12:45pm | Daigle | <b>Honors College Research &amp; Writing</b> |
| Students must be concurrently enrolled in English 102 and Honors 199. Students earning a B- or better in HON 199 and a C or better in English 102 will receive 4 credits of non-seminar credit toward their Honors Degree. |   |       |                          |                 |        |  |

|            |  |       |  |                 |            |   |
|------------|--|-------|--|-----------------|------------|---|
| Honors     | U  | 3H    | Honors Seminar: The Shaping of the Modern Mind |                 |            |   |
| 200        | Cons Honors College Director. Not open to students with credit in Honors courses 300-level & above. Retakable once with change in topic. |       |  |                 |            |   |
| (HU, OWCB) | SEM 001  | 46406 | MW   | 10:00am-11:15am | Snow       | What is Art?  |
|            | SEM 002  | 46407 | MW   | 11:30am-12:45pm | Daigle     | Invisibility & Dis/Empowerment                          |
|            | SEM 003  | 46408 | MW   | 11:30am-12:45pm | Snow       | What is Art?  |
|            | SEM 004  | 48922 | MW   | 1:00pm-2:15pm   | Daigle     | Invisibility & Dis/Empowerment                          |
|            | SEM 206  | 45276 | MW   | 2:30pm-3:45pm   | Stuhmiller | Encounters with the Wilderness                          |
|            | SEM 007  | 45279 | MW   | 4:00pm-5:15pm   | Southward  | Graphic Memoir: The Art of Self Creation                |
|            | SEM 008  | 45281 | TR   | 8:30am-9:45am   | Schneider  | Dirty Realism and the Other America                     |
|            | SEM 009  | 45280 | TR   | 10:00am-11:15am | Singer     | (*) Birth of the Modern: 19th Cent Euro Social & Pol... |
|            | SEM 010  | 45282 | TR   | 11:30am-12:45pm | Listoe     | Questions of Exclusion: Politics of Identity ...        |
|            | SEM 211  | 45240 | TR   | 1:00pm-2:15pm   | Stuhmiller | Encounters with the Wilderness                          |
|            | SEM 012  | 48920 | TR   | 1:00pm-2:15pm   | Singer     | (*) Birth of the Modern: 19th Cent Euro Social & Pol... |
|            | SEM 013  | 48921 | TR   | 2:30pm-3:45pm   | Southward  | Graphic Memoir: The Art of Self Creation                |
|            | SEM 014  | 48919 | TR   | 2:30pm-3:45pm   | Marks      | Journeys to Hell and the Dark Sublime                   |

|             |  |       |                    |          |                           |
|-------------|--|-------|--------------------|----------|---------------------------|
| <b>MATH</b> | U  | 5 cr  | Honors Calculus I  |          |                           |
| <b>222</b>  | Maximum of 6 cr in combination of Math 221 & 222 may count toward Honors College requirements. |       |                    |          |                           |
| <b>(NS)</b> | Prereq: C or better in Math 221 (P) or B or beter in Math 232 (P); instr cons.                 |       |                    |          |                           |
|             | SEM 001  | 47293 | MTWR 1:00pm-2:15pm | Franecki | <b>Honors Calculus II</b> |

|       |   |       |                |               |            |   |
|-------|---|-------|----------------|---------------|------------|---|
| AMLLC | U   | 3H    | Honors Seminar |               |            |   |
| 381   | Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max. |       |                |               |            |   |
| (HU)  | SEM 001   | 48680 | MW             | 2:30pm-3:45pm | Calkins    | Linear B to [ChatGPT]: Adoption and Rejection of... |
|       | SEM 002   | 48681 | TR             | 4:00pm-5:15pm | Murphy-Lee | Slavic Folklore and the Witcher                     |

|        |   |       |                |               |        |  |
|--------|---|-------|----------------|---------------|--------|--|
| ANTHRO | U   | 3H    | Honors Seminar |               |        |  |
| 381    | Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max. |       |                |               |        |  |
| (SS)   | SEM 001   | 48683 | MW             | 4:00pm-5:15pm | Gurcay | Ethnographies of Women's Mvmnts: Digital Global... |

|      |   |       |                |               |      |   |
|------|---|-------|----------------|---------------|------|---|
| ECON | U   | 3H    | Honors Seminar |               |      |   |
| 381  | Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max. |       |                |               |      |   |
| (SS) | SEM 001   | 48799 | TR             | 1:00pm-2:15pm | Thom | Economic Inequality and Policy in the United States |

|        |  |       |  |                 |            |  |
|--------|--|-------|--|-----------------|------------|--|
| FRENCH | U  | 3H    | Honors Seminar                         |                 |            |  |
| 383    | Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.  |       |  |                 |            |  |
| (HU)   | SEM 001  | 47755 | MW                                     | 2:30pm-3:45pm   | Kuiper     | (**) World War I in France: A Long Reckoning           |
| HIST   | U  | 3H    | Honors Seminar                         |                 |            |  |
| 398    | Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.  |       |  |                 |            |  |
| (HU)   | SEM 001  | 47620 | MW                                     | 11:30am-12:45pm | Rothfels   | Animals in Global History                              |
| HIST   | U  | 3H    | Honors Seminar                         |                 |            |  |
| 399    | Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.  |       |  |                 |            |  |
| (SS)   | SEM 001  | 48910 | TR                                     | 2:30pm-3:45pm   | Hernandez  | On the Road with "Che": Making of Revolutionary...     |
| NURS   | U  | 3H    | Honors Seminar                         |                 |            |  |
| 380    | Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr. Max. |       |  |                 |            |  |
| (SS)   | SEM 001  | 41555 | TR                                     | 8:30am-9:45am   | Haase      | (Δ) A Failed System? Explo of America’s Health & ...   |
| HONORS | U  | 3H    | Honors Seminar in the Humanities       |                 |            |  |
| 350    | Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.  |       |  |                 |            |  |
| (HU)   | SEM 001  | 44862 | MW                                     | 10:00am-11:15am | Hager      | Trans Literature Beyond Transition                     |
|        | SEM 202  | 46409 | MW                                     | 5:30pm-6:45pm   | Stuhmiller | The Symbolic Animal                                    |
|        | SEM 003  | 48924 | TR                                     | 10:00am-11:15am | Snow       | Sacred Asia (*)  |
|        | SEM 004  | 48925 | TR                                     | 11:30am-12:45pm | Schneider  | Nostalgia  |
|        | SEM 205  | 45251 |  | Async           | Brusin     | Joseph: A Biblical Psychological Thriller              |
| HONORS | U  | 3H    | Honors Seminar                         |                 |            |  |
| 351    | Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.  |       |  |                 |            |  |
| (SS)   | SEM 001  | 45730 | MW                                     | 8:30am-9:45am   | Singer     | (*) The Oldest Hatred: Jewish People as Perpetual...   |
|        | SEM 002  | 47616 | TR                                     | 4:00pm-5:15pm   | Budny      | With Liberty & Justice for All: American Political...  |
| HONORS | U  | 3H    | Honors Seminar in the Natural Sciences |                 |            |  |
| 352    | Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.  |       |  |                 |            |  |
| (NS)   | SEM 001  | 48926 | MW                                     | 1:00pm-2:15pm   | Reisel     | Energy: Sources, Uses, and Economics                   |
|        | SEM 002  | 48927 | TR                                     | 10:00am-11:15am | Freire     | Project Neandertal                                     |
| HONORS | U  | 3H    | Honors Seminar in the Arts:            |                 |            |  |
| 380    | Soph st & cons Honors College Director. RETAKABLE ONCE w/chg in topic.             |       |  |                 |            |  |
| (A)    | SEM 001  | 44532 | MW                                     | 1:00pm-2:15pm   | Southward  | Radical Beauty: Pre-Raphaelite Art and Design          |
|        | SEM 002  | 45210 | MW                                     | 10:00am-11:15am | Symmes     | Unstaging Performance: Discovering Creative...         |
|        | SEM 003  | 45211 | TR                                     | 11:30am-12:45pm | Sands      | Slow Writing: Slow Looking                             |
|        | SEM 004  | 45729 | TR                                     | 1:00pm-2:15pm   | Tasman     | Cultivating a Creative Life: Reclaiming your Attention |

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

**(\*\*)** Credits for this course topic are under consideration to count for the L&S International Requirement. A decision is likely prior to the start of the semester.

**(Δ)** Nursing 380 satisfies the UWM GER Social Science requirement. It does not satisfy any part of the L&S 12 credit Social Science Breadth distribution.

**Courses in blue are planning to meet completely online.**

## 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. Please visit page 36 for more details!



## HONORS 199: HONORS COLLEGE RESEARCH & WRITING Independent Study

Lindsay Daigle, Honors College Associate Teaching Professor

**Tuesdays 4:00 p.m.-5:15 pm (1/23/2024 – 3/12/2024)**

- Sem 001, Class # 45737

**Fridays 11:30 A.m.-12:45 p.m. (1/26/2024 – 3/15/2024)**

- Sem 002, Class # 47245

### 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 course. Honors 199 complements English 102 with orientation to Honors coursework and expectations in a writing-intensive setting. Students are fully part of the Honors College as they prepare for Honors 200 and upper-level Honors courses. Although it is labeled an “independent study,” this course values community and collaboration as central goals.

Honors 199 will meet once per week for the first eight weeks of the semester. 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. Through these activities, students become more oriented to the Honors community, one another, and themselves.

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 (50%):** This refers to students’ presence, which can take many forms. It can include but is not limited to: full participation in class activities, including writing and creative exercises, small group work, and peer feedback, as well as actively participating in discussions by posing relevant questions/concerns, commenting thoughtfully, and being equipped with relevant daily texts/materials. Students will have an opportunity to self-assess their engagement levels in order to contribute to the grading process.
- **Honors 200 Observation & Account (20%):** Students will sit in on one session of an active Honors 200 course and provide a written account of their experience.
- **Honors Event/Club Attendance & Account (20%):** Students will attend at least one Honors-affiliated event or club meeting and provide a written account of their experience.
- ***The Aggregate* Assignment (10%):** Students will engage with at least one issue of the Honors College’s award-winning biannual newsletter.

HONORS 200: THE SHAPING OF THE MODERN MIND (HU, OWCB)  
**What is Art?**

Hilary K. Snow, Honors College Associate Teaching Professor

Sem 001, Class #46406: MW 10:00am – 11:15am

Sem 003, Class #46408: MW 11:30am – 12:45pm

Readings available on Canvas including:

Horace D. Ballard. “‘Foundations and Beginnings’: W.E.B. Du Bois Posing as a Dandy.”

Marcel Duchamp. “The Creative Act.”

Carol Duncan. “The Art Museum as Ritual.”

Paris A. Spies-Gans. “Why Do We Think There Have Been No Great Women Artists? Revisiting Linda Nochlin and the Archive.”

Heinrich Wölfflin. “Principles of Art History.”

Other materials

Students should expect to visit the Milwaukee Art Museum at least once on their own and pay the \$17 admission fee.

Course Description

At once simple and complicated, “art” can be defined in many ways. What makes the work of one person celebrated while others are forgotten? How do artists, art historians and the public approach works of art? This course interrogates the idea of “art” across history and cultures, focusing on what Western art history has defined as masterpieces of “art” and what ideas get left out from that perspective. We will examine important movements in art and art history, including feminist approaches, the rise of abstraction, and how art can be used to understand history. We will consider art not only as an aesthetic activity, but also as a part of social movements and political ideas. We will also discuss museum displays and how public presentations can affect our understandings. This course will include field trips to local museums accessible by bus. No background in art history is necessary for this course and students studying art history for the first time are especially welcome.

Course Requirements

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

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

Issue analysis paper: 15%

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

Discussion leading and presentation: 10%

Critical reflections: 10%

HONORS 200: SHAPING OF THE MODERN MIND (HU, OWCB)  
**Invisibility & Dis/Empowerment**

Lindsay Daigle, Honors College Associate Teaching Professor

Sec 002, Class #46407: MW 11:30am – 12:45pm

Sec 004, Class #48922: MW 1:00pm – 2:15pm

Reading/Viewing

Laverne Cox et al, *Disclosure: Trans Lives on Screen*

Mike Flanagan & Angela LaManna, “The Altar of the Dead,” *The Haunting of Bly Manor*

@InvisiblePeople, Twitter/X account

Henry James, *The Turn of the Screw*

Audre Lorde, “An Open Letter to Mary Daly”

J.K. Rowling, “The Mirror of Erised,” *Harry Potter and the Sorcerer’s Stone*

Taylor Swift, “Delicate” music video

Joss Whedon et al, “Out of Mind, Out of Sight,” *Buffy the Vampire Slayer*

Podcast episodes from *This American Life* and *Being Seen*

Other materials via Canvas, including selections from Mikki Kendall’s *Hood Feminism*:

*Notes from the Women That a Movement Forgot*; Mattilda’s *Nobody Passes: Rejecting the Rules of Gender and Conformity*; and Krista Ratcliffe’s *Rhetorical Listening: Identification, Gender, Whiteness*

Course Description

Novels, films, TV shows, and comics within the fantasy genre have often used invisibility as a source of power. Characters like Harry Potter, Sue Storm from *The Fantastic Four*, Cipher from *X-Men*, etc. render themselves undetectable in order to sneak, escape, eavesdrop, loot, and other acts across the good/evil spectrum. For them, invisibility can be a powerful tool of cunning.

However, it isn’t always a strength to be invisible within your surroundings. What happens when someone *wants* to be seen or heard, yet still remains unnoticed?

In this class, we’ll examine depictions of invisibility from multiple perspectives in fiction and nonfiction, A/V and print texts, social media and journalism. We’ll listen to experiences of political and social invisibility across intersecting identities: Black people and people of color, Indigenous people, poor and low income people, disabled people, and others. We’ll dig into LGBTQIA+ experiences, especially transgender, bisexual, and femme lesbian invisibilities, and ask, “What does it mean to ‘pass’?” We’ll look at “invisible disabilities” like mental illness, neurodiversity, and unseen physical conditions. We’ll examine experiences of bullying. We’ll read, watch, and tell each other ghost stories. We’ll also dig into concepts of anonymity – in big cities, on social media, and elsewhere.

And more. All with the goal of seeing each other a bit more clearly.

Course Requirements

Students will write and revise two shorter papers (10%) and one longer paper/project throughout the semester. For the longer, final paper/project (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 role of Discussion Facilitator for one class each by developing discussion questions that closely interpret and make connections between course texts and their corresponding real world conversations (10%). Class engagement (40%) includes: being well prepared for class meetings and activities; participating thoughtfully in group work, class discussions, and in-class writing/activities; 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.

HONORS 200: THE SHAPING OF THE MODERN MIND (HU, OWCB)  
**Encounters with the Wilderness**

Jacqueline Stuhmiller, Honors College Associate Teaching Professor

Sem 206, Class #45276: MW 2:30pm – 3:45pm **ONLINE**

Sem 211, Class #45240: TR 1:00pm – 2:15pm **ONLINE**

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; the unlucky do not leave at all.

The course will ultimately ask you to contemplate the following questions: who am I, really? where am I going? how can I know what path to take? what is the meaning of life?

Please note several things. First, this is neither a science nor an outdoor education class. Second, although there is no religious component to the course, it includes a number of readings from the Bible. Third, this course is ultimately designed to cultivate self-awareness. Students should be prepared to spend a lot of time thinking about themselves and all aspects of their own lives. Most people find the course fairly emotionally intense, so it may not be suitable for those who are looking for an experience that is less psychologically demanding.

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)  
**Graphic Memoir: The Art of Self-Creation**

David Southward, Honors College Associate Teaching Professor

Sem 007, Class #45279: MW 4:00pm – 5:15pm

Sem 013, Class #48921: TR 2:30pm – 3:45pm

Reading

Joel Christian Gill, *Fights: One Boy's Triumph Over Violence*  
Ellen Forney, *Marbles: Mania, Depression, Michelangelo, and Me*  
Maia Kobabe, *Gender Queer*  
Marjane Satrapi, *Persepolis: The Story of a Childhood*  
David Small, *Stitches: A Memoir*  
Craig Thompson, *Blankets*

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 spirituality 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 class discussion periodically; and to critique four papers by classmates (25%).

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

### **Dirty Realism and the Other America**

Benjamin Schneider, Honors College Associate Teaching Professor

Sec 008, Class #45281: TR 8:30am – 9:45am

#### Reading (selections)

Lucia Berlin, *A Manual for Cleaning Women* (2015)

Raymond Carver, *What We Talk About When We Talk About Love* (1981)

Denis Johnson, *Jesus' Son* (1992)

Maurice Carlos Ruffin, *The Ones Who Don't Say They Love You* (2021)

#### Course Description

In 1983, Bill Buford, editor of literary magazine *Granta*, wrote that "Dirty realism is the fiction of a new generation of American authors. They write about the belly-side of contemporary life – a deserted husband, an unwed mother, a car thief, a pickpocket, a drug addict – but they write about it with a disturbing detachment, at times verging on comedy. Understated, ironic, sometimes savage, but insistently compassionate, these stories constitute a new voice in fiction." While the "new voice" is no longer new, this brand of realism remains able to give voice to people and places that are often overlooked in the fiction of contemporary culture. Also called "Kmart Realism," the genre and its artists continue to reveal much about US culture and its people.

In this course, we will study these short stories closely to see how and if they speak to our contemporary moment. We'll ask about character, narrative, theme, setting, form, point-of-view, mise-en-scene, sound, and more to see what other questions derive from these close examinations. For example, do the people described in these narratives "count" in contemporary US culture? Do the artists' points-of-view register as inclusive? What do we learn about ourselves and our culture from engaging these fictions? Are there other cultural forms that depict similar narratives? Why do these artists choose the subjects they choose? Why would Buford call this genre "dirty"? We will spend our classroom time discussing these works and these questions from various angles. Note: Some of the course content may be upsetting.

#### Course Requirements

- Classroom presence 20%
- Three 4-5 page essays, two of which may be revised 80%

HONORS 200: THE SHAPING OF THE MODERN MIND (HU)  
**The Birth of the Modern: 19<sup>th</sup> Century European Social and Political Thought (\*)**

Alan Singer, Honors College Associate Teaching Professor

Sem 009, Class #45280: TR 10:00am – 11:15am

Sem 012, Class #48920: TR 1:00pm – 2:15pm

Reading

Required for Purchase:

Charles Dickens, *Hard Times* [ISBN: 978-0451530998]

Carolyn Eichner, *The Paris Commune: A Brief History* [ISBN: 978-1-9788-2768-4]

The following titles will be among the excerpted readings posted as links and pdfs on the course Canvas site:

Mary Wollstonecraft, *A Vindication of the Rights of Woman*

Edmund Burke, *Reflections on the Revolution in France*

Adam Smith, *The Wealth of Nations*

Friedrich Engels, *The Condition of the Working Class in England*

Karl Marx, *The Eighteenth Brumaire of Louis Bonaparte*

*Introduction to the Contribution to the Critique of Hegel's Philosophy of Right*

J.G. Fichte "Thirteenth Address to the German Nation"

Ernest Renan, "What is a Nation"?

Alice Conklin, "The French Civilizing Mission"

Adrian Hastings, "Christianity, Civilization and Commerce"

Rudyard Kipling, "The White Man's Burden"

Course Description

Today, we regularly use the terms "liberal" and "conservative" in our political discourse. We also frequently use and hear the words "socialism," "feminism" and "nationalism, and "imperialism". These terms are relatively new to the English language, spoken for the first time only in the modern era. This course examines the dominant ideas that shaped European society and its satellites from the period of the French Revolution (1789-1815) until World War I (1914-1918). The themes covered in this course include the various types of political and social ideologies that took hold during and after the French and Industrial Revolutions. As the nineteenth century progressed and mass politics became increasingly important, leaders had to adopt their style of rule to accommodate the new reality. Therefore, we will also examine the role of realpolitik and nationalism. The role of racism during Europe's rapid colonial and economic expansion will also be discussed.

The ultimate goal of this course is to answer some fundamental questions about not only the past, but current European and global society: How have social and political thought changed over time? What major events and developments caused these changes? Which ideologies were most successful? Who are the true ideological ancestors of today's liberals, conservatives, socialists, feminists, and nationalists?

Course Requirements

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

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

HONORS 200: THE SHAPING OF THE MODERN MIND (HU, OWCB)  
**Questions of Exclusion: The Politics of Identity and Interests**

Daniel Listoe, Senior Lecturer in English

Sem 10, Class #45282, TR 11:30am – 12:45pm

Readings/Required Texts

- Ryszard Kapuściński, *The Other* (Verso, 2009). 100 pp. \$11.96

All other course materials provided on our Canvas site. Readings include selected articles and chapters of anthropology, philosophy, history, political science, cultural studies, and journalism.

Authors studied will include Benedict Anderson, Kwame Anthony Appiah, James Baldwin, Seyla Benhabib, Rogers Brubaker, J. M. Coetzee, W.E.B. DuBois, Barbara Fields, Alphonso Lingis, Kenan Malik, Mahmood Mamdani, Mai Ng, Adolph Reed, Ramila Thapar, and Lea Ypi.

Additional materials include podcast interviews and documentary film.

Course Description

This seminar is devoted to thinking through the impact of collective identities, whether they are understood as racial and ethnic groups, a people, a nation, or some smaller, communal cohort. In addition to exploring how a community imagines itself into being, and why, we will take an extended look at the ideologies and practices of exclusion that follow from such identities. In this way we engage concepts of self and other, insiders and outsiders, the familial and the foreigner.

To best grapple with this subject, we will focus on historical examples of radical, violent division and the ideas of distinction that shaped them. Whether the division is cultural or finds its form in the law, the concentration camp, the reservation, or forced deportation, we can analyze its workings through examples of colonialism, the Chinese Exclusion Act and Jim Crow South in the United States, the apartheid regimes of South Africa and Israel, the dynamics of decolonization, and cases like the Cambodian and Rwandan genocides.

At the same time, we will consider alternative ways to conceive of the *other* and understandings of human difference. This will lead us to engage thinkers who offer us a sense of what is meant by hospitality, defenses of cosmopolitanism, and an appreciation of the universal.

Course Requirements

- There will be two critical, interpretive essays (5-6 pages) that will be workshopped and revised before being graded (40% of final course grade).
- To help students develop their critical essays and foster class discussion, there will be seven short response papers (2 pages) (35% of final course grade).
- The course requires consistent seminar participation and active engagement with the assigned readings and film viewings (25% of final course grade).

HONORS 200: THE SHAPING OF THE MODERN MIND (HU, OWCB)  
**Journeys to Hell and the Dark Sublime**

Brian Marks, Honors College Senior Teaching Faculty

Sec 014, Class #48919: TR 2:30pm – 3:45pm

Reading

*The Inferno of Dante*. Trans. Robert Pinsky. ISBN 13: 978-0145444414--\$9

Course Reader—including readings from Nathaniel Hawthorne,

Rollo Romig, Maya Duren, Roberto Aguire-Sacassa, Lewis Hyde, Shirley Jackson, Neil Gaiman, Philip Shaw, William Blake, Maureen McHugh, and other authors as well as tip sheets and sample writing. \$30

Viewings

*Bladerunner* and *No Country for Old Men*

Course Description

Where is hell? Who goes to hell? Do unbaptized babies go to hell? Do we still believe in a place for the eternal punishment of wicked souls? Why does Satan have horns and a tail? Why does evil so often appear in the form of snakes? What role does hell play in serving heaven? Is hell just a Christian idea? What is it about hell that we find so repelling and fascinating?

In this course, we will attempt to answer those questions and other questions about hell and try to understand the allure of the dark sublime. We are going to go back and forth between today's culture and those of the past as we consider the purpose and state of hell and why humans are drawn to confrontations with the dark sublime. For Romantic poets like William Blake, the sublime was the most powerful of emotions, one that merged beauty and terror. The class material will mainly be literary based, but we will also check out representations of hell and the confrontations with the dark sublime in art, graphic novels, film, and music. From time to time, we will read directly from religious texts. However, those religious texts will not be our focus as we investigate this subject matter. Reason one, I am not a theologian; my expertise is in literature. Reason two, most of our present-day depictions of hell and the dark sublime come from literature and art, not from religious texts. Surprisingly, only a little bit is said in the Bible, the Koran, and other religious texts about hell.

The class theme will be dark, but the internal light of knowledge will shine to help us see our way through. Serious people know how to joke, and so will we. You should expect to write about the dark sublime and ways in which invisible influences the visible life in profound ways.

Course Requirements

- Course engagement and professionalism 25%
- Further Engagement Activities (low stakes assignments) 15%
- Midterm Close Reading Essay (4-6 pages) 25%
- Revised Project—Either a research paper on a theme related topic of your choice or a creative project (6-8 pages) 35%

MATHEMATICAL SCIENCES 222 (NS)  
**Honors Calculus II**

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

Sem 001, Class #47293: MTWR 1:00 p.m. – 2:15 p.m.

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

Reading

Required\*: *Calculus Single and Multivariable*, 8<sup>th</sup> edition, by Hughes-Hallet, et al. The ISBN for the book is: 978-1-119-69655-1. 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 sequence of courses, we will cover material equivalent to the standard three-semester calculus sequence (Math 231, 232, 233), but our goal is to gain a richer understanding of the material, both the underlying notions and their use in the context of solving real-world problems. A sound knowledge of algebra and trigonometry is required for the course.

The key concepts we will cover in the second semester are:

1. Sequences and Series.
2. Vectors and Vector functions.
3. Functions of several variables, partial derivatives.
4. Multiple Integrals.

We will study calculus largely by solving realistic and challenging problems, both in class and in smaller work groups.

Course Requirements

Students will be expected to solve a number of routine problems every week to test their knowledge of the mechanics of calculus. They will also solve a series of more challenging problems, some individually and others as group projects.



ANCIENT AND MODERN LANGUAGES, LITURATURES, AND CULTURES 381 (HU)  
**Linear B to [ChatGPT]: Adoption and Rejection of Writing in Ancient Greece**

Renée Calkins, Senior Teaching Faculty, Classics

Sec 001, Class #48680: MW 2:30pm – 3:45pm

Reading (provided to students as PDFs on Canvas)

- Selections (approx. 20-25 pages / each) from ancient Greek texts in translation that may include: the *Iliad*, Plato's *Phaedrus*, Gorgias' *Encomium of Helen*, and excerpts from Classical historians (Herodotus and Thucydides).
- Selections (approx. 30-35 pages / each) from secondary sources relating to the culture and applications of writing in ancient Greece that may include: Pomeroy, et al. 2019. *A Brief History of Ancient Greece: Politics, Society and Culture*, Connorton. 1989. *How Societies Remember*, Svenbro and Lloyd (trans.). 1993. *Phrasikleia: An Anthropology of Reading in Ancient Greece*, Mueller and Oppenheimer. 2014. "The Pen Is Mightier Than the Keyboard: Advantages of Longhand Over Laptop Note Taking." *Psychological Science*.

Course Description

This course will invite students to engage in different modes and applications of writing themselves, alongside considering writing in different phases of ancient Greek civilization. Our own era of falling literacy, rejection of traditional text, and AI algorithms capable of creating human-like text raises questions about the value and function of writing in human culture. With these contemporary issues in mind, ancient Greece provides an opportunity for reflection on writing as a technology of civilization. The Bronze Age culture of Mycenaean Greece had a syllabic script (Linear B) that was exclusively used to create records in their citadels, but this writing system disappeared in the subsequent Early Iron Age (EIA). When alphabetic writing appears in Greece at the beginning of the Archaic Period, it is put to new purposes: dedications, epitaphs, laws, and eventually works of intellect. Rather than necessarily adopting the perspective that writing is a benefit to society, however, we observe a number of Greek thinkers expressing skepticism regarding the value of writing in human culture during the first few centuries of written intellectual production.

Course Requirements

Personal experience, therefore, in addition to evidence of writing in ancient Greece, will serve as the foundation for research and reflection on modes of writing as both a technology for recording information and as a medium for learning. To facilitate this research and reflection, students will themselves be required to employ different modes of creating writing: 1. handwritten reading journals (30%), 2. a typed research paper on the function of writing in ancient Greek culture (30%), and 3. a reflective essay on an AI chatbot creation of their research paper (25%). Students will also be expected to lead lively class discussions regarding what they are learning about writing in ancient Greek culture, as well as ethical application of different modes of writing in our own culture (15%).

ANCIENT AND MODERN LANGUAGES, LITERATURES, AND CULTURES 381 (HU)  
**Slavic Folklore and The Witcher**

Meghan Murphy-Lee, Senior Teaching Faculty, Ancient & Modern Languages, Literatures & Cultures

Sec 002, Class #48681: TR 4:00pm – 5:15pm

Reading

1. Knab, Sophie Hodorowicz. *Polish Customs, Traditions and Folklore / Sophie Hodorowicz Knab; Foreword by Czesław Michał Krysa; Illustrations by Mary Anne Knab*. Revised edition, Hippocrene Books, 1996.
2. Michał, Jan. *Mythology of the Slavs*. Gray, Louis Herbert, George Foot Moore, and John Arnott MacCulloch, eds. *The Mythology of All Races*. Vol. 6. Marshall Jones Company, 1918.
3. Sapkowski, Andrzej. *Blood of Elves*. Orbit, 2009.
4. Sapkowski, Andrzej. *Sword of Destiny*. Orbit 1993.

Course Description

This course identifies and explores some of the major deities and their associated belief systems found in Slavic folklore, and then investigates how Sapkowski employs this folklore in his novel and short story series ‘The Witcher.’ It aims to answer the questions ‘Why did the Slavs hold these beliefs and what did they explain to them?’

Since Slavic folklore studies the beliefs, customs, folk literature and traditions of the Slavic people, we begin by reading a general text about the gods and spirits of the ancient Slavic belief system. We will then discuss one text specifically on Polish folklore since the author of the series employs those themes. These texts are secondary sources that provide a broad knowledge of the general themes of Slavic folklore before we examine the short stories. No knowledge of folklore is required for this course.

The main objective of the course is to understand how the belief system of any particular group of people explains what they value and explains the unexplainable. This belief system is neither better nor worse than the contemporary reader’s own beliefs; it is simply different.

Course Requirements

The student’s grade is based on the following:

- 25% - Active participation in seminar discussion.
- 15% - Short discussion board posts throughout the semester.
- 15% - Two short essays with multiple drafts.

Each student will develop a final project with the instructor. The project consists of six steps:

- 45% (total): 5% - (research) question & consultation, 5% - source list, 5% - outline, 5% - presentation, 10% - first draft, 15% - final revised product.

ANTHROPOLOGY 381 (SS)  
**Ethnographies of Women's Movements: A Digital Global Perspective**

Ati Gurcay, PhD Candidate, Department of Anthropology

Sem 001, Class #48683: MW 4:00pm – 5:15pm

Required Reading\*

1. Abu-Lughod, L. (2015). *Do Muslim women need saving?* Harvard University Press.
2. Knight Steele, C. (2021) *Digital Black Feminism*. NYU Press.
3. Noble, S. U. (2018) *Algorithms of Oppression*. NYU Press.
4. Mendes, K., Ringrose, J., & Keller, J. (2019). *Digital feminist activism: Girls and women fight back against rape culture*. Oxford University Press.

\*We will work to find affordable options for the required books. Additional short essays for required or recommended reading will be made available as pdf files.

Course Description

This course will read the narratives of the stories of women and women's movements around the world. Students will embark on an anthropological exploration of these movements from various regions, such as North America, South America, Middle East and North Africa, and Asia, discussing the multifaceted struggles women face, with a keen eye on cultural peculiarities. It's vital to understand that women encounter diverse forms of discrimination globally, with patriarchy being the root cause of these struggles. Through ethnographic studies, we will critically analyze how women harness the power of tools, such as print and digital media, to voice their dissent, foster solidarity, and catalyze change.

The course delves into the intricacies of traditional and digital activism, examining the strategies, challenges, and outcomes of online campaigns. From the viral hashtags of the West to the grassroots WhatsApp groups of sub-Saharan Africa, students will gain an in-depth understanding of the digital tools women use to mobilize, communicate, and overcome barriers. This interdisciplinary approach offers a nuanced understanding of the digital realm as both a space for empowerment and contention.

Ultimately, the course aims to provide students with a global perspective on women's struggles, social movements, and the resilience of women's resistance to patriarchy.

Course Requirements

In this course, we will use a labor-based grading system that relies on feedback from the instructor and peers. Your grade will be based on number of completes and incompletes you receive. 20% Active participation in seminar discussion; 40% Short discussion questions and weekly assignments throughout the semester. Each student will develop a final project (a traditional final paper or otherwise) with the instructor. The project has five steps; a (research) question + consultation (5%); first draft (5%) + peer review (5%); presentation (5%); final revised product (20%).

ECONOMICS 381 (SS)  
**Economic Inequality and Policy in the United States**

Kevin Thom, Associate Professor, Department of Economics

Sec 001, Class #48799: TR 1:00pm – 2:15pm

Reading

Most readings for the course will come from academic journal articles. We will also cover parts of the following books:

- Neumark, David, and William L. Wascher. (2010) Minimum Wages
- Card, David, and Alan B. Krueger. (2016) Myth and Measurement: The New Economics of the Minimum Wage
- Trattner, Walter I. (1999) From Poor Law to Welfare State
- Abramitzky and Boustan (2022) Streets of Gold: America's Untold Story of Immigrant Success

Course Description

There is widespread concern about the level of socioeconomic inequality in the United States. A large body of research from economics and other social sciences evaluates the consequences of different policies linked to this phenomenon. This course examines economic arguments related to a number of policies with important implications for social inequality, including (1) minimum wage legislation, (2) government assistance programs for the needy (e.g. the Earned Income Tax Credit), (3) immigration policy, and (4) policies impacting racial disparities (e.g. redlining in the mortgage industry, criminal justice reform). We will review the history of each set of policies, with an emphasis on understanding the details of current institutions. We will examine theoretical claims about the effects of these policies (and possible reforms) and survey relevant statistical evidence. This course does not assume any background in statistics or economic theory. We will develop some statistical concepts in the class, including a very basic introduction to linear regression analysis. The emphasis will not be on technical details, but on giving students enough tools to be critical consumers of statistical and econometric research.

Course Requirements

Your grade will be composed of four components: written assignments for each unit of material (45 %), a 10-minute presentation on a published paper (15 %), a term paper analyzing the empirical evidence about the effects of a policy not covered in class (25 %), and class participation (15 %). For both the presentation and the term paper, students will be required to meet with me well before the due date to review an early draft of the work and make sure that students are on track.

FRENCH 383 (HU)  
**World War I in France: A Long Reckoning (\*)**

Lawrence Kuiper, Associate Professor of French

Sec 001, Class #47755: MW 2:30pm – 3:45pm

Reading

Selections from:

Marcel Proust Swann's Way

Roland Dorgelès Wooden Crosses

Henri Barbusse Under Fire

Guillaume Apollinaire – selected poems

Barbara Tuchman The Proud Tower; The Guns of August

John McCrae In Flanders Fields

There may also be short articles from other secondary sources.

Viewing

We will watch several films from different periods depicting World War I:

*Verdun: Visions of History*

*Wooden Crosses*

*Life and Nothing But*

*Joyeux Noël*

*Apocalypse WWI*

Course Description

No event in the history of France took a greater human and material toll than the First World War (1914-1918). In a country of 39 million people, 1.4 million people were killed, and 4.2 million injured out of the 8.4 million engaged in military action. Another 600 thousand civilians were killed, since the bulk of the Western Front was in France. Entire cities were razed, and many villages and small towns simply disappeared in the bombardments. As the separation of time from the “Great War” increases, its story has changed. The last French soldier (or “poilu”) from the War died in 2008, and a great many ceremonies and monuments were erected in the years (2014-2018) marking the centennial of the conflict. In this class, we’ll look at the way the story of the War has changed, starting with its first versions during the conflict, and ending with attempts to capture the War’s reality 100 years later. Along with readings and films, we’ll study artistic movements such as Dadaism, Surrealism, Art Deco, Esprit Nouveau/Purism and Cubism that arose in reaction to the War’s brutality, as well as political movements that grew from its ashes. Finally, we’ll explore how the shock waves of an event so cataclysmic continue to be felt even today in the social and political landscape of France and the French-speaking world.

**Please note:** There is **no** knowledge of the French language necessary to take this course! A course calendar will be provided through Canvas detailing readings and preparation for each course meeting.

Course Requirements

This course invites the active involvement of all participants, so preparation and class attendance will be important. The final grade will be determined by student performance in the following categories:

**Attendance/Participation /Preparation: 30%**

**Online homework assignments: 25%**

**Written Assignments: 2 essays, 5-7 pages each: 20%**

**Oral Presentations** (About 10 minutes each--no more than 2 per student. Depending on timing, these presentations may be something students post online for other students to view. Presentations will be on a topic chosen by the student and related to the general subject matter of the class. They may also be creative projects): 25%

**\* Course topic IS BEING CONSIDERED FOR College of Letters and Science International Requirement. We expect to have the decision before the start of spring semester.**

HISTORY 398 (HU)  
**Animals in Global History**

Nigel Rothfels, Professor, Department of History

Sem 001, Class #47620: MW 11:30am - 12:45pm

Reading

We will be reading a wide variety of essays and book chapters that I will scan and make available on the course Canvas site. Most will be on the site at the beginning of the term, but others I will add throughout the semester depending on our discussions. No books need to be purchased for this course.

Course Description

By examining the place and meaning of animals in human cultures and histories, this course will explore the importance of animals in world history. If we do not notice the animals around us, we not only miss the presence of significant historical actors, but also miss part of the meaning of human history itself. We will explore a range of topics, from domestication and hunting, to animals in medicine, as vectors for disease, in war, and as food. We'll talk about mammals and birds, but there will be room for all kinds of creatures, even some imagined ones.

The materials for the course come from historians, anthropologists, literary scholars, visual artists, writers, filmmakers, and more. From week to week, we will be looking at very different contexts and different kinds of texts. We will discuss, for example, herding in Mongolia, domesticating emus in Australia, and American obsessions with plastic pink flamingos; we will consider the classic historical essay "The Great Cat Massacre" about eighteenth century France but also its relation to another essay about cock fighting in Bali. Some of the works we will read have been around for a very long time, like Kafka's "A Report to an Academy," others, including a chapter about lions haven't been officially published yet.

Course Requirements

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



HISTORY 399 (SS)  
**On the Road With “Che”: The Making of a Revolutionary in 1950s Latin America**

Kimberly Hernandez, Teaching Professor, Dept. of History

Sem 001, Class #48910: TR 2:30pm – 3:45pm

Reading

Ernesto “Che” Guevara, *Motorcycle Diaries: Notes on a Latin American Journey* (North Melbourne: Ocean Press, 2003). ISBN-13: 978-1876175702. Paperback.

Peter Chapman, *Bananas: How the United Fruit Company Shaped the World* (Edinburgh; New York: Canongate, 2007). ISBN-13: 9781847671943. Paperback.

*\*Books are held on reserve at Golda Meir Library Equipment and Reserves for two-hour checkout or can be accessed electronically through UW Libraries.*

Additional readings on Latin American history, peoples, and cultures posted to Canvas.

Films

Walter Salles, *Diarios de Motocicleta* (Motorcycle Diaries) (2004). Glen Gebhard, *Cuba: The Forgotten Revolution* (2015). Various films and film clips on Latin American geography and history.

Course Description

What makes a revolutionary? What was the political climate of Latin America in the 1950s that created the context for revolutionary fervor? Ernesto “Che” Guevara, whose iconic image graces everything from leftist publications to coffee mugs, is remembered for his leadership in Fidel Castro’s successful 1959 Cuban revolution and postwar governance and for his influence on Third World revolutionary movements in the decades to follow. Yet, only eight years prior to the Cuban Revolution, Guevara was an idealistic, somewhat sheltered Argentine medical student of privileged background studying in Buenos Aires. The political awakening that would ultimately lead to his decision to join Castro’s efforts in Cuba unfolded with a college-break road trip through Latin America, as recorded in *The Motorcycle Diaries* and solidified when, during a second trip taken upon his graduation, he witnessed the CIA-backed overthrow of the Arbenz government in Guatemala. We ride along with Che on his first journey, paying particular attention to the places visited, the geography, topography, peoples, and cultures; the political-economic contexts; and the histories Guevara references. Using the history of the United Fruit Company, we also witness and contemplate Guevara’s personal transition within the historical context of the Cold War.

Course Requirements

This course requires active participation, completion of readings and responses and in-class film analysis, student-led discussion, and scheduled activities at the American Geographical Society library (30% of final course grade). Students will research and present on two projects introducing new regions (5% each). Students will produce two 4-pg. papers in draft and revised forms, one on each assigned book (15% each). Students will also develop a 7-pg. research paper (or comparable project with prior approval) in one of the following select disciplines of their choosing: history; political science; cultural studies; built environment (or related discipline with prior approval) (30%).

NURSING 380 (SS)  
**A Failed System? An Exploration of America's Health and Healthcare System (†)**

Barbara Haase, PhD, RN,CPNP-PC,IBCLC, Assistant Professor of Nursing

Sem 001, Class #41555: TR 8:30am – 9:45am

Required Textbook (all other readings will be posted to Canvas):

Shi, L. & Singh, D. A. (2022). *Delivering Healthcare in America* (8th ed.). Burlington, MA: Jones and Bartlett Learning Print [ISBN- 9781284224610]

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 are unable 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, the 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 healthcare 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 to consult with the professor on their papers and presentations prior to the due dates. Evaluation of student performance will be as follows:

Weekly reaction/position papers: 20%

Mid-term research paper and presentation: 25%

Final research paper and oral presentation: 30%

Class participation: 15%

Legislative letter: 10%

**(†) The credits for Nursing 380 are eligible for GER Social Science distribution but ARE NOT eligible for the L&S Breadth Social Science Requirement for L&S majors-see page 2.**

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

### **Trans Literature Beyond Transition**

Lisa Hager, Associate Professor

Sem 001, Class #44862: MW 10:00am – 11:15am

#### Readings

Stryker, Susan. *Transgender History: The Roots of Today's Revolution*.  
Alabanza, Travis. *None of the Above: Reflections on Life Beyond the Binary*.  
Rosenberg, Jordy. *Confessions of the Fox*.  
McLemore, Anna-Marie. *Self-Made Boys: A Great Gatsby Remix*.  
Killjoy, Margaret. *The Lamb Will Slaughter the Lion*.  
Emezi, Akwaeke. *Freshwater*.  
Callender, Kacen. *Felix Ever After*.  
Belc, Krys Malcolm. *The Natural Mother of the Child: A Memoir of Nonbinary Parenthood*.  
Calderón, Gabe. *Màgòdiz*.  
Whitehead, Joshua, editor. *Love After the End: An Anthology of Two-Spirit & Indigiqueer Speculative Fiction*.

#### Course Description

As trans people are increasingly visible in popular culture and daily life, the stories told about trans people have centered, almost exclusively, on the process of gender transition and have adhered to a narrative structure that is now verging on cliché, including, among other stereotypical plot points, the rejection of one's initial physical body and the completion of transition as the end of trans experience. Resisting these stereotypes, we will read trans texts, particularly texts written *by* trans authors, that challenge the idea that gender transition is the central story of trans literature written in English.

This class will examine how queer and trans people respond to the unique and intense responsibility of writing trans selves into being on behalf of people of whose subjectivities and community connections are so often limited by the isolation and alienation endemic to marginalized identities and whose very existence is denied reality. In content and form, these novels, memoirs, poems, and short stories in this class refuse to be limited to this single narrative and, instead, offer expansive, ambivalent, and complicated views of trans identities.

#### Course Requirements

Trans Literature Research Project (final): 35%.

Transition Trope Comparative Project (midterm): 25%

Discussion Posts: 15%

Daily Grades (reading note worksheets & other short assignments): 15%

Participation (regular attendance, thoughtful & productive contributions to class discussions, respectful engagement with peers): 10%

HONORS 350: HONORS SEMINAR IN THE HUMANITIES (HU)  
**The Symbolic Animal**

Jacqueline Stuhmiller, Honors College Associate Teaching Professor

Sem 202, Class #46409: MW 5:30pm – 6:45pm, **ONLINE**

Reading

Course Reader (available at Clark Graphics)  
Marian Engel, *Bear* (David R. Godine Pub.)

Viewing

Suzanne Schiffman, *Sorceress* (1987)  
Russell Tiller, *Cockfight* (2001)  
Gemma Cubero and Celeste Carrasco, *Ella Es el Matador* (2009)  
Sidney Lumet, *Equus* (1977)

Course Description

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

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

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

Course Requirements

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

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

Hilary K. Snow, Honors College Associate Teaching Professor

Sem 003, Class #48924: TR 10:00am – 11:15am

Readings available on Canvas including:

Clifford Geertz. “Religion as Culture System.”  
B.N. Goswamy and Caron Smith. “I See No Stranger: Early Sikh Art and Devotion.”  
Ebba Koch, “The Taj Mahal: Architecture, Symbolism, and Urban Significance.”  
Julius Lipner. “On Hinduism and Hinduisms.”  
Scott Pacey. “Sinitic Buddhism in China, Korea, and Japan.”  
John Powers. “Buddhas and Buddhisms.”  
Sonoda Minoru. “Shinto and the Natural Environment.”  
D.T. Suzuki. “What is Zen?”

Course Description

Asia includes thirty percent of the world’s land mass and sixty percent of its population. This interdisciplinary class combining history, religious studies, anthropology, and art history will explore the rich diversity of Asian culture through the lens of religion and belief in the divine. Unlike Europe, which has been dominated by Christianity until modern times, Asia had been shaped by three major religions – Hinduism, Buddhism, and Islam – as well as numerous smaller but still important belief systems such as Shinto, Jain, and Sikhism.

Sacred Asia includes natural features such as mountains and rivers, as well as man-made places and objects. We will investigate why and how parts of the natural world are designated “sacred” and the religious practices surrounding them. We will learn how worship spaces are constructed and employed. We will analyze religious art to understand how it reflects belief systems and culture. This course will place special emphasis on the material culture of Asian religions – the things people make and use as part of their religious practice. The course will include local field trips to sites related to religions which originate in Asia.

Course Requirements

Participation, including: regular attendance, evidence of careful class preparation, active and productive contributions to class discussions, thoughtful responses to readings and peer critiques, and respectful engagement with peers: 25%.

Critique paper (with rewriting opportunity): 15%

Object-based project (with rewriting opportunity): 15%

Research paper and presentation: 25%

Short writing assignments: 10%

Discussion leading: 10%

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

HONORS 350: HONORS SEMINAR IN THE HUMANITIES (HU)  
**Nostalgia**

Benjamin Schneider, Honors College Associate Teaching Professor

Sem 004, Class #48925: TR 11:30am – 12:45pm

Theory texts available on Canvas course page

Walter Benjamin, “Theses on the Philosophy of History”  
Svetlyana Boym, *The Future of Nostalgia* (selections)  
S.D. Chrostowska, “Consumed by Nostalgia?”  
Scott Alexander Howard – “Nostalgia”  
Linda Hutcheon, “Irony, Nostalgia, and the Postmodern”  
Frederic Jameson, “Nostalgia for the Present”

Primary texts

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

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 remembering a point in our lives that we recall 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, an 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?

This is a theory first course. 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 use the primary texts to help us understand and work through ideas about nostalgia and nostalgia theory. 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, a mid-term essay, and in a presentation and longer essay.

Course Requirements

- Weekly writing that engages with the current issues of the course 30%
- Mid-term essay 20%
- Seminar essay presentation 20%
- Seminar essay 30%



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

### Joseph: A Biblical Psychological Thriller

David Brusin, Senior Lecturer in Foreign Languages and Literature

Sem 205, Class #45251: [Asynchronous Online](#)

#### Reading

Robert Alter, *Genesis: Translation and Commentary* [1996] [Or a Study Bible of your choosing, e.g., *The Oxford Annotated Bible* or *The Harper Collins Study Bible* or *The Jewish Study Bible*]

Alan T. Levenson, *Joseph: Portraits through the Ages* [2016]

#### Course Description

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

The course will challenge students to approach the Joseph narrative open to the treasures that come with a fresh encounter with a biblical text unencumbered by religious assumptions or baggage. At the same time, we will examine parallels in the ancient world such as "The Tale of Two Brothers" [a 13<sup>th</sup> century BCE Egyptian text] and "The Tradition of Seven Lean Years" [an Egyptian text of uncertain antiquity].

Like other biblical stories, the Joseph narrative is a composite of multiple authors. Yet it is also the longest and most intricately constructed of all the patriarchal and matriarchal narratives. In short, we will follow the psychological and dramatic twists and turns Joseph's life takes in his relationship with his brothers and father, his Egyptian wife, his two sons, and Pharaoh and his court.

#### Course Requirements

This online class will be asynchronous.

Two **Reflection Papers**, making up 40% of the final grade, about three pages each, will be required. One of these papers can be revised and resubmitted for a higher grade. And there will be **Class Discussions** on Canvas every week, beginning on Mondays at noon and ending the following Sunday evening at 11:59 PM. Students will answer questions pertaining to the week's reading and respond to posts of other students.

Class Discussions will make up 60% of the final grade.

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

Alan Singer, Honors College Associate Teaching Professor

Sem 001, Class #45730: MW 8:30am-9:45am

Reading

Required for purchase: Joshua Trachtenberg, *The Devil and the Jews: The Medieval Conception of the Jew and its Relation to Modern Anti-Semitism* (2002 ed.) [ISBN: 978-0827602274]

The following titles will be among the readings posted as links and pdfs on the course Canvas site:

Martin Luther, *On the Jews and their Lies*

Henri Baptiste Grégoire, *An Essay on the Physical, Moral and Political Reformation of the Jews*

Richard Wagner, "Jewishness in Music"

Éduard-Adolphe Drumont, "Jewish France"

Émile Zola, *J'Accuse*

Marion Kaplan, "Sisterhood Under Siege: Feminism and Antisemitism in Germany"

Daniel Jonah Goldhagen, "The Evolution of Eliminationist Antisemitism in Modern Germany"

We will also be reading contemporary online news articles and watching short videos on anti-Semitism and racism in Europe and the United States.

Viewing

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

*Europa, Europa*, dir. Agnieszka Holland (1990)

Course Description

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

Course Requirements

- Three 4-5 page essays (15% each)
- Three short responses (5% each)
- 5-7 page research paper (20%)
- Participation and Presence (20%)

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

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 & Associate Teaching Professor

Sem 002, Class #47616: TR 4:00pm – 5:15pm

Reading

All texts used in this course will be made available through Canvas. In addition to texts selected by the instructor, **some of the authors that students may choose** to incorporate into our syllabus include: Thomas Paine, James Madison, John Marshall, David Walker, Maria Stewart, Mary Ann Shadd Cary, Ralph Waldo Emerson, Henry David Thoreau, Walt Whitman, Thaddeus Stevens, John Sweat Rock, Elizabeth Cady Stanton, Susan B. Anthony, Lucy Stone, Lucretia Mott, Hiram T. Revels, Booker T. Washington, Charles Sanders Peirce, John Dewey, Charles Eastman, William Jennings Bryan, Eugenio María de Hostos, Robert M. La Follette, Mary Church Terrell, Anna J. Cooper, Florence Kelley, Emma Goldman, Charlotte Perkins Gilman, Victoria Woodhull, Carrie Chapman Catt, Alice Paul, Ida B. Wells, Zitkala-Sa, John Muir, Herbert Croly, Jovita Idár, Marcus Garvey, Walter Lippman, Charles Beard, Eleanor Roosevelt, Frances Perkins, Mary McLeod Bethune, Dorothy Day, A. Philip Randolph, Reinhold Niebuhr, Michael Harrington, Rachel Carson, Thurgood Marshall, Paul Robeson, William F. Buckley, Jr., Dale Jennings, Russell Kirk, Ralph Ellison, James Baldwin, C. Wright Mills, Bayard Rustin, John Lewis, Malcolm X, Huey Newton, Angela Davis, Franklin Kameny, Betty Friedan, Muhammed Ali, Gloria Steinem, Rita Mae Brown, Bella Abzug, Dolores Huerta, Tom Hayden, Jean O’Leary, Irving Kristol, Shirley Chisholm, David Brower, Harvey Milk, Milton Friedman, Leonard Peltier, Allen Ginsburg, Grace Lee Boggs, Noam Chomsky, Ruth Bader Ginsburg, Ralph Nader, Jack Nichols, Amitai Etzioni, Catherine MacKinnon, Ed Roberts, Antonin Scalia, Gloria E. Anzaldúa, Richard John Neuhaus, Rev. Jesse Jackson, Pat Buchanan, Richard Rorty, Wilma Mankiller, Cornell West, Leslie Feinberg, Mary Ann Glendon, Audre Lorde, George Will, Charles Krauthammer, Thomas Sowell, Carlos Muñoz Jr., Winona LaDuke, Clarence Thomas, Patrisha Wright, Phill Wilson, Cherrie Moraga, bell hooks, Helen Zia, Ron Paul, Keith Ellison, Parker Palmer, Farhana Khera, Bryan Stevenson, John G. Roberts, Samuel Alito, Sonia Sotomayor, Elena Kagan, Urvashi Vaid, Yuval Levin, David Brooks, Cecilia Chung, Azadeh Shahshahani, Michelle Alexander, Ai-Jen Poo, Patrick Deneen, José Angel Gutiérrez, M. Dru Lvasseur, Alexandria Ocasio-Cortez, Thomas Sowell, Ta-Nehisi Coates, Robert P. George, Nikole Hannah Jones, Rami Nashashibi, Amy Coney Barrett, Ibram X. Kendi, Arthur Brooks, Isabella Wilkerson, Matthew Desmond, and Ketanji Brown Jackson, among others.

Course Description

Is it true that we are a nation founded on ideas? If so, what are the 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? Why do they matter for contemporary political life in the United States? Are there ways in which our focus on ideas has obscured the truth of our lived experiences as a nation? In this political philosophy course, students will explore the development of American political thought from the founding to the present by examining the writings of leading thinkers, political actors, and activists. This list includes a variety of lesser known and marginalized voices as we endeavor to expand our conception of “We the People” and work to acquire a more nuanced and comprehensive understanding of the history of political thought in the United States. Together, we will critically assess a variety of primary texts and reflect on the ways they inform and challenge our own ideas about the meaning of freedom and equality in the American political community today.

This course has a collaborative reading list, and students will play an active role in selecting some of the texts we study together. As a result, the readings will vary to some degree each semester depending on students’ selections from the list of authors above.

Course Requirements

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

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

### **Energy: Sources, Uses, and Economics**

John Reisel, Professor, Mechanical Engineering

Sem 001, Class #48926: MW 1:00pm – 2:15pm

#### Reading

Richard Dunlap, *Sustainable Energy*, 2018

Christian Ngo and Joseph Natowitz, *Our Energy Future*, 2016

Bryan Lovell, *Challenged by Carbon*, 2010

Robert Evans, *Fueling our Future*, 2007

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

#### Course Description

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

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

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

#### Course Requirements

Students are expected to attend class regularly and participate in discussions fully. Participation will account for 25% of the grade. Students will write three short papers (~5 pages) on topics in the class, each accounting for 15% of the course grade. Students will also write a longer paper (~10 pages) exploring their proposed strategies for either (a) stabilizing CO<sub>2</sub> levels in the atmosphere, (b) achieving US energy independence, or (c) developing a transportation plan with significantly reduced petroleum consumption. This paper will be worth 30% of the course grade.

HONORS 352: HONORS SEMINAR IN THE NATURAL SCIENCES (NS)  
**Project Neandertal**

Shannon Freire, Visiting Assistant Professor, Department of Anthropology

Sec 002, Class #48927: TR 10:00am – 11:15am

Reading

“Neanderthals.” PBS. Encoded for digital streaming on February 4, 2019.

Pääbo, Svante 2015 *Neanderthal Man: In Search of Lost Genomes*. Basic Books, New York.

Hawks, John 2023 Neandertals. John Hawks Weblog (blog). <https://johnhawks.net/tag/neandertals/>, accessed September 4, 2023.

Tuniz, Claudio and Patrizia Tiberi Vipraio 2016 *Humans. An Unauthorized Biography*. Translated by Juliet Haydock. Springer Nature: Switzerland.

Wragg Sykes, Rebecca 2020 *Kindred: Neanderthal Life, Love, Death and Art*. Bloomsbury, London.

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

Course Description

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

Course Requirements

Twenty-five percent (25%) of the course grade will be based on engaged class participation, including regular, prompt attendance, preparation and quality participation in discussion, and peer review. Twenty percent (20%) of the course grade will be based on laboratory activities and the experimental archaeology project on Neandertal personal adornment. Twenty-five percent (25%) of the course grade will be based on writing assignments. Writing assignments include weekly journaling that thoughtfully addresses fundamentals and controversies related to Neandertal genomics, biology, behavior, and more. The final thirty percent (30%) of the course grade will be based on a creative project. This project will provide students with an opportunity to demonstrate their knowledge of the course material by integrating rich scientific detail within their creative work. The creative project will be constructed and revised in stages.

HONORS 380: HONORS SEMINAR IN THE ARTS (A)  
**Radical Beauty: Pre-Raphaelite Art and Design**  
(Honors 380 is retakeable one time with a change in topic)

David Southward, Honors College Associate Teaching Professor

Sem 001, Class #44532: MW 1:00pm – 2:15pm

Reading

Tim Barringer, *Reading the Pre-Raphaelites* [ISBN 978-0300177336]  
Jerome Buckley, *The Pre-Raphaelites: An Anthology* [ISBN 978-0897332378]  
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 21<sup>st</sup> 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)  
**Unstaging Performance: Discovering Creative Expression Beyond the Arts**

Dr. Tommy Symmes, Lecturer

Sem 002, Class # 45210: MW 10:00am – 11:15am

Films

*Every Little Thing* (Philibert)

*Fyre: The Greatest Party that Never Happened* (Smith) and *Fyre Fraud* (Furst and Nason)

Books

Antonin Artaud: *The Theatre and Its Double*

Emmanuel Ladurie: *Carnival in Romans*

Judith Butler: *Performative Acts and Gender Constitution*

Maggie Nelson: *The Art of Cruelty*

Articles:

Stine Krøijer: *Figurations of the Future: On the Form and Temporality of Protests among Left Radical Activists in Europe*

Franz Fanon: *On National Culture*

Course Description

This course explores instances when theatrical performances find themselves alive and well and far afield from anything remotely resembling a stage. Or maybe these are instances when the stage has grown legs and scampered out a back exit to plop itself in the sunshine. We will study performance in everyday life, in consensus reality, and in identity. We will look at performance as a technique for sometimes doubting and sometimes reinforcing the separation between the real world and the stage. We will read accounts of performance as a strategy for suggesting that the real world is not the only world and accounts of performance as a strategy to effect political change. And we will consider performance as both a cause and an effect of solidarity.

The emphasis of this course is on *thinking* about performance. Classes consist of discussion, group work, and sharing in relevant media. The goals of this course are to improve critical thinking, writing, reading, and discussion skills, including the collaborative skill of providing feedback. Students will improve these skills by considering the multiple ways performances play out in their own lives, and in the course material. By the end of the course, students will be able to: decode theoretical underpinnings and aesthetic priorities of everyday and formal performances; interrelate different performances, specifying what they share and what they stand to learn from each other; open themselves to their classmates' work; and offer constructive, respectful critique.

Course Requirements

25% written reflections on homework (minimum 150 words including 2 questions about quotes or specific material from the assignment; students will complete 10 of these).

25% class participation (providing feedback, engaging in class activities, attendance).

50% analytic papers (2 papers that go through multiple group-worked drafts before submission; these papers can be revised for improved grades until the end of the semester).

HONORS 380: HONORS SEMINAR IN THE ARTS (A)  
**Slow Writing: Slow Looking**  
(Honors 380 is retakeable one time with a change in topic)

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

Sem 003, Class #45211, TR 11:30am – 12:45pm

Readings/Required Materials

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

Course Description

This course is an exercise in slow writing for proficient writers who wish to improve through frequent drafting, regular feedback, and sustained attention to a single project over the semester. Our chief text is student writing itself, and the chief object of our writing will be the creative nonfiction essay built around the practice of looking—at material culture, art, film, and the natural world. To that end, we will also slowly and carefully read some model texts.

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

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

Finally, we will consider the full spectrum of writing from informal 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)**  
**Cultivating a Creative Life: Reclaiming your Attention**

Marc Tasman, Senior Teaching Faculty, Digital Arts and Culture

Sem 004, Class #45729: TR 1:00pm – 2:15pm

Reading and Viewing

Course material, available on Canvas, will include readings from: Jenny Odell's "How to Do Nothing," Michael Easter's "The Comfort Crisis," Catherine Price's "The Power of Fun," Robin Wall Kimmerer's "Braiding Sweetgrass," and Meghan O'Gieblyn's "God, Human, Animal, Machine," and viewings including "The Social Dilemma" by Jeff Orlowski, "Coded Bias" by Shalini Kantayya, and "Happy" by Roko Belic.

Course Description

You open your screen to –wait, what was it that you were going to take care of? Ugh, now it's twenty minutes later. You won't be able to get that time back, but you can work to reclaim your attention. In this seminar we seek to comprehend the relationships between creativity, technology, nature, and the self. Through readings and discussions, students examine how creativity functions within our constantly connected, information-saturated world, where digital platforms are in the business of capturing and monetizing people's attention. Creative practices and mindfulness exercises are crucial tools to resist these forces. With an inclusive approach to inspiration, students will investigate an array of expressive forms, curation methods, and even physical activities, all useful for building and maintaining a satisfying and creative life.

We will draw upon a range of diverse materials and experiential learning to help us understand how creativity can thrive amidst digital distractions, societal pressures, and ecological concerns. Students should expect to use some in-and out-of-class time for field trips to explore nature, cultural institutions, live performances, and other arts. Students will engage in regular journaling, take part in class discussions, and collaborate in peer workshops to refine ideas and writing. These assignments are steps toward the final project, where you will pinpoint barriers, then create and carry out a structured plan (such as learning a new language, training for a wilderness hike, honing baking skills, preparing music for an open mic, or producing a series of drawings, etc.) as an instrument for cultivating a creative life.

Course Requirements:

- Class participation and engagement (20%)
- Weekly reflections and creative journals (~5 pages per week-20%)
- Peer group work and proposals (1-2 pages every other week-30%)
- Final project and presentation (30%)

# 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

|                |      |   |
|----------------|------|---|
| <b>HON 685</b> | 1-6H | <b>Honors Tutorial:</b> Jr. Standing. Retakeable to a max of 6H credits. Written consent required by the Honors College BEFORE registering for this course.                         |
| <b>HON 686</b> | 3-6H | <b>Research in Honors:</b> 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. |
| <b>HON 687</b> | 3-6H | <b>Senior Honors Project:</b> Sr. Standing. Not open to students in HON 689. Written consent required by the Honors College BEFORE registering for this course.                     |
| <b>HON 689</b> | 3-6H | <b>Senior Honors Thesis:</b> 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.

**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.

**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 count courses completed for graduate credit as non-seminar toward their Honors College Degree. Permission must be obtained from the instructor, department chair or designee of the appropriate school/college, and Honors College Director.

### 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.

**Honors Tutorial (Honors 685) or 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.

**\* Read more about the non-seminar options online:**  
<https://uwm.edu/honors/academics/curriculum/non-seminar-options/>

HONORS 685: HONORS TUTORIAL  
**Community Embedded Experiential Learning (CEEL)**

Benjamin Schneider, Honors College Senior Lecturer

MF 9:00am-1:00pm

**\*\*\* Interested students should meet with Dr. Ben Schneider in HON 158 or email him at [terrapin@uwm.edu](mailto:terrapin@uwm.edu) now to plan involvement for future semesters \*\*\***

Course Description

Community Embedded Experiential Learning (CEEL) is an opportunity for Honors College students to connect with near-South Side Milwaukee community-based organizations through shadowing, hands-on projects, and other immersive events. Students will have the opportunity to participate and contribute inside the organizations while learning and growing as members of the Milwaukee community. The program's goals include encouraging students to apply their in-class educations in a community setting, connecting students with Milwaukee's Latinx community, discovering how and why non-profit service organizations exist, and much more.

The CEEL program will meet **Monday and Friday 9:00am-1:00pm** (8 hours/wk) during the semester and carries 3 non-seminar Honors College credits. As UWM assumes "that study leading to one credit represents an investment of time by the average student of not fewer than 48 hours," a 3-credit course such as this one will require a minimum of 144 hours of your time. The time outside MF 9-1pm is understood to include reflective practice, end-of-semester conference planning, commuting, etc. There are no essays or course readings required.

CEEL will begin with a meeting between the student cohort and the lead faculty member. Student placements at several near-South Side Milwaukee community-based organizations will follow throughout the semester (2-4 weeks at each organization) and will be supplemented by a series of speakers (TBD) if time allows. The semester will conclude with a group conference at which students will share their experiences. Students will be expected to maintain an informal journal that contains critical reflection on their experiences throughout the semester. One or two additional meetings throughout the semester are likely and will be scheduled as needed in consultation with the cohort.

CEEL partners include: 16th Street Clinic, Centro Legal, VIA (Layton Ave Neighborhood Assoc.), Southside Organizing Center, UWM's Roberto Hernandez Center, Alderwoman JoCasta Zamarippa, Community artist Isabel Castro, El Rey Super Mercado, Zocalo Food Truck Park, and more.

Student Assessment

CEEL students will be assessed on their attendance and participation at groups meetings, at the placement organizations, and at the critical reflective conference. The expectation is that students will complete 100% of scheduled CEEL activities. There are no essays or course readings required.

**COVID-19 VACCINATION NOTICE:** UW-Milwaukee does not require students to get the COVID-19 vaccine; however, hospitals, clinics, and community-based agencies may require students to show proof of COVID-19 vaccination. Some facilities may be willing to review student vaccine requests for exceptions. Other facilities defer the exception decision to the student's school. Since UWM does not have a vaccine mandate, there is no way to approve an exception. Furthermore, UWM cannot grant exceptions to the policy of another agency.

**TB TEST NOTICE:** Some facilities may require that students complete a tuberculin skin test (TB Test), the cost of which would be incurred by the student. Please reach out to Dr. Schneider with questions or concerns.