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Semester II 2007-2008

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If you have questions about registration procedures, please contact the Honors College office, Garland 302, (229-4658) or e-mail us at honorweb@uwm.edu.

Special Opportunities for Honors Credit

There are several ways junior and senior level Honors College students can gain Honors credit through independent work, including Departmental Independent Study, Honors Tutorial, Research in Honors, Senior Honors Project, and the Senior Honors Thesis. These are courses in which a student designs and carries out a plan of study with the approval and guidance of a faculty member. It is up to the student to find a faculty member who is willing to supervise the independent work.

- **Departmental Independent Study Courses**
- **Honors Tutorial (Honors 685)**
- **Research in Honors (Honors 686)**

Before you register for an independent study, Honors Tutorial, or Research in Honors, you must have an approved proposal. **Therefore, you must begin preparing several weeks before you enroll in the course. The final course proposal, and accompanying signature form you will receive upon approval of the proposal, must be complete by January 5.** For help with the independent study, Honors Tutorial, or Research in Honors proposal process, call Robin Weigert at 414-229-5909 to schedule an appointment.

For detailed instructions, pick up guidelines in the Honors College office. **It is the responsibility of the student to acquire all required signatures by the established deadline.**

- **Senior Honors Project (Honors 687)**
- **Senior Honors Thesis (Honors 689)**

Before you register for a Senior Honors Project or Thesis, you must have an approved proposal. **Proposals must be completed in accordance with the Senior Thesis or Project Handbook and submitted for Honors approval by January 5.** Students considering the Project or Thesis option should consult with David Southward, Honors Thesis and Project liaison, **during their junior year** to discuss requirements and procedures.

Seniors may also take up to 3 credits in graduate courses (700-level or above) to fulfill Honors College graduation requirements. Permission must be obtained from the instructor, the department chair, and the Honors College Director. Appropriate forms are available in Garland 302.

Finally, students in the Honors College may be eligible for **Honors credits for study abroad course work.** Study abroad experiences completed over UWM's Winterim or other experiences of equivalent length (3-4 weeks) are not eligible for Honors credit. A maximum of three Honors credits can be earned for a semester abroad, six credits for two semesters abroad. Prior to leaving for your Study Abroad destination, **you must submit the Honors College Study Abroad form available in Garland 302.**

PRIORITY REGISTRATION AVAILABLE FOR STUDENTS IN THE HONORS COLLEGE

Don't forget that priority registration is available to Honors students. As an Honors student, you get priority to help ensure that you obtain the schedule necessary to complete your Honors requirements along with those in your major.

Here's the procedure for PAWS registration:

1. Spring registration appointment times will be available approximately November 19. You will be receiving an e-mail, via your UWM e-mail account, alerting you to your appointment time. You can also find your appointment time listed in PAWS on the right side of the Student Center page.
2. Honors students receive priority registration privileges by being assigned an early registration time. **Registration for spring 2008 is scheduled to begin on Monday, November 26, 2007 at 8:00 a.m.** Please take advantage of your early appointment time by completing your registration first thing Monday morning (8:00 a.m.). **Note: Monday, November 26 is the Monday after Thanksgiving weekend**
3. Honors courses fill very quickly. Please choose some back-up Honors courses in case you do not get your first choice. If you still cannot get into a class, immediately come to the Honors College office (Garland 302) to get on a wait list or call the main office at 414-229-4658. **Please note that any student enrolled in more than two Honors courses will be administratively dropped from the additional course(s) at the discretion of the Assistant Director.**
4. **Do not e-mail or voicemail your wait list request on the first day of registration;** we will not have time to check voice mail or e-mail until later in the day.
5. When an opening occurs in a full Honors seminar due to a drop, it will not show up on PAWS. **The only possible way to get into an Honors class once it is full is to contact the Honors College to get on a wait list.** We will notify you when an opening occurs.
6. **Do not complete a Closed Section Request Form on PAWS, even if directed to do so by a department offering an Honors course.** Completing this form will NOT get you on a wait list for an Honors course. You must go to the Honors College office (Garland 302) or call the office to get on a wait list.

Honors College Courses
Semester II - 2007-2008
Spring 2008

Honors 200

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|----------------------------|---|-----------------|---------|--------------|--|
| HONORS U 3H 200 (HU) | Honors Seminar: The Shaping of the Modern Mind Cons Honors College Director. Not open to students with credit in Honors courses 300-level & above. Retakable once with change in topic. | | | | |
| SEM 001 | 31460 MW | 9:30am-10:45am | GAR 304 | Singer | **The Idea of Progress in Modern European History |
| SEM 002 | 31462 MW | 11:00am-12:15pm | GAR 304 | Singer | **The Imperial Idea in Modern European History |
| SEM 003 | 31464 MW | 11:00am-12:15pm | TBA | Equtz | The Last "Good" War: WWII in Literature and History |
| SEM 004 | 31466 MW | 2:00pm-3:15pm | GAR 304 | Southward | Shakespeare and Human Character |
| SEM 005 | 31468 MW | 4:00pm-5:15pm | GAR 304 | Hausdoerffer | Critical Humors |
| SEM 006 | 31470 MW | 5:30pm-6:45pm | GAR 304 | Stuhmiller | Telling Tales: Medieval Storytelling from Scheherazade to Puss in Boots |
| SEM 007 | 31472 TR | 9:30am-10:45am | GAR 304 | Equtz | Freudian Slips: The Freudian Psyche in Modern Art and Thought |
| SEM 008 | 31474 TR | 11:00am-12:15pm | GAR 304 | Hausdoerffer | Works of Force: War and the Limits of Heroism |
| SEM 009 | 31476 TR | 12:30pm-1:45pm | GAR 304 | Stuhmiller | Love is a Battlefield: Roman to Renaissance Literature |
| SEM 010 | 31478 TR | 2:00pm-3:15pm | GAR 304 | Southward | Shakespeare and Human Character |
| SEM 011 | 38874 TR | 4:00pm-5:15pm | GAR 304 | Stuhmiller | Love is a Battlefield: Roman to Renaissance Literature |
| SEM 012 | 39553 TR | 9:30am-10:45am | TBA | TBA | History (Topic to be Announced) |

Honors Non-Seminar Options - Special Opportunities for Honors Credit

For important information about these options, please see page 2

| | | |
|----------------------|---------|--|
| HONORS U 1-9H 297 | LEC 101 | Study Abroad Acceptance for Study Abroad Prog: cons Honors College Director. Retakable w/chg in topic. Contact the L&S Center for International Education, PER 166, 229-5182. |
| HONORS U 1-9H 497 | LEC 101 | Study Abroad Acceptance for Study Abroad prog & cons Honors College Director. Retakable w/chg in topic. Contact the L&S Center for International Education, PER 166, 229-5182. |
| HONORS U 1-3H 685 | | Honors Tutorial Jr. st in Honors College. Cons instr & Honors College Director. Retakable to a max 6H cr. Written consent required by the Honors College BEFORE registering for this course. See Robin Weigert, GAR 319, 229-5909. |
| HONORS U 2-3H 686 | | Research in Honors Jr. st in Honors College, 9 cr in Honors, cons instr & Honors College Director. Written consent required by the Honors College BEFORE registering for this course. See Robin Weigert, GAR 319, 229-5909. |
| HONORS U 1-6H 687 | | Senior Honors Project Sr. st in Honors College, cons instr & Honors College Director. Not open to students in Honors 689. Retakable once to max 6H cr. Written consent required by the Honors College BEFORE registering for this course. See David Southward, GAR 313, 229-4658. |
| HONORS U 3H 689 | | Senior Honors Thesis Sr. st in Honors College, cons instr & Honors College Director. Retakable once to max 6H cr. Written consent required by the Honors College BEFORE registering for this course. See David Southward, GAR 313, 229-4658. |

Honors Calculus

| | | | | | | |
|----------------------------|---------|-----------|----------------|-----------|---------|---------------------------|
| MATH U 5 cr 222 (NS) | SEM 001 | 34562 MWF | 9:30am-10:55am | EMS E495A | Volkmer | Honors Calculus II |
|----------------------------|---------|-----------|----------------|-----------|---------|---------------------------|

Maximum of 6 cr in combination of Math 221 & 222 may count toward Honors College requirements.
Prereq: C or better in Math 221 or B or better in Math 232

Upper-level Honors Seminars

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|--------|---------|---|----|----------------|---------|-----------|---|
| HONORS | U 3H | Honors Seminar in the Arts: | | | | | |
| 380 | | Soph st & cons Honors College Director. RETAKABLE ONCE w/chg in topic. | | | | | |
| (A) | SEM 001 | 31482 | MW | 12:30pm-1:45pm | TBA | Taylor | A Poetry Workshop |
| | SEM 002 | 33610 | F | 9:00am-11:45am | ZEL 378 | Parsons | Experiencing the Bodymind |
| HONORS | U 3H | Honors Seminar | | | | | |
| 680 | | Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max. | | | | | |
| (HU) | SEM 001 | 33306 | W | 3:30pm-6:10pm | TBA | Lipinski | Information, Law, and Policy in the Information Society |
| | SEM 002 | 35654 | MW | 5:30pm-6:45pm | TBA | Southward | The Modern Novel |

Departmental Upper-level Honors Seminars

| | | | | | | | |
|----------|---------|---|----|-----------------|----------|-----------------|---|
| ANTHRO | U 3H | Honors Seminar | | | | | |
| 381 | | Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max. | | | | | |
| (SS) | SEM 001 | 39633 | TR | 11:00am-12:15pm | SAB 281 | Heatherington | Extinctions |
| BIO SCI | U 3H | Honors Seminar | | | | | |
| 380 | | Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max. | | | | | |
| (NS) | SEM 001 | 30590 | T | 3:30pm-6:10pm | LAP 252 | Brooks | Water, the Essence of Life |
| | SEM 002 | 38495 | MW | 12:30pm-1:45pm | LAP N202 | Forst | DNA in Our Everyday Lives |
| GEO SCI | U 3H | Honors Seminar | | | | | |
| 381 | | Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max. | | | | | |
| (NS) | SEM 001 | 38617 | MW | 9:30am-10:45am | LAP 268 | Harris | Cuvier, Lyell and the Interpretation of Earth History |
| HIST | U 3H | Honors Seminar | | | | | |
| 398 | | Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max. | | | | | |
| (HU) | SEM 001 | 34676 | MW | 3:30pm-4:45pm | HLT 286 | Galvao-Sobrinhc | **Pagans and Christians in the Roman Empire |
| HIST | U 3H | Honors Seminar | | | | | |
| 399 | | Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max. | | | | | |
| (SS) | SEM 001 | 38347 | TR | 2:00pm-3:15pm | HLT 286 | Hoeveler | The United States Supreme Court: The Critical Cases |
| POLI SCI | U 3H | Honors Seminar | | | | | |
| 380 | | Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max. | | | | | |
| (SS) | SEM 001 | 36906 | TR | 12:30pm-1:45pm | TBA | Benesh-Pashak | Obscenity and the First Amendment |

To satisfy graduation requirements in the Honors College you must complete 21 credits in courses approved for Honors credit, including:

| | |
|---|--------------------|
| Honors 200 | 3 to 6 credits |
| Upper-level seminars | at least 9 credits |
| Other (i.e., non-seminar options, study abroad) | up to 9 credits |

Honors courses cannot be audited or taken with the credit/no credit option. Students must earn at least a B- in an Honors course to earn Honors credit.

**** Credits for these courses may be applied to the College of Letters and Science International Requirement**

HONORS 200: THE SHAPING OF THE MODERN MIND (HU)
****The Idea of Progress in Modern European History**

Alan Singer, Visiting Assistant Professor of History

Sem 001, Class #31460: MW 9:30 a.m. - 10:45 a.m., GAR 304

Reading

Mary Shelley, *Frankenstein*
Voltaire, *Candide* and *Letters on the English Nation*
Sigmund Freud, *Civilization and its Discontents*
J.S. Mill, *On Liberty, On the Subjugation of Women, and Utilitarianism*
Karl Marx, *The Portable Marx*
Diana Hacker, *A Writer's Reference*

Excerpts and shorter readings will include:

Thomas Paine, *The Rights of Man*
Edmund Burke, *Reflections of the Revolution in France*
Mary Wollstonecraft, *A Vindication of the Rights of Woman*
Charles Darwin, *Origin of the Species*
Francis Fukuyama, *The End of History and the Last Man*

Course Description

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

Course Requirements

Students will write approximately six one-page commentaries 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 will count toward the College of Letters and Science International Requirement.**

HONORS 200: THE SHAPING OF THE MODERN MIND (HU)
****The Imperial Idea in Modern European History**

Alan Singer, Visiting Assistant Professor of History

Sem 002, Class #31462: MW 11:00 a.m. - 12:15 p.m., GAR 304

Reading

David Cannadine, *Ornamentalism*

Alice L. Conklin, Ian Christopher Fletcher, eds., *European Imperialism, 1830-1930: Climax and Contradiction*

Adam Hochschild, *King Leopold's Ghost*

Frantz Fanon, *The Wretched of the Earth*

Diana Hacker, *A Writer's Reference*

Excerpts and shorter readings will include:

J.A. Hobson, *Imperialism*

V. I. Lenin, *Imperialism, the Highest Stage of Capitalism*

George Orwell, *Burmese Days*

Rudyard Kipling, *Poems*

Edward Said, *Orientalism*

Course Description

This course will examine imperialism in the modern era. In a relatively short period of time, Europeans took part in a colonizing project that profoundly altered the world's cultural, social, and political systems. We will concentrate most specifically on how people in both expansionist countries and colonized territories perceived the imperial idea. We will address the following important questions: How did European leaders and common people understand this phenomenon? Did they see this in terms of international competition, economic necessity, and humanitarianism? We will also examine imperialism from the point of view of the colonized. Did they all see this as European aggression? What forms of resistance were practiced? Did some actually approve?

Course Requirements

Students will write approximately seven or eight one-page commentaries 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).

****Credit for this course topic will count toward College of Letters and Science International Requirement.**

HONORS 200: THE SHAPING OF THE MODERN MIND (HU)
The Last Good War: WWII in Literature and History

Lydia Equitz, Honors College Senior Lecturer

Sem 003, Class #31464: MW 11:00 a.m. - 12:15 p.m., Room TBA

Reading

Guy Sajer, *The Forgotten Soldier: the Classic WWII Autobiography*
Richard Overy, *Why the Allies Won*
Randall Jarrell, *Little Friend, Little Friend*
Diana Hacker, *A Writer=s Reference*

Also selections from:

“The 25 Points of Hitler’s Nazi Party”
Karl Marx, *The Communist Manifesto*
Sidney Hook, *A Bread and Freedom*

and the texts of speeches by Goebbels, Patton, and Roosevelt

Course Description

In this course we will examine the explosive interaction of ideas and power that became World War II in Europe by reading the words of theorists (Hitler, Marx, and Hook) leading up to the war and of soldiers (Sajer, Jarrell, Patton) and politicians (Goebbels and Roosevelt) during the war. We will also use a comprehensive secondary text, Overy=s analytical history, *Why the Allies Won*.

Immersing ourselves in profound, often shocking works like Sajer=s horrific account of his experiences in 32 years as an elite German soldier on the Eastern Front and Jarrell=s tragic poems about the air war at the same time that we read political manifestos, essays and speeches should help us to look past post-war clichés and nostalgia and better appreciate the brutal reality of radical ideas, relentless economic production and destruction, political violence, and extremes of human endurance. Overy=s overview, besides grounding us in facts, provides an excellent example of how to pull a sophisticated understanding of a complex event together by drawing intermediate conclusions and hypotheses based on evidence. We will see the flaws, for example, in the commonly-held view that once Americans (the United States) entered the war, Allied victory was inevitable. Indeed, Overy leads us to some sobering conclusions regarding the relative might of fascism and democracy.

Course Requirements

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

HONORS 200: THE SHAPING OF THE MODERN MIND (HU)
Shakespeare and Human Character

David Southward, Honors College Senior Lecturer

Sem 004, Class #31466: MW 2:00 p.m. - 3:15 p.m., GAR 304

Sem 010, Class #31478: TR 2:00 p.m. - 3:15 p.m., GAR 304

Reading

Richard III

As You Like It

Hamlet

Measure for Measure

Antony and Cleopatra

Diana Hacker, *A Writer's Reference*

Course Description

What makes a character seem alive, fully human, and why do so many of Shakespeare's characters seem so? Does their humanity lie in their intricate speech? In the choices they make? In their changeable moods? In their wit and good humor? What understanding of human selfhood underlies Shakespeare's creations?

Through careful study of five plays, we will investigate techniques of characterization in Shakespeare, always asking ourselves how words on a page acquire flesh and blood in the theater of our imagination. Special emphasis will be placed on the phenomenon of self-consciousness, an attribute highly developed in Shakespeare's protagonists; on staging as a means of interpreting character; on the limits placed on characters by genre (history, comedy, tragedy); and on the author's gift for rendering conscious and unconscious drives in a richly sensuous poetry. Knowledge of Shakespeare is not required for this course; one of its purposes is to teach students how to read and interpret the plays.

Course Requirements

Students will write two short papers (4-5 pp.) to be revised in response to feedback by classmates and the instructor, as well as a longer final paper (6-7 pp.) requiring some research (each worth 25% of the final grade). In addition, every student is expected to participate actively in discussion, to prepare for class by reading texts and posting reactions to them online, and to write short critiques of papers by a small group of classmates (25%).

HONORS 200: THE SHAPING OF THE MODERN MIND (HU)
Critical Humors

Tyson Hausdoerffer, Visiting Assistant Professor of Literature

Sem 005, Class #31468: MW 4:00 p.m. - 5:15 p.m., GAR 304

*The laughter of man is more terrible than his tears and takes more forms:
hollow, heartless, mirthless, maniacal.* –James Thurber

Reading

Aristophanes, *The Acharnians* and *The Clouds*
Plautus, *Casina*
William Shakespeare, *The Merchant of Venice*
Samuel Beckett, *Endgame*
Edward Albee, *Zoo Story*
Paul Bowles, *A Distant Episode* (short story)
Diana Hacker, *A Writer's Reference*

Course Description

Many forms of humor involve a certain degree of criticism, an element of censure that can easily slide into ridicule or abuse. In this course, we will examine a number of important works whose use of humor disturbs the boundaries not only between criticism and abuse but also between the comic and the tragic. *Why* do these works dare to disturb these boundaries? What do they gain and what do they sacrifice by doing so? In what ways do they amuse us and in what ways do they disturb us? How easily can we even distinguish our amusement from our disturbance in our reception of such works?

To put these questions right on the table, we will begin by reading Paul Bowles's darkly humorous short story *A Distant Episode*. We will then carry our questions back to some of the earliest surviving comedies: Aristophanes' *Acharnians* and *Clouds* and Plautus's *Casina*. In the second half of the semester, we will focus most of our attention on two famously controversial plays, Shakespeare's *The Merchant of Venice* and Samuel Beckett's *Endgame*. We will then conclude the semester by considering a short play by Edward Albee, *The Zoo Story*. Note: to enrich our understanding of Beckett's *Endgame*, we will attend a performance of the play at the Milwaukee Repertory Theater (performance dates run from 3/21 to 4/20; regular price tickets start at \$23.50, but we will try to secure a group discount for the 7:30 performance on 4/15).

Course Requirements

The most basic requirements of this course are to attend class regularly and to contribute significantly to our group conversations (participation is thus 20% of the final grade). The written work will consist of three critical essays, revisions of the first two of these essays, and a variety of shorter assignments. The three critical essays will include one 3-4 page essay (worth 10% of the final grade) and two 4-6 page essays (each worth 25% of the final grade). The short assignments will include

responses to discussion questions, proposals of essay topics, essay outlines, and reading quizzes (altogether worth 20% of the final grade).

HONORS 200: THE SHAPING OF THE MODERN MIND (HU)
Telling Tales: Medieval Storytelling from Scheherazade to Puss in Boots

Jacqueline Stuhmiller, Visiting Assistant Professor of Literature

Sem 006, Class #31470: MW 5:30 p.m. - 6:45 p.m., GAR 304

Reading

The Story of a Thousand and One Nights
Giovanni Boccaccio, *Decameron*
Marguerite of Navarre, *Heptameron*
Geoffrey Chaucer, *Canterbury Tales*
Giambattista Basile, *Pentamerone*
Diana Hacker, *A Writer's Reference*

Course Description

Before the printing press made it easy to obtain reading material, most Europeans did not have much direct experience with the written word. For the most part, pre-modern literature was transmitted orally: it was memorized and recited, or composed on the spot, or a written text was read aloud to a group of people. Stories were something to be heard, not read. This may be one reason why collections of tales from the Middle Ages often have a *narrative frame* (that is, a story that encompasses the stories within it): typically, a group of strangers or friends tell tales in order to pass the time.

We will follow the frame tradition from its roots in Arabic literature to its use by the master storytellers of medieval Italy, England, and France. Some of the tales are traditional or follow the conventions of one or more medieval literary genres; you may even recognize a few of them as “fairy tales.” However, many tales defy categorization and some are very unsettling.

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

Course Requirements

Fifty percent of the final grade will be based on three medium-length (3-5 pages) papers, two of which will be revised. Thirty percent of the final grade will be based on weekly short (1-2 page), informal writing assignments. Twenty percent of the final grade will be based on what I call student “presence”: attendance, preparedness, attention, and interest.

HONORS 200: THE SHAPING OF THE MODERN MIND (HU)
Freudian Slips: The Freudian Psyche in Modern Art and Thought

Lydia Equitz, Honors College Senior Lecturer

Sem 007, Class #31472: TR 9:30 a.m. - 10:45 a.m., GAR 304

Reading

Sigmund Freud, *The Basic Writings of Sigmund Freud*. trans and ed. A.A. Brill
(includes *Psychopathology of Everyday Life*, *the Interpretation of Dreams*,
and *Three Contributions to the Theory of Sex*)
André Breton, *Manifesto of Surrealism*
Salvador Dalí, *The Secret Life of Salvador Dalí*
Robertson Davies, *World of Wonders*
Alain Robbe-Grillet, *The Voyeur*
Diana Hacker, *A Writer's Reference*

Course Description

From the unconscious to the ego, the ideas of Sigmund Freud have been essential to modernism as an intellectual movement, to modern literature, and even to everyday modern culture. Yet many of us have never read Freud, even in translation.

In this course we will learn to read Freud with ease and understanding by studying his historical, cultural and intellectual context, separating his basic insights from the more elaborate (and problematic) theories of sexuality and culture, and identifying his personal rhetoric and writing style. We'll look at how psychoanalytic theory fits into modernism in philosophy and art, with a closer look at Surrealism. We'll discover how a Freudian reading can demystify modernist literary techniques like stream-of-consciousness and the "plots" (really, "psychodramas") of otherwise "difficult" (but short!) modern novels. We'll not only learn to write "Freudian readings" (a form of literary and art criticism), but develop our critical ability to judge whether these are productive or even appropriate. By the end of the course, students will be able to recognize Freudian intellectual and artistic influences as well as identify literary texts and case studies for which a loosely Freudian analytic approach might yield insight.

Course Requirements

Students in the course will complete a series of short journal assignments to prepare for class and write and revise three 4-page papers revealing the Freudian influences on, or proposing Freudian readings of, works of modern literature or visual art. Daily classroom engagement as demonstrated in the journals and in discussion will account for 40% of the final grade, with the papers contributing 20% each.

HONORS 200: THE SHAPING OF THE MODERN MIND (HU)
Works of Force: War and the Limits of Heroism

Tyson Hausdoerffer, Visiting Assistant Professor of Literature

Sem 008, Class #31474: TR 11:00 a.m. - 12:15 p.m., GAR 304

The true hero, the true subject, the center of the Iliad is force. –Simone Weil

Reading

Homer, *The Iliad*
Simone Weil, *The Iliad, or The Poem of Force*
Diana Hacker, *A Writer's Reference*

Viewing

Terence Malick, *The Thin Red Line*
Clint Eastwood, *Letters from Iwo Jima*

Course Description

The ancient Greek poem the *Iliad* remains to this day one of the most profound treatments of the ethical problems surrounding war and human violence. In this course, we will carefully study the *Iliad*, trying above all to analyze the ethical stance that the poem adopts in relation to the innumerable acts of violence it portrays. To what extent does the *Iliad* glorify and to what extent does it condemn those acts of violence? In what moral light does it portray the heroes who commit such acts? Does it in any way challenge conventional notions about heroism? How does the *Iliad* balance its ethical concerns against its need to tell a vivid, and in fact entertaining, tale of war?

Although the *Iliad* will be the main focus of the course, we will take time out from our reading to study two of the most significant war films to come out in recent years, Terence Malick's *The Thin Red Line* and Clint Eastwood's *Letters from Iwo Jima*. Even though these films do not have any direct connection to the *Iliad*, they are strikingly similar to it in a number of important ways. They will thus allow us to see more clearly how the issues and problems addressed by the *Iliad* remain disturbingly relevant to today's world. To that end, we will also read Simone Weil's important essay on the nature and effects of war, *The Iliad, or The Poem of Force*, and consider a selection of short poems on the modern experience of war.

Course Requirements

The most basic requirements of this course are to attend class regularly and to contribute significantly to our group conversations (participation is thus 20% of the final grade). The written work will consist of three critical essays, revisions of the first two of these essays, and a variety of shorter assignments. The three critical essays will include one 3-4 page essay (worth 10% of the final grade) and two 4-6 page essays (each worth 25% of the final grade). The short assignments will include responses to discussion questions, proposals of essay topics, essay outlines, and reading quizzes (altogether worth 20% of the final grade).

HONORS 200: THE SHAPING OF THE MODERN MIND (HU)
Love is a Battlefield: Roman to Renaissance Literature

Jacqueline Stuhmiller, Visiting Assistant Professor of Literature

Sem 009, Class #31476: TR 12:30 p.m. - 1:45 p.m., GAR 304
Sem 011, Class #38874: TR 4:00 p.m. - 5:15 p.m., GAR 304

Reading

Ovid, *The Art of Love*
Geoffrey Chaucer, *Canterbury Tales*
William Shakespeare, *The Sonnets and a Lover's Complaint*
William Shakespeare, *Othello*
William Shakespeare, *The Taming of the Shrew*
Sherri Schneider and Ellen Fein, *The Rules: Time-Tested Secrets for Capturing the Heart of Mr. Right*
Course reader containing excerpts and short selections
Diana Hacker, *A Writer's Reference*

Course Description

Every culture has a different idea about what love is, how love should be demonstrated and received, and which types of love are acceptable and desirable. Two thousand years ago, the Roman poet Ovid wrote a love manual in which he describes heterosexual love as a battle, a hunt, a sail in a rickety boat, and a financial transaction, among other things: sometimes pleasant, often dangerous, and always a lot of work.

In this course, we will read a number of pre-modern Western texts that are concerned with the representation of many types of romantic love: licit and illicit; secular and religious; self-interested and selfless; homosexual, heterosexual, bisexual, and nonsexual. As we read, we will consider a number of questions: How and why have ideas about courtship and marriage changed over time? How do social, economic, and cultural factors determine the ways that people feel and express love? How and why have people used romantic relationships to their own advantage? We will end the semester by reading a very popular contemporary love manual in order to see what, if anything, has changed since Ovid's day.

*Please note that some of the readings for this course are (mildly) sexually explicit.

Course Requirements

Fifty percent of the final grade will be based on three medium-length (3-5 pages) papers, two of which will be revised. Thirty percent of the final grade will be based on weekly short (1-2 page), informal writing assignments. Twenty percent of the final grade will be based on what I call student "presence": attendance, preparedness, attention, and interest.

HONORS CALCULUS II (NS)
Mathematical Sciences 222

Hans Volkmer, Professor of Mathematics

Sem 001, Class # 34562: MWF 9:30 a.m. – 10:55 a.m., EMS E495A

Reading

There is no assigned text. The instructor will prepare course notes which will be available at the UWM Bookstore. Library material related to the applications of calculus will be assigned individually.

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 on 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 17th century, and its success in solving problems such as planetary motion led to the modern idea of the universe as a complex, but predictable, machine.

In the two semesters of this course, we cover material equivalent to the standard 3-semester calculus sequence (Math 231, 232, 233), but we do so in a different order (more commonly used in Europe and Great Britain) and with a different teaching approach. A sound knowledge of algebra is required for the course. Trigonometry may be useful but is not essential. The syllabus for Calculus II is as follows:

1. Applications of Integration
2. Vectors. 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 workgroups. The course will attempt to place calculus in its historical setting, as described above, and also to show its modern applications.

Course Requirements

Students will be expected to solve a small number of routine problems every week to test their knowledge of the mechanics of calculus. Knowledge of the computer program AMaple@ may be helpful for completing some of the more difficult problems.

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

Marilyn L. Taylor, Adjunct Assistant Professor of English

Sem 001, Class # 31482: MW 12:30 p.m. – 1:45 p.m., Room TBA

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

Reading

R.S. Gwynn and April Lindner, *Contemporary American Poetry*
Steve Kowitz, *In the Palm of Your Hand: the Poet's Portable Workshop*

Course Description

Have you always suspected that somewhere inside you there are poems waiting to be written? Or perhaps you've already composed a number of poems, and you're interested in honing your craft. This course will provide both the absolute beginner and the more experienced poet with an opportunity to turn his or her creative impulses into effective poems, and to begin exploring--hands-on--the vast and varied landscape of contemporary poetry. In the supportive company of other poets, you'll learn techniques for motivating, shaping, polishing, and revising your work. In the process, you'll find that you're becoming a more careful, sensitive and perceptive *reader* of poetry, as well.

Your past experience with creative writing will not be nearly as important here as will your determination to improve your skills significantly – no matter what their current level may be. We will experiment with voice, sound, and rhythm in poetry, as well as with image, metaphor, and message. Particular emphasis will be placed upon craft, and how the poet can exploit it to his/her own ends.

Course Requirements

The following are the “givens” that will be expected of you as a member of this class:

1. that your interest in writing poetry is genuine, no matter what your level of experience.
2. that you acknowledge that there is room in your work for improvement.
3. that you will be prepared to share some of your work with the rest of the class in a “workshop” setting.
4. that you are willing to develop your own critical skills by contributing constructively during discussions of your classmates' writing.
5. that you can appreciate the practical value, as well as the aesthetics, of reading the work of established poets.

Your assignments will include reading assignments (several poems per week from your anthology, plus a handout or chapter from the handbook); and writing assignments (usually one original poem per week). At the end of the semester, you will be expected to provide a ten-minute oral report on the poet of your choice, and to turn in a manuscript of your own poetry, revised and polished.

*** Not open to students who have taken English 235. Carries English major credit for the Creative Writing specialization.**

HONORS 380: HONORS SEMINAR IN THE ARTS (A)
Experiencing the Bodymind

Marcia Ruth Parsons, Professor of Dance

Sem 002, Class #33610: F 9:00 a.m. - 11:45 a.m., ZEL 378

Reading

Thomas Armstrong, *Seven Kinds of Smart*
Kenneth Dyctwald, *The Bodymind*
Mihaly Csikszentmihalyi, *Finding Flow*
George Leonard, *The Silent Pulse*

Course Description

What is the range of information the bodymind provides to our consciousness? Thought is the most commonly noticed and valued medium of information. However, there is also a myriad of sensation, imagery, kinesthetic experience, emotions, memories and fantasy which are available.

Guided movement experiences accompanied by coached noticing of the varied bodymind experiences which this movement stimulates become the basis for substantial personal journaling. The class focuses on development of intra personal and interpersonal intelligence, as well as on body/kinesthetic awareness and verbal thinking skills.

Course Requirements

There are no prerequisites for this class except for profound curiosity about the self. Classes take place in a dance studio where students have adequate space to undertake simple guided movement. Journaling daily is begun during class and completed outside. In-class discussion of the reading and its relation to journaled personal bodymind experiences move the student toward deepening insights about the self, and the self in relationship to others in the group.

After reading the journals, the instructor will confer individually with students to guide further personal exploration and to develop a series of four or five short essays dealing with aspects of one's personal experiences.

Journals and essays will comprise a baseline portfolio dealing with evolving self-knowledge. Students can add to this information as well as invent personal formats for unfolding new personal information which these processes encourage them to discover.

Grades will be based on attendance, class participation, and quality of journals and essays.

HONORS 680 (HU)
Information, Law, and Policy in the Information Society

Tomas A. Lipinski, Associate Professor of Information Studies

Sem 001, Class #33306: W 3:30 p.m. - 6:10 p.m., Room TBA

Readings

Morris L. Cohen and Kent C. Olsen, *Legal Research in a Nutshell*
Lesley Ellen Harris, *Digital Property: Currency of the 21st Century*
Lilian Edwards and Charlotte Waelde, *Law and the Internet: Regulation Cyberspace*
Oliver Hance, *Business and Law on the Internet*
F. Lawrence Street, *Law of the Internet*

Note: Primary resources will also be assigned, such as cases, statutes, and congressional or agency reports, these might include, *A&M Records, Inc. v. Napster, Inc.*, 2001 U.S. App. LEXIS 1941 (9th Cir. 2001), Intellectual Property and the National Information Infrastructure: The Report of the Working Group on Intellectual Property Rights (1995), etc.

Course Description

This course allows students the opportunity to undertake a guided exploration of the legal infrastructure (concepts, law and policy) behind many current controversies involving the ownership and control of information in our society. Students will have the opportunity to read and review primary documents such as cases, statutes, bills, policy reports and directives. The United States serves as the primary focus, but comparison to alternative approaches is also made.

Various topics are covered in a two-stage approach: background and application. For example, intellectual property including copyright and indigenous knowledge, privacy and free speech are three such topics. Each concept is first discussed (supported by appropriate reading) for purposes of background. Current controversies form the basis of the application segment. For these examples, corresponding application might be made to the on-going legal battles over downloading, Google-caching, digital rights management, orphan works and the implication for personal copying and access to information. Primary documents important pending legislation and recent U.S. Copyright Office reports. In the area of free speech concepts such as student speech and academic freedom will be explored as well as the growing national debate over so-called dangerous video games. Students are encouraged to challenge their own conceptions or misconceptions and to draw upon their own developing subject expertise gained from other coursework. The desired result is a better understanding of the legal and policy principles that have shaped and continue to shape the legal construct of modern society. General discussion, role-playing (such as informal debate), and review of case studies will be used to engage students throughout the semester.

Course Requirements

Students are expected to attend class regularly and carefully prepare for class discussion; in addition, students may be asked to prepare discussion questions or brief point/counterpoint comments to be shared with classmates. Students will prepare a brief bibliography, a summary or abstract, two critiques (one drawn from their own Personal Position Comparison and the second evaluation the Popular Press Coverage of an issue). Students will have the opportunity to revise these assignments and to incorporate them into later assignments where applicable. The final theme paper (12-15 pages) will be prepared with the goal of submitting it to a discipline-specific student journal, professional or other publication.

HONORS 680 (HU)
The Modern Novel

David Southward, Honors College Senior Lecturer

Sem 002, Class #35654: MW 5:30 p.m. – 6:45 p.m., Room TBA

Reading

Henry James, *What Maisie Knew*
Joseph Conrad, *The Secret Agent*
Ford Madox Ford, *The Good Soldier*
Virginia Woolf, *To the Lighthouse*
William Faulkner, *The Sound and the Fury*

Course Description

Novels of modernism (ca. 1900-1930) differ from their 19th century ancestors in a number of ways: they are shorter and more concentrated, with distinctive formal qualities that are integral to their meaning; they explore the individual psyche in greater depth, experimenting with language to capture elusive states of consciousness and the unconscious; they shatter comforting myths of the family, marriage, and sexuality; they abandon the traditional omniscient narrator (symbol of Victorian cultural authority) to allow for an ironic play of competing voices and values; they fracture time and chronology; and they confront the reader with ambiguities of existence that demand interpretive, philosophical reading.

Through close reading and discussion of five modernist novels, we will come to appreciate this dense and difficult art form. Selections from the authors' letters, journals, and published essays will help us to identify the aims of their craft, providing a series of theoretical perspectives on fiction. Excerpts from more recent literary criticism will further broaden and sharpen these perspectives. In some cases we will devote attention to the works' historical contexts, notably the Great War of 1914-18, the controversies surrounding modern art, and the intellectual nexus of Darwin, Marx, Nietzsche, and Freud.

Course Requirements

For each novel, students will write a 3-page paper that develops an idea or answers a question raised in discussion (50% total). One of these papers will be expanded into an 8-10 page final essay with a short bibliography (25%). *Active* participation in discussion, including regular postings to an online discussion through D2L, is essential to success in the course (25%).

ANTHROPOLOGY 381 (SS)
Extinctions

Tracey Heatherington, Assistant Professor of Anthropology

Sem 001, Class #39633 TR 11:00 a.m. - 12:15 p.m., SAB 281

Reading*

Stephen M. Meyer (2006) *The End of the Wild*. Boston Review of Books
Intergovernmental Panel on Climate Change (2007) Summaries for Policy Makers
Julia Cruikshank (2005) *Do Glaciers Listen? Local Knowledge, Colonial Encounters & Social Imagination*. Univ. of British Columbia Press
Anna Tsing (2005) *Friction: An Ethnography of Global Connection*. Princeton Univ. Press
Paige West (2006) *Conservation is our Government Now: The Politics of Ecology in Papua New Guinea*. Duke Univ. Press

*A small number of additional short essays, TBA, will be available on library reserve.

Course Description

We are witnessing unprecedented losses of biodiversity today. While efforts in global environmental conservation are intensifying in response to the urgency of impending extinctions, their successes are equivocal. Unbridled development and resource extractions are motored by global corporate and political interests. Recently, conservation schemes themselves have sometimes been viewed as extensions of neoliberal power structures that continue to dispossess indigenous and ethnic minorities in the age of globalization. What is the relation between species extinctions and cultural extinctions? Is there an inherent interdependence, or an inherent conflict, between anthropocentric and ecocentric interests?

This seminar explores the problem of extinctions from an ethnographic perspective, “from the bottom up.” It considers how both the problem of biodiversity loss and approaches to conservation are embedded in political economic systems and transnational discourses. By reading entire monographs, we will draw on the “thick description” of specific communities and places to question how globalization, environmentalism and governance structures are interwoven in complex ways. Perspectives from the Alaska-Yukon border, the Indonesian rainforest, and the lush tropics of Papua New Guinea offer windows into the making and remaking of “wild” frontiers. We will also read short papers to survey themes of current importance, such as bioprospecting, ecotourism and the genetic management of endangered species through new reproductive technologies such as gene banking and interspecies cloning.

Course Requirements

Active participation in seminar discussions, presentations on the readings, workshops and weekly in-class writing exercises will contribute 30% of the grade for this course. There will be a short (3-4pp) response paper required on each of the three ethnographic monographs we will read, worth 5% each. A research essay developed in four stages will contribute the remaining portion of the grade (5% essay proposal with bibliography + consultation, 10% essay draft + peer review; 10% formal oral presentation + consultation; 30% final revised draft).

BIOLOGICAL SCIENCES 380 (NS)

Water, the Essence of Life

Arthur Brooks, Professor of Biological Sciences

Sem 001, Class #30590: T 3:30 p.m. - 6:10 p.m., LAP 252

Reading

Philip Ball. (U. Calif. Press) *A Biography of Water: Life's Matrix*

Robert Naiman, John Magnuson, Diane McKnight, and Jack Stanford, (Island Press) *The Freshwater Imperative*

Peter H. Gleick (Island Press) *The World's Water: 2006-2007, Biennial Report on Freshwater Resources*

Readings will also be drawn from the current literature and events and discoveries reported in the press during the course of the seminar

Course Description

In this seminar we will examine the importance of freshwater in the world's economy, economy being broadly defined as the management of wealth or resources, the avoidance of waste by careful planning and use. Here in Milwaukee we sit on the shores of one of the largest bodies of freshwater on Earth. The history and vitality of the city are integrally linked to this resource. We tend to take water for granted, yet just a few miles away our western suburbs are rapidly depleting their groundwater resources, perhaps limiting further development. As Benjamin Franklin commented in the 1733 edition of Poor Richard's Almanac: *When the well runs dry, we know the worth of water.*

We will study local as well as global issues related to freshwater. International agreements that prevent the export of Great Lakes water will be considered as well as complex interstate compacts that divide the waters of the Colorado River to satisfy the thirst of the west. The water problems of North America pale in comparison to those of Africa, Asia, and the Middle East, where there is little water to allocate and wars have been and will be fought over limited water resources. We will consider political and engineered solutions to problems, the use of water for energy production, manufacturing and agriculture, the ecological implications of water use and abuse, and the future health of the Earth's inhabitants relative to the availability of fresh, clean water. After solving all the problems here on Earth, we may even look at water in space, especially the planet Mars.

Course Requirements

Students will address a specific water-related problem, either individually or as part of an investigative team. Depending on the interests and background of the students enrolled, we may focus on a specific problem of local interest or work on individual, more worldly topics. Extensive library and/or field exploration will be required to gather information on the chosen topic. Each student will submit a bi-weekly, written, fully referenced, electronically filed progress report to the instructor. The students will also update the class orally on a similar schedule. Half the class will report each week to ensure adequate time for discussion and exchange of ideas. Presentations of the final work will be evaluated by both the instructor and peers. Each student will write a final term paper (about 10 pages) documenting the results of the semester's research as a comprehensive treatise on the subject. Electronically filed drafts will be edited by the instructor, revised by the students and posted as an electronic publication on the class web site.

BIOLOGICAL SCIENCES 380 (NS)
DNA in Our Everyday Lives

Steven Forst, Professor of Biological Sciences

Sem 002, Class #38495: MW 12:30 p.m. - 1:45 p.m., LAP N202

Reading

J. D. Watson, *The Double Helix*
Brenda Maddox, *The Dark Lady of DNA*

Course Description

Underlying Charles Darwin's revolutionary idea of "descent with modification" and Gregor Mendel's recognition of the quantitative nature of inherited traits, is the molecule that contains the secret of life. The discovery of DNA as the molecule responsible for genetic inheritance led to an explosion of ideas that have transformed the way we think about biology. Understanding how the information contained within DNA directs the various processes carried out by the cell has enabled scientists to make major breakthroughs in medicine and biotechnology. From our understanding of the AIDS virus and the development of pest-resistant crops to the evidence presented in a murder trial and the use of genetic tests for neonatal screening, DNA has important implications that are changing many aspects of our lives.

In this course we will read about two of the scientists, James Watson and Rosalind Franklin, involved in the discovery of the structure of DNA. The idea that scientific discovery is a creative process that involves "very human events in which personalities and cultural traditions play a major role" will be explored. The topics that will be covered in the course include genetic engineering, genetic testing, animal cloning, stem cell research and DNA in art. Finally, bioethical issues provoked by the rapid advances in DNA research and biotechnology will be discussed and debated.

Course Requirements

Students will write a critique (one-page single spaced) on the two books that are required reading. In addition, students will be required to write a midterm research paper (4-5 single-spaced pages) related to one of the topics covered in class. Finally, students will choose a topic of interest to write a final paper (4-5 single-spaced pages) that will also be prepared for an oral presentation. Students will have an opportunity to revise their work. Students will be expected to read assigned articles from popular press sources and be prepared to participate in daily class discussions. The student's performance will be evaluated as follows:

Book critique 1: 10%
Book critique 2: 10%
Midterm paper: 20%
Final paper and presentation: 30%
Discussion participation: 30%

GEO SCIENCES 381 (NS)
Cuvier, Lyell and the Interpretation of Earth History

Mark Harris, Associate Professor of Geosciences

Sem 001, Class # 38617 MW 9:30 a.m. - 10:45 a.m., LAP 268

Reading

C. Lyell, 1997, *Principles of Geology*: edited with an introduction by J.A. Secord, Penguin Books, 472 p.

M.J.S. Rudwick, 1997, *Georges Cuvier, Fossil Bones, and Geological Catastrophes - New Translations and Interpretations of the Primary Texts*: University of Chicago Press, 301 p.

Selected modern commentaries (access through electronic reserve)

Course Description

Geology emerged as a distinct science by the early nineteenth century. Geological practice, procedures, and visual tools began to become standardized as geologists began the task of describing the Earth and unraveling its history. A fundamental issue arose as to whether modern processes were sufficient to explain Earth history.

The two great scientists at the core of this seminar championed two models of Earth history. Each used some of the same geological observations as the basis for contradictory interpretations. Georges Cuvier developed a catastrophic directional model based on his pioneering geological studies that integrated the fossil record with studies of mountains and seaways. Charles Lyell argued that modern processes operating at present rates over the vast time span of Earth history could produce all the observed geological features. He integrated a wide range of geological information into a non-catastrophic, steady-state interpretation of Earth history.

The seminar will explore how two such contradictory models developed, and how they represented alternative views of how to reconstruct the geological past. The scientific argument persisted for several decades and provides insight into the development of scientific thought.

Course Requirements

Students are expected to participate in small-group and general class discussions, group projects, and reflective learning activities. These expectations require that students read and think about course material prior to class. The instructor will provide notes on the readings to help guide students' pre-class analysis. Grading will be based upon class participation and group projects (15%); three short papers (50%), all of which must be revised after instructor comments; final group poster presentation (25%); and reflective learning activities (some done in groups) (10%).

HISTORY 398 (HU)
****Pagans and Christians in the Roman Empire**

Carlos R. Galvao-Sobrinho, Assistant Professor of History

Sem 001, Class # 34676: MW 3:30 p.m. - 4:45 p.m., HLT 286

Reading

Excerpts will be drawn from the following list of primary sources:

Aelius Aristides, *The Sacred Tales* (ed. Behr)
Ambrose, *Epp.* 17 and 18
Clement of Alexandria, *Stromata*
Clement of Rome, *Letter to the Corinthians*
Eusebius, *History of the Church* (Penguin trans.)
Hermas, *The Shepherd*
Ignatius of Antioch, *Epistles*
Josephus, *The Jewish War*
Irenaeus, *Against All Heresies*
Libanius, *Oration 30 (Pro templis)*
MacMullen, R., and E. N. Lane, *Paganism and Christianity 100-425 C.E. A Sourcebook.*
Meyer, M. W., *The Ancient Mysteries. A Sourcebook.*
The Nag Hammadi Library (ed. Robinson)
New Testament
Passion of SS Perpetua and Felicity
Philostratus, *Life of Apollonius of Tyana*

Additional reading from primary and secondary sources will also be assigned

Course Description

One of the most fascinating historical phenomena of the ancient world was the spread of Christianity. It had an enormous impact on the society and culture of the ancient Mediterranean and significantly changed the way in which individuals thought of themselves and the world around them. How did this happen? How did Christianity rise from a small and insignificant “sect” to become the dominant religion? What was its impact on Roman society? As we deal with these questions, we will place the rise of Christianity in the larger, pagan and Jewish religious context of the Roman Empire. Yet what was paganism? Can we speak of a “pagan” religion? Why and how did pagans and Jews become Christian?

Through reading and discussion of mostly primary sources, this course will deal with these and other issues, focusing on modes of interaction and points of contact between pagans and Christians. We also examine pagan and Christian religious practices and the problem of religious intolerance and violence in the Roman world. The course covers the Roman Empire from 30 BC to ca. AD 312, but also makes incursions into an earlier and later period.

Course Requirements

It is expected that students attend class regularly, read and prepare the texts for discussion, and actively participate in class. There will be three short papers (2 pages) responding to specific issues in the reading, and one research project comprising a 10 to 15-page essay, based on primary sources as well as two oral presentations. Students will be encouraged to revise and re-write their papers for credit.

****Credit for this course topic may be applied to the College of Letters and Science International Requirement**

HISTORY 399 (SS)
The United States Supreme Court: The Critical Cases

J. David Hoeveler, Professor of History

Sem 001, Class # 38347: TR 2:00 p.m. - 3:15 p.m., HLT 286

Reading

Stanley L. Kutler, ed., *The Supreme Court and the Constitution: Readings in American Constitutional History*

G. Edward White, *The American Judicial Tradition*

William M. Wiecek, *The Supreme Court in American Life*

Course Description

This course endeavors to introduce Honors students to the major judicial decisions that have shaped the history of the United States Constitution and to engage them in critical thinking, writing, and discussion of those decisions. We shall use a case-study approach to this subject, reading the key portions of the original texts, including majority and dissenting opinions (the Kutler book) and drawing on other resources (including the Schwartz book) to relate these decisions to other issues in American history. Other materials will include scholarly essays on the major decisions and biographical portraits of the major justices of the United States Supreme Court (White) and a historical study of the Supreme Court (Schwartz). Students will also be assigned individual cases to "argue" before class.

We shall proceed through these cases historically, that is, chronologically, attempting to understand how constitutional thinking has evolved with respect to major issues in American life: state and federal relations (federalism); business, economics, property and state regulations; race, civil rights, and affirmative action.

Selected cases for study include: McCullough v. Maryland (1819); Gibbons v. Ogden (1819); Worcester v. Georgia (Indian removal (1831)); Dred Scott v. Sandford (1857); Ex Parte Milligan (1866); The Slaughterhouse Cases (1873); Plessy v. Ferguson (1896); Lochner v. New York (1905); Schenck v. United States (1919); Dennis v. United States (1951); Brown v. Board of Education (1955); Engel v. Vitale (school prayer) (1962); Miranda v. Arizona (1966); Roe v. Wade (1973); Regents of the University of California v. Bakke (1978).

Course Requirements

In addition to the common readings and discussions, each student will do some specialized reading, usually assigned to accompany study of a particular case, and will give short presentations several times over the course of the semester. Students will use this material to prepare two of the three short papers they will write during the semester. The third paper will discuss a scholarly book dealing with American constitutional history--study of a particular case, a judicial biography, or a relevant thematic subject. Final grades will be determined on the basis of the students' written work and the quality and quantity of their participation in class discussions.

Political Science 380 (SS)
Obscenity and the First Amendment

Sara C. Benesh, Associate Professor of Political Science

Sem 001, Class #36906: TR 12:30 p.m. - 1:45 p.m., Room TBA

Reading

MacKinnon, Catharine. 1993. *Only Words*. Cambridge: Harvard University Press
Strossen, Nadine. 1995. *Defending Pornography: Free Speech, Sex, and the Fight for Women's Rights*. New York: New York University Press

Material on E-Reserve, including excerpts from Woodward and Armstrong's *The Brethren* (New York: Simon & Shuster), an excerpt from a lower court decision considering MacKinnon's model pornography ordinance (*American Booksellers v. Hudnut*), and some social science scholarship on obscenity/pornography.

Course Description

At its base, the course asks two questions: (1) What is obscenity? and (2) Can/Should it be regulated? We will examine efforts to regulate obscene or indecent speech and the conflict between those efforts and the protections afforded by the First Amendment to the Constitution. The Supreme Court has struggled with a workable definition of obscenity (which is illegal), each justice having his own definition, applying it specifically to the material in question. We'll trace the development of the law with respect to the definition of obscenity (e.g., regulable pornography) and discuss and debate its relationship with the First Amendment. We will also carefully consider an alternative view; e.g., that obscenity/pornography should not be considered protected speech because it violates the equal protection rights of women.

Course Requirements

In order to facilitate a large amount of student participation, the course will consist of weekly discussions of the reading, each led by a member(s) of the class. The person(s) responsible for that day's discussion must turn in a critical review of the reading (around 4-5 pages) along with some potential topics for discussion (one page of questions) to me by 5pm the day before that particular class meets. The presenter will make his or her paper available to the other conference participants as well. These recurring papers along with discussion leadership will be worth a total of 25% of the course grade.

The second substantial requirement is an essay, divided into three parts, addressing the two main course questions. Part one (ca. 5 pages) is worth 15%; part two (ca. 7 pages) is also worth 15%; and part three incorporates parts one and two into a fully revised and integrated essay (ca. 15 pages, worth 25%).

Participation and attendance are worth the remaining 20% of the course grade.

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