A community of students, staff, and teachers devoted to excellence in learning.
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Fall 2017

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If you have questions about registration procedures, please contact the Honors College office, Honors House 154, (229-4658) or e-mail us at honorweb@uwm.edu.
Special Opportunities for Honors Credit

Independent Study ~ Honors Tutorial ~ Research in Honors

Before you register for an Independent Study, Honors Tutorial, or Research in Honors, you must have an approved proposal. Please allow plenty of time for proposal writing and signature routing. The proposal and accompanying signature form must be complete by May 15 for fall semester and December 15 for spring semester. Detailed proposal guidelines are available outside Honors House 154.

Advanced Departmental Independent Study Courses: Independent study courses, numbered 699 in most departments, are variable credit (1-3H cr) courses in which a student designs and carries out an independent plan of study, reading, research, and writing, with the approval and guidance of a faculty member. It is up to the student to find a faculty member willing to serve as an independent study supervisor. Honors credit for independent study is limited to six credits. Prerequisite: Jr. status. To schedule an appointment to begin the process, e-mail Robin Ruback at robinwe@uwm.edu.

Honors 685: Honors Tutorial: Honors 685 (3H cr) is an independent study course offered directly through the Honors College; it is the Honors College equivalent of departmental 699 independent study courses with the same prerequisites.

To schedule an appointment to begin the process, e-mail Robin Ruback at robinwe@uwm.edu.

Honors 686: Research in Honors: Honors 686 is a variable credit (3 or 6H cr) research project in which a student assists a faculty member on current research, usually in the student's major field of study. This course introduces students to research techniques, and may serve as preparation for a Senior Honors Thesis or Project. Honors credit for Research in Honors is limited to three credits. Prereq: Jr. status, completion of 9H credits. To schedule an appointment to begin the process, e-mail Peter Sands at sands@uwm.edu.

Senior Honors Project ~ Senior Honors Thesis ~ Graduate Level Courses

The Honors College will register you for these courses. Before this can happen, you must have an approved proposal. Approved proposals must be submitted by May 15 for fall semester and December 15 for spring semester. Students considering the Project or Thesis option should consult with David Southward, Senior Honors Thesis Liaison or Peter Sands, Senior Honors Project Liaison, during their junior year to discuss requirements and procedures. Detailed proposal guidelines are available outside Honors House 154.

Honors 687: Senior Honors Project: Honors 687 (3H cr; retakable to a max of 6H cr), is intended for Honors students in majors in which a Senior Thesis would not be appropriate. It may constitute a performance, exhibit, musical composition, or a technical project done under faculty supervision and representing a superior level of accomplishment. Students may not do both a Senior Thesis and a Senior Project. Prereq: Sr. status. To schedule an appointment to begin the process, e-mail Peter Sands at sands@uwm.edu.

Honors 689: Senior Honors Thesis: Honors 689 (6H cr; 3H cr each semester), allows students the opportunity to write an extended paper (usually 50-75 pages) reflecting independent research conducted in some aspect of their major field of study under the supervision of a faculty advisor. Students may not do both a Senior Thesis and a Senior Project. Prereq: Sr. status. To schedule an appointment to begin the process, e-mail David Southward at southwd@uwm.edu.

Graduate Courses for Honors Credit (700 level): Seniors may take up to 3 credits in courses at the 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. Prereq: Sr. status.

Study Abroad

Students in the Honors College may be eligible for Honors credits for study abroad course work. Prior to studying abroad, please see Melissa Blahnik, Honors College Study Abroad Liaison, to complete the Honors College Study Abroad Guidelines form. This form must be submitted to the Honors College office in advance of your departure. Only courses that are 300-level or above will be considered, and no more than three Honors credits can be earned for each study abroad experience, to a maximum of six Honors credits. Honors 200 may not be repeated after earning Honors credit at the 300 level or higher, including study abroad. Upon your return, make an appointment to meet with an Honors advisor to discuss which course or experience for which you wish to receive Honors credit, as well as submit a travel journal, final paper, or piece of writing that speaks to your experience. Please note that you must apply for your study abroad program through the Center for International Education's Study Abroad office (Garland Hall 138); otherwise the Financial Aid department is unable to process any scholarship money you may receive.
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 are granted 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. Fall 2017 registration appointment times will be available approximately April 10th and can be found 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 fall 2017 will begin on April 17th 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.).

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

3. **Note**—There are no wait lists for Honors 200 courses or Non-Seminar Options. If you are attempting to enroll in an Honors 200 course and it is full, select another section.

4. **Clarification**—*English 685 is not a “600-level” course in terms of difficulty*—685 is simply the English department’s designated number for Honors courses.

5. **Reminder**—When searching for upper-level Honors courses (Bio Sci, English, History, etc.) *be sure to search by the specific department and not Honors.*

6. In fairness to others, we ask that you do not enroll yourself in more than two Honors courses and/or on more than two Honors course wait lists. **Any student enrolled in more than two Honors courses and/or Honors course wait lists will be administratively dropped from the additional course(s)/wait list(s) at the discretion of the Associate Director.**
## Honors College Courses

### Semester I 2017-2018

#### Honors 200

<table>
<thead>
<tr>
<th>Honors U</th>
<th>3H</th>
<th>Honors Seminar: The Shaping of the Modern Mind</th>
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<tr>
<td>200</td>
<td></td>
<td>Cons Honors College Director. Not open to students with credit in Honors courses 300-level &amp; above. Retakable once with change in topic.</td>
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</tbody>
</table>

| SEM 001  | 20579 | MW | 9:30am-10:45am | HON 195 | Singer | Turmoil, Tragedy, and Triumph: Europeans in the 20th Century |
| SEM 002  | 24247 | MW | 9:30am-10:45am | HON 180 | Snow   | Potraiture and the Self |
| SEM 003  | 20372 | MW | 11:00am-12:15pm | HON 155 | Equitz | Is God Dead? Modern Intellectual Challenges to Religious Belief |
| SEM 004  | 20373 | MW | 11:00am-12:15pm | HON 195 | Singer | Turmoil, Tragedy, and Triumph: Europeans in the 20th Century |
| SEM 005  | 24237 | MW | 12:30pm-1:45pm | HON 180 | Snow   | Potraiture and the Self |
| SEM 006  | 20374 | MW | 2:00pm-3:15pm | HON 180 | Haumschild | Writing Milwaukee |
| SEM 007  | 20375 | MW | 3:30pm-4:45pm | HON 180 | Southward | Shockumentary: Truth and Activism in the Exposé |
| SEM 008  | 20376 | TR | 9:30am-10:45am | HON 155 | Schneider | Contemporary Prophecies |
| SEM 009  | 21299 | TR | 9:30am-10:45am | HON 195 | Stuhlmiller | Telling Tales |
| SEM 010  | 20883 | TR | 11:00am-12:15pm | HON 155 | Equitz | Is God Dead? Modern Intellectual Challenges to Religious Belief |
| SEM 011  | 24393 | TR | 11:00am-12:15pm | HON 180 | Daigle | Not Just Sorrow, Sadness, Woe: Multimedia Manifestations of Melancholy |
| SEM 012  | 20884 | TR | 12:30pm-1:45pm | HON 155 | Stuhlmiller | Telling Tales |
| SEM 013  | 24285 | TR | 2:00pm-3:15pm | HON 155 | Schneider | Contemporary Prophecies |
| SEM 014  | 22172 | TR | 2:00pm-3:15pm | HON 180 | Daigle | Not Just Sorrow, Sadness, Woe: Multimedia Manifestations of Melancholy |
| SEM 015  | 22176 | TR | 3:30pm-4:45pm | HON 180 | Southward | Shockumentary: Truth and Activism in the Exposé |
| SEM 016  | 22676 | TR | 3:30pm-4:45pm | HON 155 | Listoe | The Rise and Fall of Human Rights |

#### Honors Non-Seminar Options - Special Opportunities for Honors Credit

For important information about these options, please see page 2.

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<th>Study Abroad</th>
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<td></td>
<td>Acceptance for Study Abroad Prog: cons Honors College Director. Retakable w/chg in topic.</td>
</tr>
<tr>
<td>LEC 101</td>
<td></td>
<td>Contact the Center for International Education, GAR 138, 229-5182.</td>
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<table>
<thead>
<tr>
<th>Honors U</th>
<th>1-9H</th>
<th>Study Abroad</th>
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<tbody>
<tr>
<td>497</td>
<td></td>
<td>Jr st in Honors College, Acceptance for Study Abroad prog &amp; cons Honors College Director. Retakable w/chg in topic.</td>
</tr>
<tr>
<td>LEC 101</td>
<td></td>
<td>Contact the Center for International Education, GAR 138, 229-5182.</td>
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<th>1-3H</th>
<th>Honors Tutorial</th>
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<td>685</td>
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<td>Jr. st in Honors College, Cons instr &amp; Honors College Director. 3H cr.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Written consent required by the Honors College BEFORE registering for this course. Email Robin Ruback: <a href="mailto:robinwe@uwm.edu">robinwe@uwm.edu</a>.</td>
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<tr>
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<th>Research in Honors</th>
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<tr>
<td>686</td>
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<td>Jr. st in Honors College, cons instr &amp; Honors College Director. 3H or 6H cr.</td>
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<td></td>
<td>Written consent required by the Honors College BEFORE registering for this course. Email Peter Sands: <a href="mailto:sands@uwm.edu">sands@uwm.edu</a>.</td>
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<td>687</td>
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<td>Sr. st in Honors College, cons instr &amp; Honors College Director. 3H cr, retakable once to max 6H cr.</td>
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<td></td>
<td>Written consent required by the Honors College BEFORE registering for this course. Email Peter Sands: <a href="mailto:sands@uwm.edu">sands@uwm.edu</a>.</td>
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<td>689</td>
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<td>Sr. st in Honors College, cons instr &amp; Honors College Director. 6H cr over two semesters.</td>
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<td></td>
<td>Written consent required by the Honors College BEFORE registering for this course. Email David Southward: <a href="mailto:southwd@uwm.edu">southwd@uwm.edu</a>.</td>
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#### Honors Calculus

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<td>221</td>
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<td>Prereq: math placement A+; cons instr or Honors College Director.</td>
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<td>(NS, QLB)</td>
<td>SEM 001</td>
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<tr>
<td>HONORS U 3H</td>
<td>Honors Seminar</td>
<td>3 to 6 credits</td>
<td>Soph st &amp; cons Honors College Director. Retakable w/change in topic to 9H cr max.</td>
<td>Brusin</td>
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<tr>
<td>SEM 01 21451</td>
<td>MW 2:00pm-3:15pm</td>
<td>HON 155</td>
<td>Joseph: A Biblical Psychological Thriller</td>
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<tr>
<td>SEM 02 26000</td>
<td>MW 12:30pm-1:45pm</td>
<td>HON 195</td>
<td>Stuhmiller</td>
<td>Monsters and the Monstrous</td>
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<tr>
<td>SEM 03 26001</td>
<td>MW 9:30am-10:45am</td>
<td>HON 155</td>
<td>Schneider</td>
<td>Nostalgia</td>
</tr>
<tr>
<td>HONORS U 3H</td>
<td>Honors Seminar</td>
<td>3 credits</td>
<td>Soph st &amp; cons Honors College Director. Retakable w/change in topic to 9H cr max.</td>
<td>Southward</td>
</tr>
<tr>
<td>SEM 01 21452</td>
<td>TR 12:30pm-1:45pm</td>
<td>HON 180</td>
<td>Capitalism and Its Critics</td>
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<tr>
<td>SEM 02 24255</td>
<td>MW 11:00am-12:15pm</td>
<td>HON 180</td>
<td>Haumschild</td>
<td>Political Bodies</td>
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<tr>
<td>HONORS U 3H</td>
<td>Honors Seminar</td>
<td>3 credits</td>
<td>Soph st &amp; cons Honors College Director. Retakable w/change in topic to 9H cr max.</td>
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<tr>
<td>SEM 01 26004</td>
<td>MW 12:30pm-1:45pm</td>
<td>HON 190</td>
<td>Maritime Life: Folklore and Practicality</td>
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<tr>
<td>HONORS U 3H</td>
<td>Honors Seminar</td>
<td>3 credits</td>
<td>Soph st &amp; cons Honors College Director. RETAKABLE ONCE w/chg in topic.</td>
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<tr>
<td>SEM 01 20377</td>
<td>TR 3:30pm-4:45pm</td>
<td>HON 195</td>
<td>The Science of Music</td>
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<tr>
<td>SEM 02 23299</td>
<td>MW 9:30am-10:45am</td>
<td>HON 190</td>
<td>Callanan</td>
<td>Mapping Lives: A Creative Nonfiction Workshop</td>
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### Departmental Upper-level Honors Seminars

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<th>Credits</th>
<th>Title</th>
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<tbody>
<tr>
<td>ART HIST U 3H</td>
<td>Honors Seminar</td>
<td>3 to 6 credits</td>
<td>Soph st &amp; cons Honors College Director. Retakable w/change in topic to 9H cr max.</td>
<td>Snow</td>
</tr>
<tr>
<td>SEM 01 26005</td>
<td>TR 9:30am-10:45am</td>
<td>HON 180</td>
<td>Picture This: Prints in Europe and America</td>
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<tr>
<td>CHEM U 3H</td>
<td>Honors Seminar</td>
<td>3 to 6 credits</td>
<td>Soph st &amp; cons Honors College Director. Retakable w/change in topic to 9H cr max.</td>
<td>Surerus</td>
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<tr>
<td>SEM 01 23930</td>
<td>TR 9:30am-10:45am</td>
<td>HON 190</td>
<td>Kitchen Science</td>
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<tr>
<td>ENGLISH U 3H</td>
<td>Honors Seminar</td>
<td>3 to 6 credits</td>
<td>Soph st &amp; cons Honors College Director. Retakable w/change in topic to 9H cr max.</td>
<td></td>
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<tr>
<td>SEM 01 21448</td>
<td>TR 12:30pm-1:45pm</td>
<td>HON 195</td>
<td>Ecological Science Fiction</td>
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<tr>
<td>HISTORY U 3H</td>
<td>Honors Seminar</td>
<td>3 to 6 credits</td>
<td>Soph st &amp; cons Honors College Director. Retakable w/change in topic to 9H cr max.</td>
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<tr>
<td>SEM 01 26010</td>
<td>TR 11:00am-12:15pm</td>
<td>HON 195</td>
<td>The Age of Revolution</td>
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<tr>
<td>NURS U 3H</td>
<td>Honors Seminar</td>
<td>3 to 6 credits</td>
<td>Soph st &amp; cons Honors College Director. Retakable w/change in topic to 9H cr. Max.</td>
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<tr>
<td>SEM 01 21571</td>
<td>MW 3:30pm-4:45pm</td>
<td>HON 195</td>
<td>#Negotiating Difference: Race and Culture in Contemporary Health Care (SS&amp;)</td>
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<tr>
<td>PHYSICS U 3H</td>
<td>Honors Seminar</td>
<td>3 to 6 credits</td>
<td>Soph st &amp; cons Honors College Director. Retakable w/change in topic to 9H cr. Max.</td>
<td>Hirschmugl</td>
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<tr>
<td>SEM 01 23621</td>
<td>TR 2:00pm-3:15pm</td>
<td>HON 190</td>
<td>Energy and the Environment</td>
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<tr>
<td>SOCIO U 3H</td>
<td>Honors Seminar</td>
<td>3 to 6 credits</td>
<td>Soph st &amp; cons Honors College Director. Retakable w/change in topic to 9H cr. Max.</td>
<td>Jordan</td>
</tr>
<tr>
<td>SEM 01 25925</td>
<td>TR 2:00pm-3:15pm</td>
<td>HON 195</td>
<td>The Sociology of Beer and Brewing</td>
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To satisfy graduation requirements in the Honors College, you must complete 21 credits in courses approved for Honors credit, including:

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

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

# Credits for this course satisfy part of the UWM GER Social Science requirement only for non-L&S students. They do not satisfy any part of the L&S 12 credit Social Science distribution/breadth requirement. See page 3.

SS& Credits for this course topic counts toward the UWM Cultural Diversity Requirement
HONORS 200: THE SHAPING OF THE MODERN MIND (HU, OWCB)
Tragedy, Turmoil, and Triumph: Europeans in the Twentieth Century

Alan Singer, Honors College Senior Lecturer
Sem 001, Class #20579: MW 9:30 a.m. – 10:45 a.m., HON 195
Sem 004, Class #20373, MW 11:00 a.m. – 12:15 p.m., HON 195

Reading

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

Viewing

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

Course Description

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

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

Course Requirements

- Three 5-7 page papers: The papers, which will be worth 20%, 20%, and 25% of the total grade, will require revision. The students will also be required to attend individual meetings with the instructor to discuss rough drafts.
- Four short essays worth 15% of the total grade
- Class participation worth 20% of the total grade
HONORS 200: THE SHAPING OF THE MODERN MIND (HU, OWCB)

Portraiture and the Self

Hilary K. Snow, Honors College Lecturer

Sem 002, Class #24247: MW 9:30 a.m. – 10:45 a.m., HON 180
Sem 005, Class #24237: MW 12:30 p.m. – 1:45 p.m., HON 180

Reading


Other short readings available on D2L:
- Paul Ardenne, “Face to Face: The Art of Portrait Photography”
- Paul Barlow, “Facing the Past and Present: the National Portrait Gallery and the Search for ‘Authentic’ Portraiture”
- H. Perry Chapman, “Rembrandt: The Discovery of Self”
- Louise Siddons, “African Past or American Present? The Visual Eloquence of James VanDerZee’s Identical Twins”
- Holly Peck, “The Selfie in the Digital Age”

Course Description

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

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

Course Requirements

- Participation including regular attendance, evidence of careful class preparation, active and productive contributions to class discussions, preparation of discussion questions, thoughtful responses to readings and peer critiques, and respectful engagement with peers: 25%.
- Portrait interpretation paper (with required rewrite): 20%
- Portrait comparison paper (with optional rewrite): 25%
- Creative portrait assignment with a written statement: 15%
- Short assignments throughout the semester: 15%.
HONORS 200: THE SHAPING OF THE MODERN MIND (HU, OWCB)

Is God Dead?: Modern Intellectual Challenges to Religious Belief

Lydia Equitz, Honors College Senior Lecturer

Sem 003, Class #20372: MW 11:00 a.m. – 12:15 p.m., HON 155
Sem 010, Class #20883: TR 11:00 a.m. – 12:15 p.m., HON 155

Reading

Essays:
William James, “The Will to Believe”
Karl Marx, “Introduction of the Critique of the Hegelian Philosophy of the Right”
Jean-Paul Sartre, “A More Precise Characterization of Existentialism”
Charles Darwin, “Autobiography”
Carl Van Doren, “Why I Am an Unbeliever”
Carl Sagan, “The Demon-Haunted World”
(some of the above essays are found in: Atheism: A Reader [ISBN: 1-57392-855-0]

Novels:
Iris Murdoch, The Bell [ISBN: 0-14-118669-0]

Poetry:
George Herbert, “The British Church”
Langston Hughes, “Goodbye Christ”
June Jordan, “Kissing God Goodbye”
Wallace Stevens, “Sunday Morning,” “The Snow Man”

Course Description

Using a few central essays on the subject, this course will introduce students to some of the major currents of the modernist critique of religion: Pragmatism, Freudianism, Marxism, and Existentialism. We’ll read essays by scientists like Darwin and Sagan, and humanists like Van Doren, as well as social and political theorists including Marx and Sartre. We will next turn to literature to make the difficulties of belief in a “modern” world come alive, and finally to a Reader of articles, statistical reports, and cultural artifacts to bring them up to date with contemporary concerns.

The novels and poetry chosen for the course dramatize the questions of character, ethics, and meaning raised by the modern rejection or embrace of religion. Throughout, we will trace the contradictions and consequences of belief and unbelief in an attempt to pinpoint and understand our own certainties and doubts on this subject.

Course Requirements

Students will write a series of journal assignments (30% of grade), two 4-page papers (40%), and one final “Statement of Belief” (20%). The journal assignments will respond to the essays, the longer papers to the novels, and the final piece of writing for the semester will attempt to formulate a coherent religious philosophy based on the writer’s own analysis of the work examined throughout the semester. Students will have the chance to revise their papers and to obtain advance comments on their “Statement.” Daily preparation will be assessed through informal in-class activities, and active daily participation will be pleasantly (I hope!) unavoidable (10% of grade).
HONORS 200: THE SHAPING OF THE MODERN MIND (HU, OWCB)

Writing Milwaukee

Daniel Haumschild, Honors College Lecturer

Sem 006, Class #20374: MW 2:00 p.m. – 3:15 p.m., HON 180

Reading

John Gurda, The Making of Milwaukee (selections)
Patrick D. Jones, The Selma of the North
Dorothy Allison, “Place”
Project for Public Spaces, “Placemaking”
Ray Oldenburg, “The Problem of Place in America”
Ray Oldenburg, “Third Spaces”
Deborah Martin, “Enacting Neighborhood”
Tom Tolan, selections from Riverwest

Viewing

Freedom Walkers for Milwaukee
Vel Phillips: Dream Big Dreams
Milwaukee with John Gurda

Course Description

This class will endeavor to explore our interaction with place. Specifically, we will look at our current environment: Milwaukee, WI. We will begin by examining texts that give us a map for how to explore. We will discuss what it means to be ‘from somewhere’ and what it means to be a part of a community. The concern of this class will be practical in nature: how can we simultaneously come into contact with, become a part of, and remain critically observant of the place in which you live. Once we’ve become accustomed to methods of analytic exploration, the class will be ready to investigate Milwaukee itself from a variety of angles. Two major projects will entail archival research and self-guided investigation. The former will focus on the civil rights movement as it manifested in Milwaukee during the 1960s—specifically, that which has been dubbed the ‘March on Milwaukee’. The latter will get us to engage with a neighborhood near the university in order to understand what factors give it its particular character. In turn, the course will include a significant amount of self-guided learning and non-traditional opportunities to understand the subject by truly engaging with the city and its residents. Ultimately, the collection of work generated by the class itself will help every participant learn a great deal about this robust place in which we live.

In addition to addressing the thematic topic, this course is designed to help you develop skills that will help you throughout the remainder of your undergraduate career and thereafter. If this class is approached seriously, you will become a better thinker, writer, communicator, and reader. The goal is to ensure that you develop the skills necessary to make your life—both in the university and out of it—a better and more enriching one.

Course Requirements

Success in this course will be achieved through two main components: one is determined by your presence in class, preparation, discussion engagement, etc. This is graded weekly and is out of 10 points each week for a total of 30% of your grade. The second component includes two Critical Essay Projects, each of which contain multiple sections that focus on the process of writing—including summarizing research, outlining, thesis development, and editing. Each of these projects culminate in the creation of Critical Essays that will range between 4-7 pages. These are formal pieces of writing that will be graded on an A to F scale and are revisable.
HONORS 200: THE SHAPING OF THE MODERN MIND (HU, OWCB)

Shockumentary: Truth and Activism in the Exposé

David Southward, Honors College Senior Lecturer

Sem 007, Class #20375: MW 3:30 p.m. – 4:45 p.m., HON 180
Sem 015, Class #22176: TR 3:30 p.m. – 4:45 p.m., HON 180

Reading

Dorothy Fadiman and Tony Levelle, *Producing with Passion: Making Films That Change the World*

Viewing

*Earthlings* (2005, dir. Shaun Monson)
*An Inconvenient Truth* (2006, dir. Davis Guggenheim)
*No End in Sight* (2007, dir. Charles Ferguson)
*Inside Job* (2010, dir. Charles Ferguson)
*GasLand* (2010, dir. Josh Fox)
*Into Eternity: A Film for the Future* (2010, dir. Michael Madsen)
*Blackfish* (2013, dir. Gabriela Cowperthwaite)
*Poverty, Inc.* (2014, dir. Michael Matheson Miller)
*13th* (2016, dir. Ava DuVernay)

Course Description

Documentary filmmaking has taken on new urgency since the millennium. With mainstream journalism becoming increasingly commercial—competing for market share by confirming views that audiences already hold—documentarians have begun to fill the investigative void. Exposés on the Iraq war, the financial crisis of 2007-09, big agriculture, and climate change are not only reaching more viewers, they are advocating reform, often through tie-in websites. The “shockumentary” seeks to jolt the viewer into action—in contrast to the traditionally neutral stance of journalism.

We will explore this new activist cinema with three broad areas of concern:
1) Subject matter—the social and political crises of our time, arising primarily from population growth, the unregulated expansion of capitalism, and infringements of human and animal rights;
2) Formal features—the narrative devices and rhetorical gestures with which directors edit and shape their material, including the celebrity voiceover, eyewitness testimonial, archival clip, location shoot, graphic aid, and musical montage;
3) Veracity—whether the filmmakers’ claims of factual truth-telling can be trusted, how we can test those claims, and what role the emotions play (or ought to play) in our perceptions of truth and falsehood.

Course Requirements

Students will write two short critical essays (3-5 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 (25%). In addition each student will lead two class discussions (10%). All are expected to participate actively in discussion; to prepare for class by viewing/reading the material and posting comments on D2L; and to critique four papers by classmates (25%).
HONORS 200: THE SHAPING OF THE MODERN MIND (HU, OWCB)

Contemporary Prophecies

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

Sem 008, Class #20376: TR 9:30 a.m. – 10:45 a.m., HON 155
Sem 013, Class #24285: TR 2:00 p.m. – 3:15 p.m., HON 155

Reading

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

Viewing

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

Course Description

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

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

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

Course Requirements

● Writing assignments and classroom activities, daily attendance (mandatory), punctuality, and active participation (which will include leading class at least once during the semester) 25%
● Three 4-5 page essays, two of which may be revised 75%
HONORS 200: THE SHAPING OF THE MODERN MIND (HU, OWCB)

Telling Tales

Jacqueline Stuhmiller, Honors College Lecturer

Sem 009, Class #21299: TR 9:30 a.m. – 10:45 a.m., HON 195
Sem 012, Class #20884: TR 12:30 p.m. – 1:45 p.m., HON 155

Reading

Angela Carter, *The Bloody Chamber: And Other Stories* (Penguin)

There will also be a course reader for this seminar

Course Description

Traditional stories can take many forms: myth, legend, folktale, fable, and parable, just to name some of the most well-known. Such stories typically have no set form and change depending on who’s telling them and who’s listening. Traditional stories tend to be populated by “flat” characters and recounted in highly formulaic language; they may or may not have clear “morals” or messages. To most Americans, such stories seem only appropriate for children, but in fact traditional stories are neither simple nor childish, and they are typically more difficult to understand than most contemporary literature.

In this seminar, students will (1) practice close-reading texts (that is, deciphering what they really say, not just what they seem to say); (2) examine different types of evidence and formulate original theories to explain the existence of that evidence; (3) learn to express their thoughts clearly and persuasively, both orally and on paper; and (4) engage in intellectual debate and discussion in a small group setting.

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

Course Requirements

40% of the final grade will be based on three short formal papers. 20% of the final grade will be based on a final longer formal paper. 20% of the final grade will be based on weekly short, informal writing assignments. 20% of the final grade will be based on what I call student “presence”: attendance, preparedness, attention, and interest.
HONORS 200: THE SHAPING OF THE MODERN MIND (HU, OWCB)
Not Just Sorrow, Sadness, Woe: Multimedia Manifestations of Melancholy

Lindsay Daigle, Honors College Lecturer

Sem 011, Class #24393: TR 11:00 a.m. – 12:15 p.m., HON 180
Sem 014, Class #22172: TR 2:00 p.m. – 3:15 p.m., HON 180

Reading

Virginia Woolf, Mrs. Dalloway
Other readings available via D2L, including:
T.S. Eliot, “The Love Song of J. Alfred Prufrock”; Jane Kenyon, “Having it Out with Melancholy”; Yusuf Komunyakaa, excerpts from Dien Cai Dau; Sigmund Freud, excerpts from On Murder, Mourning, and Melancholia; Jennifer Radden, excerpts from The Nature of Melancholy

Viewing

Samuel Beckett, Endgame (play); Stephen Daldry, The Hours (in-class film); Damon Lindelof and Tom Perotta, episode of The Leftovers (in-class television show); Lars Von Trier, Melancholia (in-class film)

Course Description

As the course title indicates, melancholy as a human emotion goes beyond simple feelings of sadness or sorrow. It isn’t quite depression as we know it in the clinical sense. It doesn’t always result in tears. In antiquity, melancholia was a medical condition characterized by despondent sadness, caused by a physical excess of black bile. “Melancholic” was also known to be one of the four temperaments developed by Hippocrates, identified by introverted and contemplative tendencies. Now, melancholia is both an emotional and a physical state that borrows its definitions from antiquity and beyond. But how do we recognize it? How is it different from sorrow, sadness, depression, mourning, or woe? Sigmund Freud characterizes melancholia’s separation from mourning as a prolonged symptom that outlives any loss that causes sadness.

In this course, we will explore multimedia manifestations of melancholy in order to understand the ways in which humans experience, characterize, and portray its qualities. Through close engagement with poetry, film, novel, television show, and stage drama, we will investigate how death/loss as the inevitable human condition affects human emotion. What are the differences in the ways humans experience loss? What can we glean from artistic portrayals of those experiences? What is the value in identifying (or not) with melancholic characters? Where do memory, place, and creativity fit into the discussion? This course will ask these questions, among others, in hopes of arriving at a more comprehensive definition of “melancholy,” as well as further understanding our emotions in relation to our and others’ pasts, presents, and futures.

Course Requirements

Students will write and revise a longer midterm critical inquiry essay that combines personal and academic writing (20%). A final essay in this manner will be due at the end of the semester for which students will write drafts, provide/receive peer feedback, and revise prior to the final due date (20%). Reading assignments will coincide with weekly response and reflective assignments, including two 3-page analytical essays that primarily utilize close reading (25%). Each student will lead discussion one time by preparing a handout that closely interprets and makes connections between course texts (10%). Class participation (25%) includes: arriving on time, completing assignments/readings before class begins, completing in-class exercises, contributing relevant questions/concerns, commenting thoughtfully, and showing overall engagement with the day’s focus.
HONORS 200: THE SHAPING OF THE MODERN MIND (HU, OWCB)

The Rise and Fall of Human Rights

Daniel Listoe, Senior Lecturer in English

Sem 016, Class #22676: TR 3:30 p.m. - 4:45 p.m., HON 155

Reading

J.M. Coetzee, Waiting for the Barbarians
Edwidge Danticat, short stories from The Dew Breaker
Herman Melville, Benito Cereno

Selected articles of philosophy, political science, law, and history.

Course Description

This course investigates the history and troubles of what are called Human Rights. Through a wide range of readings and films, students will see the rise of the idea that individual lives are worth protecting from injustice, torture, and genocide. Through the practice of writing critical, interpretive papers students will also come to recognize why the necessity for human compassion, aid, and protection is subject to political change and challenges. This process of critical reading and writing allows students to think through why some people are afforded justice and rights while others are abandoned to their fates.

Course readings range from short works of literature to selections from philosophy, political science, law, and history. In addition we will study several documentary films and engage contemporary issues of refugees, security, and democracy. Through a set of fine-grained representations of situations in which Human Rights appear as crucial, we can better imagine the multiple, contradictory meanings of their very idea; and hence their necessary rise and subsequent, catastrophic collapse.

Course Requirements

- The course requires consistent seminar participation and active engagement with the assigned readings and film viewings (20%).
- There will be three critical interpretive papers (4-5 pages), two of which can be revised for a better grade (60%).
- To help students develop these essays and foster class discussion there are five 1-2 page responses to readings, films, and course ideas (20%).
MATHEMATICAL SCIENCES 221 (NS, QLB)
Honors Calculus I

Suzanne Boyd, Associate Professor of Mathematics

Sec 001, Class #20628: MTWR 11:00 a.m. – 12:15 p.m., NWQ1935

(Prerequisite: Math placement level A+)

Reading

Required: Calculus Single and Multivariable, 7th edition, by Hughes-Hallet, et al, and access to WileyPLUS – an online learning platform. The ISBN for the bundle is: 978-1119343998. Students may also wish to purchase a Student Solutions Manual. Additional handouts may also be made available during the semester (at no charge).

Course Description

The world in which we live today could not exist without the explosion in mathematical knowledge which has occurred since the Renaissance. Not only does mathematics make modern technology possible, but mathematical ideas have profoundly changed our views of the structure of the world itself. The ideas, which today are grouped under the heading of Calculus, lie at the center of this transformation; although some of them can be traced back to Archimedes, the subject is usually considered to have been developed by Newton and Leibniz in the seventeenth century, and its success in solving problems such as planetary motion led to the modern idea of the universe as a complex, but predictable, machine.

In the two semesters of this course, we will cover material equivalent to the standard three-semester calculus sequence (Math 231, 232, 233), but our goal is to gain a richer understanding of the material, both the underlying notions and their use in the context of solving real-world problems. A sound knowledge of algebra and trigonometry is required for the course. The key concepts we will cover in the first semester are:

1. Review of essential functions (exponential, logarithmic, trigonometric, polynomial, rational).
2. Continuity and Limits.
3. Differentiation: definition, interpretation, and short-cuts (basic rules and formulas). Applications of differentiation (such as linear approximation, optimization, and related rates problems).
4. Anti-differentiation, Integration (including some techniques of integration such as the methods of substitution and integration by parts), and applications of integration.

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 (more challenging due to the pure mathematics or due to the fact they are word problems). Some of this work will be done by hand, some on the online platform from the publisher, and some using a computer algebra system such as Maple or Mathematica.
HONORS 350: HONORS SEMINAR IN THE HUMANITIES (HU)
Joseph: A Biblical Psychological Thriller

David Brusin, Senior Lecturer in Foreign Languages and Literature

Sem 001, Class #21451: MW 2:00 p.m. – 3:15 p.m., HON 155

Reading

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

Course Description

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

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

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

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

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

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

Course Requirements

This class is a seminar; regular attendance is therefore crucial, as is active engagement and participation in discussions and analysis. Students will keep a journal, turned in every three weeks, commenting on and responding to the reading, class activities, student presentations and class discussions. Three Reflection Papers, about three pages each, will be required. Two of these papers can be revised and resubmitted for a higher grade. Students will give one individual oral presentation, about fifteen minutes in length, on an assigned topic. Finally, Small Groups will be formed and assigned specific topics to be presented to the class.

Final Grade will be determined as follows: Reflection Papers—30%; Journals—20%; Small Group Presentation—20%; Individual Presentation—30%.
HONORS 350: HONORS SEMINAR IN THE HUMANITIES (HU)
Monsters and the Monstrous

Jacqueline Stuhmiller, Honors College Lecturer

Sem 002, Class #26000: MW 12:30 p.m. – 1:45 p.m., HON 195

Reading

Andrew J. Hoffman, *Monsters: A Bedford Spotlight Reader*
Rosemary Garland-Thompson, *Freakery: Cultural Spectacles of the Extraordinary Body*
Peter Dendle and Asa Mittman, *The Ashgate Research Companion to Monsters and the Monstrous*,

There will also be a course reader for this seminar

Viewing

*Freaks* (dir. Tod Browning)
*Quills* (dir. Philip Kaufman)
*Breaking the Waves* (dir. Lars von Trier)
*Monster* (dir. Patty Jenkins)
*Into the Abyss* (dir. Werner Herzog)
*Compliance* (dir. Craig Zobel)

Students will be required to view films outside of class time, either at scheduled class showings or on their own.

Course Description

From the mythical Scylla and Charybdis to the misshapen creatures that were believed to live on the edges of the medieval world to modern-day vampires and serial killers, we have long been fascinated by monsters. The idea of monstrosity has changed over time, but the word has always been used to designate that which is abnormal, disruptive, or horrific – in other words, that which is furthest from our own idealized images of ourselves.

We will explore the medieval roots of monstrosity, although we will focus our attention primarily on contemporary depictions of monsters. All of these monsters are human beings, although they are in some sense physically, psychologically, sexually, or behaviorally anomalous. The course aims to show two things: that “monstrosity” is a culturally defined and created condition, and that all of us, at base, are monsters.

Course Requirements

25% of the final grade will be based on frequent informal written responses to the material. 20% of the final grade will be based on two short papers. 20% of the final grade will be based on a longer final paper. 10% of the final grade will be based on an in-class presentation. The remaining 25% of the final grade will be based on what I call “presence”: attendance, preparedness, participation, and interest.
HONORS 350: HONORS SEMINAR IN THE HUMANITIES (HU)

Nostalgia

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

Sem 003, Class #26001: MW 9:30 a.m. – 10:45 a.m., HON 155

Reading

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

Viewing

Richard Linklater, *Dazed and Confused*
Paulo Sorrentino, *The Great Beauty*
Jim Jarmusch, *The Only Lovers Left Alive*
Charles Burnett, *To Sleep with Anger*

Secondary texts on D2L course page

Course Description

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

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

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

Course Requirements

- Classroom activities, daily attendance (mandatory), punctuality, and active participation (which will include leading class at least once during the semester) 25%
- Weekly writing that engages with the current issues of the course 25%
- One seminar paper (12-15 pages) 50%
HONORS 351: HONORS SEMINAR IN THE SOCIAL SCIENCES (SS)

Capitalism and Its Critics

David Southward, Honors College Senior Lecturer

Sem 001, Class #21452: TR 12:30 p.m. – 1:45 p.m., HON 180

Reading

James Fulcher, *Capitalism: A Very Short Introduction*
Adam Smith, *The Wealth of Nations* (selections)
Daniel Defoe, *Robinson Crusoe*
Karl Marx, *The Communist Manifesto*
Theodore Dreiser, *Sister Carrie*
Ayn Rand, *Capitalism: The Unknown Ideal*
(Short selections from John Ruskin, Naomi Klein, Matthew Desmond, and Mohamed Rabie)

Viewing

*The True Cost* (dir. Andrew Morgan)
*Requiem for the American Dream* (dir. Peter Hutchison, Kelly Nyks, and Jared Scott)
*The Social Network* (dir. David Fincher)

Course Description

When the Soviet Union collapsed in the 1990s, it seemed that capitalism had decisively won the Cold War. Socialists of all varieties were branded as out-of-touch, clinging to an obviously failed economic model. But that certainty did not last. The 2008 financial crisis led our own government to acquire partial ownership of major industrial and banking institutions, and we became painfully aware of the economic power of the largest remaining communist state in the world, China. The question of capitalism as an economic and social order no longer seemed quite so simple. The recent groundswell of support among the libertarian right for a trade protectionist (Donald Trump) and among the progressive left for a socialist (Bernie Sanders) has reignited old debates over wealth and its distribution.

In this class we will look at the historical development of capitalism as an idea and a social institution. Works of literature and film will be used to illustrate historic moments in this process, as well as to test and deepen our understanding of socioeconomic theory. Finally we will turn to contemporary criticism of capitalism, some proposed alternatives, and responses from its defenders.

Course Requirements

There will be four short papers of 2-3 pp., each worth 10% of the final grade. Weekly D2L posts will count for another 10%. Participation in class, including presenting and leading discussion of selected topics, will be worth 25%. The remaining 25% will be based on the final project: a 10-page critique of capitalism’s function within any social institution of importance to the student.

We will discuss an outline of the final project before it is due. There will also be an opportunity to revise any one of the short papers.
HONORS 351: HONORS SEMINAR IN THE SOCIAL SCIENCES (SS)

Political Bodies

Daniel Haumschild, Honors College Lecturer

Sem 002, Class #24255: MW 11:00 a.m. – 12:15 p.m., HON 180

Reading

Thomas Lemke, *Biopolitics: An Advanced Introduction*
Roberto Esposito, selections from *Bíos*
Catherine Malabou, “The King’s Two (Biopolitical) Bodies”
Hannah Arendt, selections from *The Human Condition*
Michel Foucault, *The History of Sexuality*
Penelope Deutscher, “The Inversion of Exceptionality: Foucault, Agamben, and ‘Reproductive Rights’”
Catherine Malabou, “One Life Only: Biological Resistance, Political Resistance”
Achille Mebembe, “Necropolitics”
James Baldwin, *The Fire Next Time*

Course Description

This course is about power. Specifically, it is focused on analyzing the way that political power reaches into our everyday lives and contorts even the most intimate and private aspects of our existence. An analysis of power along these lines is called biopolitics, and it is this field that will guide our inquiry throughout the semester. By learning about and through the field of biopolitics, we will explore the consequences of power that seeks to control our bodies.

We will begin with an introduction to biopolitics itself. As we familiarize ourselves with the basic terms of this field, we will grow in our understanding of how power functions within our society, how it is obtained, and how those who wield it protect themselves from the populations they control. From there, we will turn our attention to issues that affect our everyday lives. We will engage topics across a broad range of human experience, including sexuality and gender ‘normativity’, reproduction and abortion, crime and punishment, biological warfare, and suicide bombing. Whether a students are interested in LGBTQ rights, problems of mass incarceration, or the dangerous emergence of groups like the Islamic State, this course will provide an opportunity to deepen their understanding of the world around them. Throughout the course we will begin to recognize that many common social and political practices run in direct contrast to our humanity. Thankfully, we will also discover a few avenues for change.

In addition to addressing the thematic topic, this course is designed to help you develop skills that will make you a better thinker, writer, communicator, and reader. The goal is to ensure that you develop the skills necessary to make your life—both in the university and out of it—a better and more enriching one.

Course Requirements

Success in this course will be based on three basic components: one is determined by your presence in class, preparation, discussion engagement, etc. This is graded weekly and is out of 10 points each week for a total of 25% of your grade. The second, component involves more day-to-day activities including short writing assignments, and online discussion posts (or ‘questionings’). These short graded components will be based on a pass and fail standard and comprise another 25% of your total grade. Finally, 50% of your grade is determined by your three Critical Essay Projects, which are more formal pieces of writing that will be graded on an A to F scale and are revisable.
HONORS 352: HONORS SEMINAR IN THE NATURAL SCIENCES (NS)
Maritime Life: Folklore and Practicality

Associate Professor Jerry Kaster—School of Freshwater Sciences
with SFS Director Val Klump, Captain Greg Stamatelakys, and Dr. James Lubner

Sem 001, Class #26004: MW 12:30 p.m. – 1:45 p.m., HON 190

Reading

Kevin Alexander Boon, Reading the Sea (ISBN 0967032814)
“Reading the Sea reveals how our relationship to the sea is a link to attitudes about cultural exchange, spiritual awakening, race relations, gender identification and the politics of power. With clarity and insight, the contributing writers expose how our struggle to penetrate the sea’s mysteries parallels our struggle to understand ourselves.”
---Potential additional reading/viewing materials.

Course Description

The nautical theme has shaped so much of our thought and enriched our lives with nautical expressions, maritime myths, adventure and tall tales, and a certain practicality point of reference. We will explore the shape of our very cultural, social, and technological existence as tied to our maritime environment. The “folklore and practicality” run deep and link back to environmental science:

“Red sky at night, sailors delight; red sky in morning sailors take warning” Anonymous

“The sea’s bounty sustains us, and its waters carry our commerce, but it is the sea’s majesty and power that fuel our imaginations.” Rear Admiral David C. Brown

In this course, we will apply major concepts in natural science to folklore that has penetrated our society. We will read, discuss, view visual media, venture on field trips to explore ships and other maritime venues, and host invited speakers. Each topic (examples below) will emphasize natural science and environmental relationships.

- Navigation
- Maritime disasters
- Marine forecasting
- Dinner in the galley
- Underwater robotics
- Celestial heavens
- Knots
- Marine Cargo: the good, the bad, the ugly
- The ship is sinking! What next?
- AGS map collection, with Jovanka Ristic
- Maritime Museum
- Denis Sullivan, Discovery World
- USCG – Milwaukee Station
- Milwaukee Port Authority
- R/V Neeskay // EPA Lake Guardian

Course Requirements

Weekly reaction writings, activity/field trip log book, discussion participation (50% of effort). Two short papers, one on a relevant maritime environmental topic (15% of effort) and one paper on a topic or film relevant to the cultural, social, and technological theme (15% of effort), and practicality/hands-on accomplishment (20% of effort).
HONORS 380: HONORS SEMINAR IN THE ARTS (A)

The Science of Music

Charles Wimpee, Associate Professor of Biological Sciences

Sem 001, Class #20377: TR 3:30 p.m. – 4:45 p.m., HON 195

Honors 380 is retakable one time with a change in topic.

Reading

Zatorre, R., “Music, the food of neuroscience?” Nature 434: 312-315, 2005
Nine essays from Nature Magazine on the science and perception of music

Course Description

This seminar starts with the hypothesis that all musical instruments (including the original; the human voice) work in fundamentally the same way. This might seem to be an outlandish claim, considering the variety of instruments with which we are familiar (think of the trumpet, the violin, the clarinet, the drum, the flute, the xylophone, etc.). Yet all conform to certain physical principles. We will test our hypothesis by exploring these principles in the context of the physics and physiology of music; how sound physically happens and how we perceive it. This does not mean that music can be reduced to mathematical equations, any more than thought and emotion can be reduced to simple electrical impulses in our brains. To invoke a perhaps overused phrase, the whole is greater than the sum of the parts. Even so, we will dissect music by examining pitch, tone color, harmony, rhythm, scales, and the way we humans detect and interpret them. In addition, we will explore sounds made and perceived by animals other than humans. The seminar will include readings and recordings, as well as live demonstrations and individual student projects.

Course Requirements

Seminar classes are intended to be highly interactive. Attendance is expected, of course, as well as active discussion. I do not grade people on their personality (e.g., extroverted or introverted), but participation in discussion is highly encouraged. Prior knowledge and experience in music is NOT required for success in this class. Experienced musicians will benefit as much as those who have no knowledge of music whatsoever.

Student projects will focus on exploration of a specific type of instrument or type of music, with special attention given to the mechanism by which the sound is generated, or the pattern and combination of sounds. Each student’s project will be presented to the class (most often as a PowerPoint, although anything goes, short of a marching band, for which we have inadequate space). Each presentation will be accompanied by a term paper (approximately 10 pages double spaced, with appropriate references). Student projects and papers should explore not only scientific considerations, but also the history and culture behind the development of a class of instruments or a style of music.

A short (approximately one page) written summary will be submitted each week. The summary can take the form of a description, a synopsis, or a critique of reading, discussion, and presentations, or general thoughts about the week’s topics. Grades will be based on a combination of weekly writing assignments (25%), presentation (25%), participation (25%), and term paper (25%). Students will have the opportunity to revise and resubmit written assignments.
Readings


You may also wish to budget approximately $10-20 for various software tools, depending on what form your final project takes. (We will also examine free software options as well.)

Course Description

This is a creative nonfiction workshop that will focus on reading—and writing—narratives that take a particular interest in the intersection of people and place. That is, we’ll look at personal essays that, in seeking to explore a place—a country, a city, a home—also reveal something about the lives lived there. To read James Baldwin on Paris, for example, is to learn as much, if not more, about Baldwin than Paris.

Students will, in consultation with the instructor and their classmates, choose between two paths for their writing assignments: they can either write about a place that is important or interesting to them, or they can write about a place through the lens of another’s life. (The latter path could mean exploring the life of a historical figure in a particular place—how, for example, did John Muir’s early years in Wisconsin affect his work in the American West?)

To do this work, we’ll take advantage of a variety of resources, including UWM’s “hidden” treasure, the American Geographical Society library. We’ll also make use of various online tools and apps.

Course Requirements (subject to change)

- **Writing assignments.** You will share your work with the class multiple times – two shorter pieces (5 pp.; each revised once, each accounting for 10% of your final grade), and a final project (worth 30%). The final project may take the form of a paper, or some new form, such as an annotated online map or a GPS-triggered “tour” created with an app like VoiceMap (voicemap.me). We’ll discuss and experiment with such tools in class.

- **In-class participation.** The only way a workshop works is with everyone’s full, vocal, intelligent and uncoerced participation in the discussion. (This equals 20% of your final grade.)

- **“You must read this.”** One time during the semester, you will present a creative nonfiction work that you’ve read, admired, and want to recommend. The week before class, you’ll distribute the reading via D2L; then, in class, you’ll spend 10 minutes thoroughly discussing why you liked the piece and what it teaches us about the craft of creative nonfiction. (This equals 5% of your final grade.)

- **Advocates.** Each of you will be assigned an “advocate,” that is, someone who will introduce your piece to the class during the workshop rounds. Advocates should identify key issues and help frame the discussion that follows by launching the conversation with a question or two. It’s helpful for the advocate to consult with the writer under consideration before they present. (This equals 5% of your final grade.)

- **Online discussion.** Most weeks, you’ll also be asked to post a 100-word online response to that week’s readings. Advocates are exempt from this obligation the week they present. (This equals 20% of your final grade.)
ART HISTORY 381 (HU)

Picture This: Prints in Europe and America

Hilary K. Snow, Honors College Lecturer

Sem 001, Class #26005: TR 9:30 a.m. – 10:45 a.m., HON 180

Reading

Short excerpts available on D2L including:

- Linda Hults, *The Print in the Western World*
- A. Hyatt Mayor, *Prints and People: A Social History of Printed Pictures*
- Walter Benjamin, “The Work of Art in the Age of Its Technological Reproducibility”
- Susan Dackerman, “Durer’s Etchings: Printed Drawings?”
- Holm Bevers, “Rembrandt as an Etcher”
- Katherine A. Lochnan, “The Gentle Art of Marketing Whistler Prints”
- Jennifer Dyer, “Understanding Andy Warhol’s Serial Imagery”

Course Description

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

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

No background in art or art history is necessary.

Course Requirements

- Participation including regular attendance, evidence of careful class preparation, active and productive contributions to class discussions, preparation of discussion questions, thoughtful responses to readings and peer critiques, and respectful engagement with peers: 30%.
- Discussion leading and short presentations: 20%
- Materials and techniques written assignment: 10%
- Print analysis written assignments (two): 40%
Reading


Chapters 1, 2, and 4 will be covered the first few weeks

Selection of other chapters depending on students’ interest

Course Description

Creating a recipe is a scientific experiment – there is a list of ingredients (chemicals), instructions on mixing and cooking (reaction steps), followed by eating (testing and analysis). Did it taste good? How could it be improved? Also, if it was not successful, how can you improve next time? Foods are a complex mixture of chemicals and the content of these chemicals change depending on how it is prepared. What about when you are missing an ingredient – when you understand the chemistry of the recipe, instead of driving to the store, you can determine what would be suitable replacement from items you have on hand. The course will start with an introduction to chemistry and biology so no previous college level science knowledge is necessary. The aim is for you to leave this course with an understanding of the chemistry and biology of food and cooking.

While we do not have a kitchen lab, we will do some basic experiments such as investigating the relationship between taste and smell, are you a supertaster, what is your threshold to tastants, the fermentation of milk sugar and lactose intolerance, how pH affects the browning of fruits and vegetables.

Some of the topics to be addressed include: Why is grilled chicken more attractive and better tasting than boiled chicken? Where do flavors come from? Why don’t microwave ovens brown food? Why do recipes say to use a copper bowl when whipping eggs? What makes meat tough or tender? What is the history of chocolate and how is it made?

Course Requirements

In-class participation (20%), online discussion posts (20%), one page written summary each week on description, synopsis or critique of reading, discussion, presentations or general thoughts about week’s topics (20%), oral presentation (20%), and ~10 page double-spaced term paper (20%)
Reading/Required Material

Your own writing to be workshopped, edited, revised, and workshopped again
Course reader of secondary articles.
Martin, Mark, ed., I’m With the Bears: Short Stories from a Damaged Planet.
Robinson, Kim Stanley, New York 2140.
Sinisalo, Johanna. The Blood of Angels.

Additional (short) readings and screenings to be determined.

Viewing


Course Description

The current geological epoch is sometimes referred to as the “anthropocene,” after a coinage by Dutch scientist Paul Crutzen. He argues that recent history is characterized by the dominance of human beings on all other things and beings on the planet. The term has since been used by humanists, artists, and other scientists, and is under consideration as an official designation by the international commission which assigns such names. Proponents argue that we should understand the anthropocentric era to have begun around the year 1800, and that we are living now fully in an epoch dominated by human impacts. In this course, we will read and view science fiction texts and films that address this point of view, which includes nuclear and environmental apocalypse, water and food scarcity, biotechnological control of human beings and their labor, and the whole range of human effects on the rest of the world.

Course Requirements

Short weekly response writings, blog/Twitter contributions, and quarterly reflective letters to peers (50% of grade). One short paper on a relevant environmental/ecological topic and one longer paper on a science fiction novel or film relevant to the course topic (average of the two 50% of grade).

Course Goals

• Write prose relevant to the academic study of science fiction
• Experiment with alternative forms of scholarly writing
• Expand the writer’s set of available tools and skills
• Learn and practice revision and editing skills
HISTORY 399 (SS)
The Age of Revolution: Radical Ideology and Practice, 1642-1848

Alan Singer, Honors College Senior Lecturer

Sem 001, Class # 26010: TR 11:00 a.m. – 12:15 p.m., HON 195

Reading

Be sure to get the most recent editions of the following:

- Christopher Hill, *The World Turned Upside Down: Radical Ideas During the English Revolution* [ISBN 9780140551471]

Course Description

The English, American, and French Revolutions were dramatic events that ushered in the modern era in the West. This course will closely examine each of these revolutions and concentrate on how radical ideas were turned into action and policy. The following questions will be addressed: What inspired women and men to adopt radical ideologies? What were the social and political realities before each of the revolutions? Who actually benefited by the revolutions? Who suffered? By focusing on these three events, we will also be able to take a comparative approach, which will raise questions as to whether revolutions follow a “pattern” or are individually unique.

Course Requirements

Your final grade will be based on the work you do in three areas. First, there will be four book summary/reviews (40%) (2-3 pages) based on the required texts. They will be due as we conclude each book throughout the course. The second type of assignment will be a longer essay (40%) (10-12 pages), which is due at the end of the semester. For this assignment, I will provide a list of topics from which you can choose. You will use the relevant readings from our list and extra material available at the library and online for sources. As a part of this assignment, you will also present your work to the class on a pre-arranged date. The final requirement (20%) is class participation. Since this course is in seminar format, it is absolutely essential that there is a positive discussion throughout the semester. To ensure this, you are required to take part. After each class, I will note who participated and the quality of that participation.
NURSING 380 (SS)

This will be a hybrid class. All students will meet on Wednesday September 6th, Monday December 11th and Wednesday December 13th. Students will be assigned to Group A or Group B on September 6th. Group A will meet in person every week on Monday. Group B will meet weekly on Wednesday. The rest of the coursework and discussions will occur online.

#Negotiating Difference: Race and Culture in Contemporary Health Care (SS&)

Sarah Morgan, Clinical Associate Professor of Nursing

Sem 001, Class # 21571: MW 3:30 p.m. – 4:45 p.m., HON 195

Reading—Because no single text covers the range of topics we will discuss in this course, readings will include book chapters, journal articles, and the popular press as well as films and other media including:

- Racher and Annis (2007) *Research and Theory for Nursing Practice*, “Respecting Culture and Honoring Diversity in Community Practice”

Viewing


Sources will reflect a diversity of perspectives and are intended to provide a framework for understanding key concepts and generating thoughtful and productive seminar discussions.

Course Description

Race does not exist biologically, but it has a significant social impact in terms of both health and health care. This course will explore the intersections between the concepts of race, ethnicity, culture, health and illness. We will discuss a number of hotbed issues that affect health and illness including religion, class, sexual orientation, gender, and age. Students will explore their cultural identities and how those identities may influence and impact health care encounters. We will also analyze the tensions that occur when western biomedical beliefs clash with religio-cultural and alternative belief systems and practices, such as those found among the Hmong communities in Wisconsin, and these discussions will help us understand concepts such as cultural competence, cultural sensitivity, and cultural safety. In addition, we will analyze currents models that exist for providing culturally competent care.

Course Requirements

- Students will write a short reaction paper each week in response to the assigned readings. These reaction papers as well as questions generated by the professor will form the basis for class discussions.
- Each member of the seminar will write a reflective essay composed through a series of steps during the semester. In this essay, students will identify and explore a bias they hold towards a cultural group they could potentially encounter in the health care setting. Students will not share the bias they hold, but the class will discuss the process of identifying and countering these biases.
- Students will also work in groups to select a model of cultural understanding, research it, and present their findings to the class.

Final grades will be based on the following criteria:

- Weekly reaction papers: 40%; Reflective essay: 20%; Group model presentations: 20%;
- Class participation: 20%

#The credits for Nursing 380 are eligible for GER distribution for *non-L&S majors* but ARE NOT eligible for the GER Breadth Requirements for L&S majors—see page 3. (SS&) This course topic satisfies the UWM Cultural Diversity Requirement.
PHYSICS 381 (NS)
Energy and the Environment

Carol Hirschmugl, Professor of Physics

Sem 001, Class #23621: TR 2:00 p.m. - 3:15 p.m., HON 190

Reading

Required:
Roger Hinrichs and Merlin Kleinbach, *Energy and its Use in the Environment*
Robert Hazen and James Trefill, *Science Matters*
David Goodstein, *Out of Gas*

Course Description

The objectives of this course are to gain an understanding and appreciation of basic physical concepts regarding energy and the environment, and to learn about and consider the many aspects of global energy issues.

Students should be comfortable with basic math skills (e.g. high school algebra, and logarithms and exponentials). Throughout the course we will develop oral presentation, critical writing, and numeracy (e.g. how to interpret numbers, outcomes from calculations and graphs).

Outcomes:
**Learning Objectives:** Honors level Energy and the Environment is an honors-level course with a strong scientific and writing focus. We will emphasize a general understanding of fundamental physics concepts - through understanding equations, hands on activities, completing calculations and through related verbal arguments.

On completion of the course students should be able to:
- Learn and explain scientific concepts and equations relevant to energy and the environment issues
- Apply problem solving techniques to simple problems that are relevant to energy and the environment issues and discussions
- Recognize in popular reading, underlying scientific concepts and calculations used to support or disprove the viewpoint of the author.

Course Requirements

Students will complete 5 problem sets (35 pts - total) and 5 short written assignments (30 pts - total). Each student will also write (60 pts) and present (40 pts) an In Depth Synopsis about one topic relevant to Energy and Environment from the popular text, *Science Matters*, identifying and describing the physics equations and concepts that have been invoked in the writing about the topic. Students will have opportunities to revise all written documents based on feedback. Class participation (75 pts - total) in discussions about physics concepts, problem solving, peer evaluation of written assignments and participation in-group activities will account for the remaining portion of the final grade.
SOCIOLOGY 380 (SS)
The Sociology of Beer and Brewing

Jennifer Jordan, Professor of Sociology and Urban Studies

Sem 001, Class #25925: TR 2:00 p.m. – 3:15 p.m., HON 195

Reading

Patterson, Mark and Nancy Hoalst-Pullen, eds., The Geography of Beer: Regions, Environment, and Societies. New York: Springer, 2014 (Excerpts)

Various articles (available on D2L or through library databases)

Course Description

What can beer and brewing tell us about society, both today and in the past, in the US and far beyond our borders? Beer offers a window into how people organize social structures, shape landscapes, and pursue both nutrients and intoxication. The tastes that individuals and societies have for particular flavors and styles of beer change dramatically over time, and in ways that help us understand broader social, political, and economic changes as well. We will also study the changes in the plants (hops and barley), microorganisms (yeast), and the water supply that affect the brewing of beer. Because we are in Milwaukee, we will also take full advantage of the rich brewing history and dynamic brewing present of this city. This course will provide a sound foundation in the social history and sociology of beer, as well as an introduction to some of the theories and methodologies of the study of the social world.

Course Requirements

We will engage with conventional scholarly texts, as well as historical materials, online reporting and data, and other sources. We will also have field trips and guest speakers. This course will emphasize rigorous reading and discussion of the assigned course materials. In addition, students will be expected to conduct a research project and write up a final paper that reflects a well-chosen research question, and a high level of media literacy. 20% of the grade will be based on attendance and participation. Students will write a preproposal (10%), two drafts of a proposal (5% for first draft, 15% for second draft), and final paper (10% for first draft, 30% for final draft), and give a final presentation (10%).
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