A community of students, staff, and teachers devoted to excellence in learning.
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**Fall 2018**

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Special Opportunities for Honors Credit

There are several ways Honors College students can complete up to nine Honors credits outside the classroom. These experiences help students customize their educational experience under the guidance of some of the best faculty members on campus. These opportunities are referred to as Non-Seminar Options and include: Senior Honors Thesis, Senior Honors Project, Research in Honors, Departmental Advanced Independent Study/Honors Tutorial, Study Abroad, and Graduate Course Work. Non-Seminar Options must be planned a semester in advance. For more information about pursuing a Non-Seminar Option, go to: https://uwm.edu/honors/academics/curriculum/non-seminar-options/

Priority Registration

Honors students receive priority registration privileges by being assigned an early registration time. You are granted this benefit to help ensure that you obtain the schedule necessary to complete your Honors requirements along with those in your major.

Here is the procedure for PAWS registration:

1. Fall 2018 registration appointment times will be available approximately April 9th and can be found in PAWS on the right side of the Student Center page.
   - Be sure to check your PAWS account at this date to clear any holds on your account. Holds will prevent you from registering!

2. Registration for fall 2018 will begin on April 16th at 8:00am for Seniors and 8:15am for all other Honors students. Please take advantage of priority registration by enrolling at that time.

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

4. Please only register for two courses if you are planning to take two courses! 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.

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

   Clarification: Nursing 380 satisfies part of the UWM GER Social Science requirement only for non-L&S students. It does not satisfy any part of the L&S 12 credit Social Science distribution/breadth requirement and does not count toward the 90 L&S credits needed for graduation with an L&S degree. (It does, however, count as 3 credits of electives toward the 120 credits needed to graduate with an L&S degree.)
Honors College Courses
Semester I 2018-2019

Honors 200

HONORS U 3H Honors Seminar: The Shaping of the Modern Mind
200 Cons Honors College Director. Not open to students with credit in Honors
(HU, OWCB)
courses 300-level & above. Retakable once with change in topic.

SEM 001 20438 MW 9:30am-10:45am HON 195 Singer The Pursuit of Happiness: The Modern Self in the Age of Enlightenment
SEM 002 23139 MW 9:30am-10:45am HON 155 Snow Tokyo: A Cultural Biography
SEM 003 20245 MW 11:00am-12:15pm HON 155 Equitz Is God Dead? Modern Challenges to Religious Belief
SEM 004 20246 MW 11:00am-12:15pm HON 195 Singer The Pursuit of Happiness: The Modern Self in the Age of Enlightenment
SEM 005 23133 MW 12:30pm-1:45pm HON 180 Schneider Growing Up
SEM 006 25433 MW 12:30pm-1:45pm HON 195 Snow Tokyo: A Cultural Biography
SEM 007 20247 MW 3:30pm-4:45pm HON 155 Daigle You, Me, & Buffy: Raising the Stakes of Pop Culture
SEM 008 20248 MW 3:30pm-4:45pm HON 180 Southward Shockumentary: Truth and Activism in the Exposé’
SEM 012 20707 MW 5:00pm-6:15pm HON 180 Daigle You, Me, & Buffy: Raising the Stakes of Pop Culture
SEM 009 21078 TR 9:30am-10:45am HON 155 Stuhmiller Telling Tales
SEM 010 20706 TR 9:30am-10:45am HON 180 Schneider On the Road
SEM 011 23235 TR 11:00am-12:15pm HON 155 Equitz Is God Dead? Modern Challenges to Religious Belief
SEM 013 23160 TR 12:30pm-1:45pm HON 155 Stuhmiller Telling Tales
SEM 014 21792 TR 2:00pm-3:15pm HON 155 Schneider On the Road
SEM 015 21796 TR 3:30pm-4:45pm HON 180 Southward Shockumentary: Truth and Activism in the Exposé’
SEM 016 22172 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

HONORS U 1-9H Study Abroad
297 Acceptance for Study Abroad Prog: cons Honors College Director. Retakable w/chg in topic.
LEC 101 Contact the L&S Center for International Education, Garland 138, 229-5182.

HONORS U 1-9H Study Abroad
497 Acceptance for Study Abroad prog & cons Honors College Director. Retakable w/chg in topic.
LEC 101 Contact the L&S Center for International Education, Garland 138, 229-5182.

HONORS U 1-3H Honors Tutorial
685 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. Email Dr. Peter Sands: sands@uwm.edu.

HONORS U 2-3H Research in Honors
686 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. Email Dr. Peter Sands: sands@uwm.edu.

HONORS U 1-6H Senior Honors Project
687 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. Email Dr. Peter Sands: sands@uwm.edu.

HONORS U 3H Senior Honors Thesis
689 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. Email Dr. David Southward: southwd@uwm.edu.

Honors Calculus
MATH U 5 cr Honors Calculus II
221 Maximum of 6 cr in combination of Math 221 & 222 may count toward Honors College requirements.
(30, QLB)
Prereq: math placement level A+. cons instr or Honors College Director.
SEM 00 20478 MTWR 11:00am-12:15pm NWQ 1935 McLeod Honors Calculus I
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** minimum of 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.

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**(&)** Credits for this course topic count toward the Cultural Diversity General Education Requirement

**(#)** Nursing 380 satisfies part of the UWM GER Social Science requirement only for non-L&S students. It does not satisfy any part of the L&S 12 credit Social Science distribution/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.
HONORS 200: THE SHAPING OF THE MODERN MIND (HU, OWCB)
The Pursuit of Happiness: The Modern Self in the Age of the Enlightenment

Alan Singer, Honors College Senior Lecturer

Sem 001, Class #20438: MW 9:30 a.m. – 10:45 a.m., HON 195
Sem 004, Class #20246: MW 11:00 a.m. – 12:15 p.m., HON 195

Reading
Margaret Jacob, The Enlightenment: A Brief History with Documents
Paul Hyland, The Enlightenment: A Sourcebook and Reader
Voltaire, Candide

“If one religion only were allowed in England, the government would very possibly become arbitrary; if there were but two, the people wou’d cut one another’s throats; but as there are such a multitude, they all live happy and in peace.” Voltaire, Letters Concerning the English Nation, 1733

Course Description
The Enlightenment of the eighteenth century was a major intellectual and cultural undertaking. It helped shape and define a new, modern social and political world. This movement created the ideals many of us hold today. Emerging out of the seventeenth century Scientific Revolution and growing philosophical skepticism, the Enlightenment emphasized that the application of reason could break down the causes of unnecessary suffering. Superstition, ignorance, and prejudice, were singled out to be eliminated so the individual could have a more secure, peaceful, and happy existence. Recently, some scholars have argued that there was no one “Enlightenment” but rather many, such as a Scottish, a French, a German, an American, a Jewish, etc. all with different emphases. This may be, but it is very hard to argue that personal security and contentment were not at the root of everyone’s concerns. Many commentators today hold that Enlightenment values such as the freedoms of conscience, speech, and the press are under attack in the most places since the era of totalitarianism and World War II. As a result, a close analysis of this intellectual movement can be very instructive.

After reading a short historical overview of the Enlightenment by Margaret Jacob, the students will concentrate on the extensive, excerpted primary documents in Paul Hyland’s reader. The diverse topics or units covered include: “human nature”, “the search of knowledge”, “religion and belief”, “science and society”, “gender and society”, “radicalism and revolution”, and “Europeans and the wider world”. The authors will include J.J. Rousseau, Voltaire, Denis Diderot, John Locke, David Hume, Thomas Jefferson, Moses Mendelsohn, Mary Astell, Olympe de Gouges, Catherine Macaulay, and Mary Wollstonecraft, among others. To conclude the course, the students will read Candide, a novella in which the mature Voltaire’s optimism for the movement seems to be checked, but he is still willing to offer a prescription for obtainable happiness.

Course Requirements
Three short documents essays (2-3 pages) 15%
First long topical essay (5-7 pages) 20%
Second long topical essay (5-7 pages) 20%
Third long topical essay (5-7 pages) 25%
Participation and presence (attendance, punctuality, attentiveness, positive discussion and engagement) 20%

*The students will be required to write and submit rough drafts of the three “long” essays. They will also be required to attend individual meetings with the instructor to discuss the drafts.
HONORS 200: THE SHAPING OF THE MODERN MIND (HU, OWCB)

Tokyo: A Cultural Biography

Hilary K. Snow, Honors College Lecturer

Sem 002, Class #23139: MW 9:30 a.m. – 10:45 a.m., HON 155
Sem 006, Class #25433: MW 12:30 p.m. – 1:45 p.m., HON 195

Readings available on D2L


Viewing

Yasujirô Ozu, Tokyo Story, 1953
Sofia Coppola, Lost In Translation, 2003

Course Description

Tokyo was a small fishing village in 1590 when the warlord Tokugawa Ieyasu made it his military capital. By 1700, it was the largest city in the world with a population of over one million. In 2020, it will host the Olympics for the second time. Tokyo today would be completely unrecognizable to a resident from 1590. However, a resident from 1700 would be able to navigate large parts of the modern city. Even as Tokyo has grown and changed dramatically, aspects of the city from the seventeenth century can be found there today.

This course will trace the history of Tokyo from approximately 1590 to the present day from a variety of angles. We will explore political change, natural disasters, war, religion, entertainment, and the culture of daily life. Students in this course will gain an understanding of the many factors which impact the development of an urban environment. No background knowledge of Tokyo or Japan is necessary.

Course Requirements

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

History paper (with required rewrite): 20%
Culture paper (with optional rewrite): 20%
Contemporary paper: 15%
Research presentation: 10%
Discussion leading: 5%.
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 #20245: MW 11:00 a.m. – 12:15 p.m., HON 155
Sem 011, Class #23235: 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)

Growing Up

Benjamin Schneider, Honors College Lecturer

Sem 005, Class #23133: MW 12:30 p.m. – 1:45 p.m., HON 180

Reading

- *Perks of Being a Wallflower*, Stephen Chbosky
- *The House on Mango Street*, Sandra Cisneros
- *Ghost World*, Daniel Clowes
- *American Born Chinese*, Gene Yuen Yang
- *It Follows*, David Robert Mitchell
- *Moonlight*, Barry Jenkins
- *Vernon God Little*, DBC Pierre
- *Lady Bird*, Greta Gerwig
- *Fun Home*, Alison Bechdel

Course Description

The coming of age story recurs on many platforms – film, novel, game, graphic novel. This course will focus on what it means to move into adulthood, sometimes joyously, sometimes coping with crises, and sometimes without much fanfare. We might ask what it means to be a child? What changes occur in people’s lives and relations to others as they move toward being an adult? How do we “become an adult,” and by doing so do we necessarily have to put an end to childish things? Are there ways to communicate to those who are in the process of transitioning what it is like on the other side? During the semester, we will explore this theme through the texts of the course and through discussion, inquiry-based research, and writing.

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

Course Requirements

- Knowledge of assigned readings, satisfactory completion of short assignments, class participation, and in-class work: 10%
- Class presentation: 15%
- Three essays, two of which can be revised: 75%
HONORS 200: SHAPING OF THE MODERN MIND (HU, OWCB)

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

Lindsay Daigle, Honors College Lecturer

Sem 007, Class #20247: MW 3:30 p.m. – 4:45 p.m., HON 155
Sem 012, Class #20207: MW 5:00 p.m. – 6:15 p.m., HON 180

Required Reading/Viewing

_Buffy the Vampire Slayer_, 6-10 episodes viewed outside of [and sometimes in] class (available on Hulu, Amazon Video, and iTunes)
Various Buffy scholarship (available on D2L)
Various other critical texts to be in conversation with episodes, including Judith Butler, Julia Kristeva, and others (available on D2L)

Course Description

This is not a class about vampires.

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

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

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

Course Requirements

Students will write and revise a longer midterm critical inquiry essay that combines personal and academic writing (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 and commenting thoughtfully based on active listening, and showing overall engagement with the day’s focus.
HONORS 200: THE SHAPING OF THE MODERN MIND (HU, OWCB)
Shockumentary: Truth and Activism in the Exposé

David Southward, Honors College Senior Lecturer

Sem 008, Class #20248: MW 3:30 p.m. – 4:45 p.m., HON 180
Sem 015, Class #21796: TR 3:30 p.m. – 4:45 p.m., HON 180

Reading
Edward Bernays, Propaganda [978-0970312594]
Bill Nichols, Introduction to Documentary [online]

Viewing
13th (2016, dir. Ava DuVernay)
Blackfish (2013, dir. Gabriela Cowperthwaite)
Food, Inc. (2008, dir. Robert Kenner)
GasLand (2010, dir. Josh Fox)
An Inconvenient Truth (2006, dir. Davis Guggenheim)
Inside Job (2010, dir. Charles Ferguson)
Poverty, Inc. (2014, dir. Michael Matheson Miller)
Requiem for the American Dream (2015, dir. Peter Hutchison, Kelly Nyks, Jared Scott)
The True Cost (2015, dir. Andrew Morgan)

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 gun lobby, 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, visual 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)

Telling Tales

Jacqueline Stuhmiller, Honors College Lecturer

Sem 009, Class #21078: TR 9:30 a.m. – 10:45 a.m., HON 155
Sem 013, Class #23160: 12:30 p.m. – 1:45 p.m., HON 155

Reading

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

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)

On the Road

Benjamin Schneider, Honors College Senior Lecturer

Sem 010, Class #20706: TR 9:30 a.m. – 10:45 a.m., HON 180
Sem 014, Class #21792: TR 2:00 p.m. – 3:15 p.m., HON 155

Reading (some of the following):

Jack Kerouac, *On the Road*
Monty Hellman, *Two-Lane Blacktop*
Erika Lopez, *Flaming Iguanas*
Jim Jarmusch, *Broken Flowers*
John A Williams, *This is My Country Too*
Michelle Carter, *On Other Days While Going Home*
Spike Lee, *Get on the Bus*
Kelly Reichardt, *Old Joy*

Course Description

"Sal, we gotta go and never stop going 'till we get there.'
'Where we going, man?'
'I don't know but we gotta go."
-- Jack Kerouac

“Magdalena and I are gonna cross America on two motorcycles. We’re gonna be so cool, mirrors and windshields will break when we pass by. . . . Two party bags of drugstore ice on motorcycles. The sun wouldn’t dare melt us because it would be a big, huge, major mistake.”
--Erika Lopez

Product or process? Destination or journey? The road as a literal and metaphorical space of personal and cultural discovery has been described as particularly American and is one in which authors and filmmakers have looked for ideas about self, society, past, and future. Not quite traveling, going “on the road” in literature and film inspires a variety of reactions: some characters look to the road to escape, others to conform. Those who find the road and those on it threatening react strongly to those threats, often with a violence that is also culturally defining. Moreover, the “freedom” of the road can often feel like a privileged space, illusory, if not entirely inaccessible, to those without that cultural privilege. All this leads to curious and complicated understandings of what it means to be “on the road” and thus inspires our own investigations.

Students in “On the Road” will look at different media, fiction and non-fiction (and in-between) that engage ideas about race, gender, ethnicity, class, relationships, and sexuality. We will write critically, with maybe some creative responses to the course texts, and students will be expected to participate actively in discussions. If we’re lucky, we might even be able to take a brief road trip ourselves.

Course Requirements

- Writing assignments and classroom activities 15%
- Daily attendance (mandatory), punctuality, and active participation 10%
- Three 4-5 page essays, two of which may be revised 75%
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 #22172: TR 3:30 p.m. – 4:45 p.m., HON 155

Reading


Provided to print: selected articles of philosophy, political science, law, history, and cultural studies.

Course Description

This course investigates the ideas, ideals, and troubled history of what we call Human Rights. Through a wide range of readings and films, students will see how individual lives came to be recognized as worth protecting from injustice, torture, and genocide. Through the practice of writing critical, interpretive essays, students will also come to recognize why the necessity for human compassion, aid, and protection is subject to political changes, challenges, and defeat. 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.

To engage issues of refugees, security, and democracy, course readings range from articles and chapters of philosophy, political science, law, history, and cultural studies. In addition we will study several documentary films and read J. M. Coetzee’s novel, Waiting for the Barbarians. 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 both their rise and subsequent, catastrophic collapse.

Course Requirements and Grades

- There will be two critical, interpretive essays (4-5 pages), and one research-based project and presentation. These will be revised for improved grades (60%).
- To help students develop their critical essays and foster class discussion, there will be six short response papers (1-2 pages) (30%).
- The course requires consistent seminar participation and active engagement with the assigned readings and film viewings (10%).
MATHEMATICAL SCIENCES 221 (NS, QLB)
Honors Calculus I

Kevin McLeod, Associate Professor of Mathematics

Sec 001, Class #20478: MTWR 11:00 a.m. – 12:15 p.m., NWQ1935

(Prerequisite: Math placement level A+)

Reading


Course Description

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

In the two semesters of this 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, and some using a computer algebra system such as Maple or Mathematica.
HONORS 350: HONORS SEMINAR IN THE HUMANITIES (HU)
Jesus of Nazareth: God or Man?

David Brusin, Senior Lecturer in Foreign Language and Literature
Sem 001, Class #21199, MW 2:00 p.m. – 1:45 p.m., HON 155

Reading
Anthony Le Donne, *Historical Jesus: What Can We Know and How Can We Know It?* [2011]
Reza Aslan, *Zealot: The Life and Times of Jesus of Nazareth* [2013]

Viewing
PBS Frontline Series, From Jesus to Christ: The First Christians: An Archeological Search for Jesus [Biblical Archeological Society]

Course Description
Who was Jesus? What do we know about him and the time during which he lived? How do we know what we think we know? And what does it mean?
Several bold and controversial attempts have been offered in recent years to answer these and related questions. One approach invites us to compare the New Testament with early Christian documents discovered in Nag Hammadi, Egypt, in 1945—the so-called Gnostic Gospels—regarded for centuries as heretical and, for that reason, not included in the New Testament canon.
Two other studies address these questions more directly by asking how we know anything about Jesus of Nazareth, how we reconcile conflicting accounts and stories about him, how important it is to understand all this in its historical context [first century Judea], and how reliable the sources are that provide this information.
Our task this semester will be to engage in close textual analysis and careful interpretation in order to understand why we think the way we do about Jesus and believe what we think we believe about him. We will discuss the nature of our beliefs while trying hard to see Jesus as the first century Jew that he undoubtedly was. Challenging as it may be at times, our class discussions and essays will be based on facts not faith, which means we must confront our biases head-on and leave our religious ‘baggage’ at the door.

Course Requirements
Since this is a seminar, attendance is crucial as is active participation in discussions. Students will keep a Journal, turned in every three weeks, including reactions, comments, problems, and insights regarding the assigned reading, films and class discussions and presentations. Three Reflection Papers, about three pages each, will be due the fourth, eighth and twelfth weeks. Two of these papers can be revised for a higher grade. Small Study Groups will be formed and assigned specific topics to be presented to the class. Finally, students will give one oral presentation, about fifteen minutes in length; the content will be chosen from a list of specific topics, texts, and issues.
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 #24167: MW 11:00 a.m. – 12:15 p.m., HON 190

Reading

Course Reader

*Monsters: A Bedford Spotlight Reader*, ed. Andrew J. Hoffman

*Freakery: Cultural Spectacles of the Extraordinary Body*, ed. Rosemary Garland-Thompson

*The Ashgate Research Companion to Monsters and the Monstrous*, ed. Peter Dendle and Asa Mittman

Viewing

Tod Browning, *Freaks*

Philip Kaufman, *Quills*

Lars von Trier, *Breaking the Waves*

Patty Jenkins, *Monster*

Werner Herzog, *Into the Abyss*

Craig Zobel, *Compliance*

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 COLLEGE SEMINAR IN THE HUMANITIES (HU)

The Modern Novel: Culture in Chaos

David Southward, Honors College Senior Lecturer

Sem 003, Class #24168: MW 12:30 p.m. – 1:45 p.m., HON 155

Reading

Henry James, *What Maisie Knew* [978-0199538591]
Joseph Conrad, *The Secret Agent* [978-0192801692]
Ford Madox Ford, *The Good Soldier* [978-0141441849]
Virginia Woolf, *To the Lighthouse* [978-0156030472]
William Faulkner, *The Sound and the Fury* [978-0393964813]

Course Description

The enormity and pace of change during the modernist era (ca. 1900-1930) is hard for us to comprehend. These decades saw the emergence of the automobile, airplane, radio, and cinema; the rise of psychoanalysis, quantum physics, surrealism, and jazz; the extension of voting rights to women; and the greatest urban migration, bloodiest war, and severest economic depression the world had ever seen. To many living at the time, Western culture seemed to teeter on the brink of the unknown.

Novelists responded to this bewilderment in a variety of creative ways. Some probed the depths of the psyche, experimenting with language to capture elusive states of consciousness and the unconscious. Some shattered comforting myths of the family, marriage, and sexuality. Some abandoned the traditional omniscient narrator (symbol of Victorian cultural authority) to allow for an ironic play of competing voices and values. Some fractured time and chronology. And nearly all confronted readers with ambiguities that demand interpretive reading.

Through close study and discussion of five modernist novels, we will come to appreciate this troubled and fascinating era. 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 the fiction they wrote—and the world that inspired it.

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 on D2L, will be essential to success in the course (25%).
HONORS 351: HONORS SEMINAR IN THE SOCIAL SCIENCES (SS)

Museums and Society

Hilary Snow, Honors College Lecturer

Sem 001, Class #21200: TR 9:30 a.m. – 10:45 a.m., HON 195

Reading (Excerpts)


Course Description

This course will explore two main questions – How do museums shape our understanding of our own culture and others? What roles do museums play in our society? To answer these questions, we will investigate several topics related to the history and current status of museums. We will discuss the rise of “cabinets of curiosity” in the sixteenth and seventeenth centuries, which became the forerunners of modern museums. We will examine the establishment of modern museums, the politics of display, and the ethics of collecting. Case studies will include the Milwaukee Public Museum, the Louvre Museum in Paris, the 1990 Native American Graves and Repatriation Act, and the Milwaukee Art Museum’s 2001 and 2015 additions.

Course Requirements

Active and productive participation is expected from students at all meetings (20%). Each student will be responsible for leading class discussion of an individual topic (10%). There will be two 3-5 page writing assignments during the semester (20% each) which can be rewritten for a higher grade. One will focus on a museum exhibition and one will focus on a scholarly reading or theme. At the end of the semester, students will submit a ten page research paper and give a presentation of the material (30%). Students are required to visit the Milwaukee Public Museum at least three times during the semester. (A Student Membership is $25 and valid for unlimited admission for one year from date of purchase)
HONORS 351: HONORS SEMINAR IN THE SOCIAL SCIENCES (SS)
Judging Politics: U. S. Constitutional Law and Moot Court

Jill M. Budny, Honors College Lecturer

Sem 002, Class #25456: MW 11:00 a.m. – 12:15 p.m., HON 180

Required Reading*


*Additional readings will be made available through D2L.

Course Description

Can private businesses refuse to serve gay patrons in the name of freedom of religion and speech? Can state legislatures redraw voting districts in order to favor one political party over another in future elections? Can the president issue an executive order temporarily suspending entry into the United States by foreign nationals from Muslim-majority nations?

Each year, the Supreme Court considers momentous questions such as these as it interprets and applies the U.S. Constitution to the cases on its docket, and its decisions fundamentally impact the lives of individuals throughout the nation. Yet, despite the vast scope of its power, survey data consistently demonstrate that most Americans are not familiar with the functioning of the Court, nor do they understand the details of the document that serves as the supreme law of the land.

In this course, we will seek to deepen our understanding of the Supreme Court’s interpretation of the Constitution from Marbury v. Madison through the present day. We will learn to read, brief, analyze, and critique landmark Supreme Court opinions on a variety of constitutional issues (e.g., the limits of judicial, legislative, and executive powers; federalism; economic and substantive due process; and equal protection), learning about the Court’s decisions pertaining to civil rights, gay marriage, Obamacare, reproductive rights, executive privilege, states’ rights, and gun control, to name a few. Throughout the semester, students will also examine and evaluate different approaches to constitutional interpretation, in addition to learning the basic principles of legal reasoning, research, and writing. Most importantly, students will apply the knowledge and skills they have acquired by participating in a team-based, moot court exercise in which they will play the roles of either attorneys or justices in order to research, argue, and decide a case from the Supreme Court’s docket. A small sample of cases that will be studied in this course include: Obergefell v Hodges, National Federation of Independent Business v. Sebelius, Dred Scott v. Sandford, Brown v. Board of Education, Loving v. Virginia, US v. Virginia, Regents of the University of CA v. Bakke, Fisher v. University of Texas, Griswold v. Connecticut, Roe v. Wade, District of Columbia v. Heller, and US v. Nixon, among many others.

Course Requirements

Engagement and class citizenship (25%), which includes participation in classroom discussions, written discussion questions and answers, as well as other short assignments, such as a case brief log; student-led discussion (10%); two short essays (15% each); and participation in a moot court exercise (35%), which includes a written research memo, active team collaboration, participation in oral arguments, and contributions to either a final legal brief or court opinion.
HONORS 351: HONORS SEMINAR IN THE SOCIAL SCIENCES (SS)
Transatlantic Revolutions: Resistance, Rebellion, and Social Conflict, 1700-1850

Alan Singer, Honors College Senior Lecturer

Sem 003, Class #24281: TR 11:00 a.m. – 12:15 p.m., HON 180

Readings


Additional readings will be made available online.

Course Description

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

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

Course Requirements

Students will write short reviews based on the required readings (worth 40% of the final grade). They will also write and present a longer research essay of around ten pages (also worth 40% of the grade). Students will be expected to do the reading and come prepared to participate in discussion (worth 20% of the grade).
Beyond Burials: Death and Science in Archaeology

Shannon Freire, Post-Doctoral Fellow, Department of Anthropology

Sem 001, Class #24170: TR 3:30 p.m. – 4:45 p.m., HON195

Reading


Excerpts from:


A variety of journal articles, book chapters, primary historical documents, newspaper articles, and archaeological site reports covering topics from arboreta to patent medicines.

Course Description

What do botany, body snatchers, and mass spectrometry have in common? Cemeteries! This course explores the curious and frequently complex relationships between cemeteries and scientific activity revealed through archaeological research. Our archaeology of science will focus on the interactions between people (living, dead, and “slightly alive”), artifacts, and action. Each week will feature a different science- including medicine, forensics, public health, and archaeology itself- in behavioral and societal context. Historic cemeteries in Britain and the United States will provide the basis of our archaeological evidence.

Through our class discussions, students will build connections between past and present practices. Students will also participate in a field visit to Forest Home Cemetery. Through their research projects, students will develop powerful bodies of evidence to complement, corroborate, and challenge historical information. This research paper will provide an evidence-based analysis of an historical scandal, narrative, or practice paired with archaeological site data or a comparable modern phenomenon. Students will draw connections between their two primary data sets and generate a critical analysis of the relationships between death and science as it relates to their topic(s). As an example, pairing miasmas/early historic cemeteries/public health reform legislation with Hart Island/early AIDS epidemic and misinformation/burial practice. Overall, these papers will demonstrate, to quote Faulkner, that “the past is never dead. It’s not even past.”

Course Requirements

Thirty percent (30%) of the course grade will be based on engaged class participation, including regular, prompt attendance, preparation and quality participation in discussion, peer review, and mini research presentations. Twenty percent (20%) of the course grade will be based on meeting two separate research milestones, consisting of robust primary source research to support writing assignments. Fifty percent (50%) of the course grade will be based on writing assignments, consisting of a final research paper (10-12 pages) that will be written and revised in stages.
HONORS 352: HONORS SEMINAR IN THE NATURAL SCIENCES (NS)

Expedition To Lake Michigan

Russell L. Cuhel, Senior Scientist, School of Freshwater Sciences
Carmen Aguilar, Associate Scientist, School of Freshwater Sciences

Sem 002, Class #25645: TR 12:30 p.m. – 1:45p.m., HON 190

Reading

Cuhel and Aguilar 2013. "Ecosystem transformations of the Laurentian Great Lake Michigan by nonindigenous biological invaders" Annual Reviews in Marine Science 5: 289-320. (provided)


Schmidt, G. 1998. All that is labeled data is not gold. EOS, 14 July 1998 (provided)


Articles from Popular Press (newsmagazines, newspapers) and short video as discovered

Course Description

The main basin of Lake Michigan is an economic, social, and ecological driver of life in the Upper Great Lakes area. The overwhelming majority of residents know little of the significance of offshore waters to their daily lives and to the prosperity of the region. Sequences of biological, physical, and economic activities are largely unknown, yet they hold keys to understanding both present day problems and predicting future behavior. SFS Scientists Drs. Aguilar and Cuhel hold one of very few examples of repeated, seasonal, and intense study of offshore Lake Michigan from an interdisciplinary perspective. This course will use real expeditionary data, augmented by hands-on demonstrations, in an interplay with artistic, sport, and commercial aspects of life on the lake. All students will have the opportunity to participate in a research expedition to an offshore Lake Michigan location at no cost. Students will experience strengths of seasonality, invasive species, regional climate moderation, and socioeconomic responses to events, with guidance to placing them in a broader national or global context.

Course Requirements

Each student will choose a topic (e.g., extreme events, seasonality, socioeconomic impacts of storms, commercial or sport recreation, artwork) and present it to the class, culminating in a summary paper of the presentation. Each of these topic areas will be developed over two consecutive classes. First, the concept of a particular analysis will be presented, a demonstration or stepwise presentation of it in practice will be provided, and outcomes of the analysis from expeditions related to previously-presented topics will be offered. The class will then have opportunity to link the findings to an outside interest. On the second day, students will turn in a written reflection on the current topic from their own perspective, and find a popular press article (newspaper, newsmagazines, other print resources) or two about the topic in question. In round-table format they will relate their knowledge from direct study to arguments made to public audiences, and extend their experiences to other regional and/or global water resources.

Grades will be based on a combination of the cumulative writing assignments (60%), brief weekly written reflection of the current topic (20%) and class participation (20%). Interactive writing outcomes will be self-tailored by each student to bring their individual perspectives to the focal point of Lake Michigan in the past and into the present. Each week, each student will produce a 1-2 paragraph chapter for their developing synopsis, based on the topic of the week. There are few points of view that cannot be related to Lake Michigan in one way or another, and that will be a major component of classroom discussion during the second day of each topic. By the end of the series, each student will have created a constructively criticized and likely unique synopsis from their outlook. In addition, fruitful interplay of viewpoints in class will assist students in communicating with others of diverse backgrounds.
HONORS 380: HONORS SEMINAR IN THE ARTS (A)
The Science of Music

Charles Wimpee, Associate Professor of Biological Sciences

Sem 001, Class #20249 TR 2:00 p.m. – 3:15 p.m., HON 180
(Honors 380 is retakable one time with a change in topic)

Reading

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.
HONORS 380: HONORS SEMINAR IN THE ARTS (A)
The Art of Truth/The Truth of Art

Lindsay Daigle, Honors College Lecturer

Sem 002, Class #22562: MW 12:30 p.m. – 1:45 p.m., HON 190
(Honors 380 is retakable one time with a change in topic)

Reading/Viewing

Claudia Rankine, *Citizen: An American Lyric* (book)
Jennie Livingston, *Paris is Burning* (in-class film)
In-class excerpts from: *Ru Paul’s Drag Race, OJ: Made in America, The People v OJ Simpson: An American Crime Story*
Other materials available via D2L, including selections from Joanne Beard, Sonali Deraniyagala, Mark Doty, Lily Hoang, and other writers and artists

Course Description

We share our life stories often in hopes that others will recognize their own truths within ours. Maybe we will help someone understand the world a little better. And hopefully, through the act of craft, we understand ourselves a bit more too. When we tell the truth, though, how do we know if it’s really the whole truth (nothing but the truth, etc.)? When we hear or see someone else’s version of the truth, does it then become a part of our own versions? What about shared experiences or events from a group of people’s collective memory? Who is “allowed” to speak the truth of someone else? Artists of all kinds choose to represent their experiences in ways that assume ownership over truth. This multimedia nonfiction class will examine the specific choices made by artists to tell the/their/our truth(s) in conjunction with creating your own artistic representations of truth. In other words, we will read/view and write creatively crafted nonfiction pieces. We will spend half of our class time discussing the texts listed above (and others) and the other half workshopping each other’s work. Although you will be able to work with a variety of artistic media, creative writing will be our main craft tool and thus our point of focus when workshopping each other’s pieces.

Course Requirements

- **Weekly & In-class Assignments (15%)**: You will write short critical reading responses in conversation with our course texts, as well as reflective and creative freewrites, and other craft-based exercises.
- **Creative Pieces (15%)**: You will submit four crafted pieces throughout the semester (one poem, one personal essay, one lyric essay, and one medium of your choosing). Two of these will be workshopped by the entire class.
- **Peer Comments (15%)**: Although we will verbally exchange valuable commentary during workshop classes, you will prepare for these discussions by writing thoughtful, detailed letters in response to your classmates’ workshop pieces.
- **Revised Final Portfolio (25%)**: This will include three substantially revised creative pieces and one 3-page writer’s statement. This statement will discuss your intentions and thought processes involved in revision, as well as critically analyze the course’s themes in conversation with your work.
- **Attendance & Account of 2 Community Readings (5%)**: UWM and the Milwaukee creative community offer fantastic opportunities to witness artists read/perform their work in public. Attend two of these events and write a 300-500 word response to each.
- **Class Participation & Preparation (25%)**: This 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 380: HONORS SEMINAR IN THE ARTS (A)
Narrative Prose: How to Make Your Stories Memorable

Brian Marks, Honors College Senior Lecturer

Sem 003, Class #25650: TR 11:00 a.m. – 12:15 p.m., HON 190
(Honors 380 is retakable one time with a change in topic)

Reading


*Course Reader* containing readings from the Brothers Grimm, Amy Lowell, Jeanette Winterson, Aristotle, Rainer Maria Rilke, Whit Burnett, Steven King, Gabrielle Garcia Marquez and others.

Viewings

Iain Forsyth and Jane Pollard (Dir.). *Nick Cave: 20,000 Days on Earth* (2014)

Course Description:

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

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

Course Requirements:

- Attendance, punctuality, preparation, and active participation 30%
- Short Writing exercises (e.g., one paragraph character description, journal writing and free writing) 10%
- Short presentation on an arresting passage from a favorite author 10%
- Two short stories (8+ pages each), each to undergo several revisions 50%
ATMOSPHERIC SCIENCES 381 (NS)

Machine Learning and Data Science: What Will Our Future Look Like?

Paul J. Roebber, Distinguished Professor, Atmospheric Science Group, Dept. of Mathematical Sciences

Sem 001, Class #24931: MW 9:30 p.m. – 10:45 p.m., HON 180

Reading


Additional readings or excerpts as assigned.

Course Description

Every day brings new predictions about a future in which machines, powered by rapidly improving capabilities in robotics and machine learning, perform formerly exclusive human tasks. As the famous mathematician/computer scientist Alan Turing put it years ago, "Can machines do what we (as thinking entities) can do?" An affirmative answer to that question leads to “What is left for us to do?” The implications of this technology extend well beyond machines that can compete at the highest levels in complex games like Chess, Go, and Jeopardy.

How does machine learning work? What applications are most amenable to this technology? When the predictions from these methods are opaque, how can we trust them? What about the potential for sabotage? What about the transfer of bias from our training data, which is taken from historical information, to these algorithms? What are the limits of this technology? What might be its long-run effects on job markets and societal structure? We will consider these questions through readings taken from a wide variety of original sources, including both technical and general press publications. Please note: there is no prerequisite for the course (i.e., programming experience is neither expected nor in any way needed). By the end of this course, you should understand: (i) how machine learning works (in principle); (ii) what parts of society/future job markets are most likely to be affected (positively and negatively) by machine learning; (iii) the most probable timeline for these changes; (iv) the most likely social structures that will result from these changes.

Course Requirements

You will be expected to attend class regularly and participate fully. With each assigned set of readings, you will prepare a position paper (2-3 pages) for class discussion. A draft position paper will be submitted on the day of discussion on that topic. This paper will then be revised, based on information obtained from the class discussion and specific instructor comments on the draft. A final grade will be assigned following your revision. There will be ~6-8 position papers in total prepared by each student over the course of the semester, which will comprise 60% of your course grade (with final evaluation based on a specific rubric).

A second, important component of the course work will be a presentation by each student, in which a proposed machine learning application will be sketched out for group discussion. This sketch will be required to contain the conceptual (not technical) elements of the proposed application (what data can be used, what possible problems could be encountered during development, how widely could the technology be applied, and what might be the societal implications of the technology) but not the actual building of the application. Evaluation based on a presentation rubric will be 30% of your course grade. The final 10% will be awarded based on the quantity and especially quality of your contributions to the class discussion.
ENGLISH 685 (HU)
Contemporary Transnational Fiction

Kumkum Sangari, William F. Vilas Professor of English and the Humanities

Sem 001, Class #21197: TR 12:30 p.m. – 1:45 p.m., HON 180

Reading

Marina Lewycka, *A Short History of Tractors in Ukrainian*
Richard Powers, *Gain*
Karen Tei Yamashita, *Through the Arc of the Rainforest*
Cristina Garcia, *The Aguero Sisters*

In addition some short essays on concepts of transnational fiction will be posted on D2L. The novels should be rented or purchased.

Viewing

*Brick Lane* dir. Sarah Gavron (based on a novel of the same name by Monica Ali)
*The Children of Men* dir. Alfonso Cuaron (based on a novel of the same name by P.D.James)

The films will be available in library reserve.

Course Description

In the past few years, many novels that were studied as national literature are now re-positioned in wider transnational frameworks. The nation state is seen as an insufficient category to account for all that happens inside it. What is more, some contemporary fiction is intentionally transnational in its perspective, structure and emphasis on peoples, events and stories that occupy more than one nation space.

This course aims to introduce different types of transnational fiction through novels which range from the family drama and generational saga to reconstructed local history. Narrated in realist, magical, comic, satiric and tragic registers, these novels navigate national pasts and presents but plot them across national boundaries. In different ways, they re-imagine the lived and remembered interfaces between Brazil, Japan, Cuba and the U.S., as well as between Ukraine, Bangladesh and Britain.

Course Requirements

Grades will be based on active class participation in discussion of readings/viewings, group work, short class presentations, initiating a class discussion, regular attendance and punctuality (30%); one short essay on a required reading/viewing of 8 double-spaced pages submitted in Week Seven and revised for grade improvement in response to feedback by instructor (30%); one final researched paper of 12 double-spaced pages on a novel or film from the syllabus, second draft (40%).

Course goals are: understanding perspectives on the transnational in fiction, writing prose relevant to academic study of transnational fiction and improving revision skills.
GEOLOGICAL SCIENCES 381 (NS)
The Science and Literature of Historic Natural Hazards
Gina Seegers Szablewski, Senior Lecturer in Geosciences
Sem 001, Class #25537, MW 2:00 p.m. – 3:15 p.m., HON 180

Reading (a sample list to be narrowed down and subject to change)

*The Orphan Tsunami of 1700: Japanese Clues to a Parent Earthquake in North America*, Brian Atwater, 2005

*The Great Quake: How the Biggest Earthquake in North America Changed our Understanding of the Planet*, Henry Fountain, 2017


*Krakatoa: The Day the World Exploded*, Simon Winchester, 2009


*Killer Landslides*, NOVA, 2014

Course Description

In this class, we will explore chosen historic, geologic natural disasters and their direct relationship to plate tectonic setting. We will begin the semester with a brief overview of plate tectonics, using it as an example of how scientific explanations change and develop over time with the introduction of new technologies. We will cover significant earthquake, volcano, tsunami, and landslide disasters that occurred over the past 400 years, concentrating on how people were affected. We will investigate oral histories, written records, natural data, literature, and video records to help understand these disasters and the different ways they affected the lives of people over time and across the planet. We will consider the economic, social, and health repercussions of these huge events.

A typical class will include a review of assigned material, presentation of new material through videos and/or short lectures, and small group work (discussions) that will include creation, analysis, and interpretation of both scientific data and subjective accounts of geologic disasters.

Course Learning Objectives

The primary learning objectives of this class are to:

- understand the science and history of plate tectonics;
- relate plate tectonics to geologic natural disasters;
- recognize the regional and world-wide consequences of geologic natural disasters on humankind;
- consider the different ways geologic natural disasters are recorded and represented

Course Requirements

Students are expected to attend class regularly and participate fully. Students will be graded on class discussions (30%), weekly journal entries that include response papers and drawings (40%), a short paper regarding a geologic disaster not discussed in class (10%), and a creative project (20%) in which they will take the role of a natural disaster officer from a specific geographic area. A clear rubric for each grade category will be available.
HISTORY 398 (HU)

Animals in Global History

Nigel Rothfels, Honors College Lecturer

Sem 001, Class #24642: TR 2:00 p.m. – 3:15 p.m., HON 195

Reading

Primary Texts

(Three books will need to be purchased. Coetzee and Kirk are available used for under $10; Thomas will be published this spring for $22 hardback but a less expensive paperback should be available by fall. All other readings will be available on the course website.)

Excerpts from other sources include:

Course Description

By examining the place and meaning of animals in human cultures and histories, this course will explore the importance of animals in world history. If we do not pay attention to the animals around us, this course argues, we not only miss the presence of significant historical actors, but miss part of the meaning of human history itself. We will explore a range of topics, from domestication and hunting, to animals in medicine, as vectors for disease, in war, and as food. We will also grapple with questions about animal rights and how the “sixth extinction” might change the future of human history.

The materials for the course come from historians, anthropologists, literary scholars, visual artists, and writers. From week to week, we will be looking at very different contexts and different kinds of texts. We will discuss, for example, herding in Mongolia, living with hyenas in Ethiopia, and American obsessions with plastic pink flamingos; we will consider the classic historical essay “The Great Cat Massacre” about eighteenth century France and also read an anthropologist’s account of the deer hunt in Wisconsin. This course is an attempt to answer John Berger’s question, “Why Look at Animals?”

Course Requirements

This seminar emphasizes active in-class discussion and both informal and formal writing. There will be brief writing assignments for most class meetings and two more formal writing assignments: a larger essay (8-10 pages) due near the end of the term and a shorter essay (2-4 pages) due after the first five or six weeks. 60% of the course grade will come from the timely and thoughtful completion of the informal writing assignments and in-class participation; the shorter paper will count for 15% of the grade and the larger paper will count for 25% of the final grade.
NURSING 380 (SS)
#Negotiating Difference: Race and Culture in Contemporary Health Care (SS&)

Sarah Morgan, Clinical Associate Professor of Nursing

Sem 001, Class # 21284: MW 3:30 p.m. – 4:45 p.m., HON 195

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.

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

The Discovery Channel, Understanding Race; Ponsby Productions Limited, Intersexion. Fanlight Productions; Hold Your Breath Zeitgeist Videos, Trouble the Water (Hurricane Katrina)

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.
- Class participation will include online and face-to-face discussions

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.
SOCIOLOGY 380 (SS)
The Sociology of Beer and Brewing

Jennifer Jordan, Professor of Sociology and Urban Studies

Sem 001, Class #25458: TR 12:30 p.m. – 1:45 p.m., HON 195

Reading

Patterson, Mark and Nancy Hoalst-Pullen, eds. 2014. The Geography of Beer: Regions, Environment, and Societies. New York: Springer. (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 “presence,” which includes attendance, participation, and in-class and out-of-class assignments. 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%). The course will likely involve several field trips, scheduled during the class period.
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