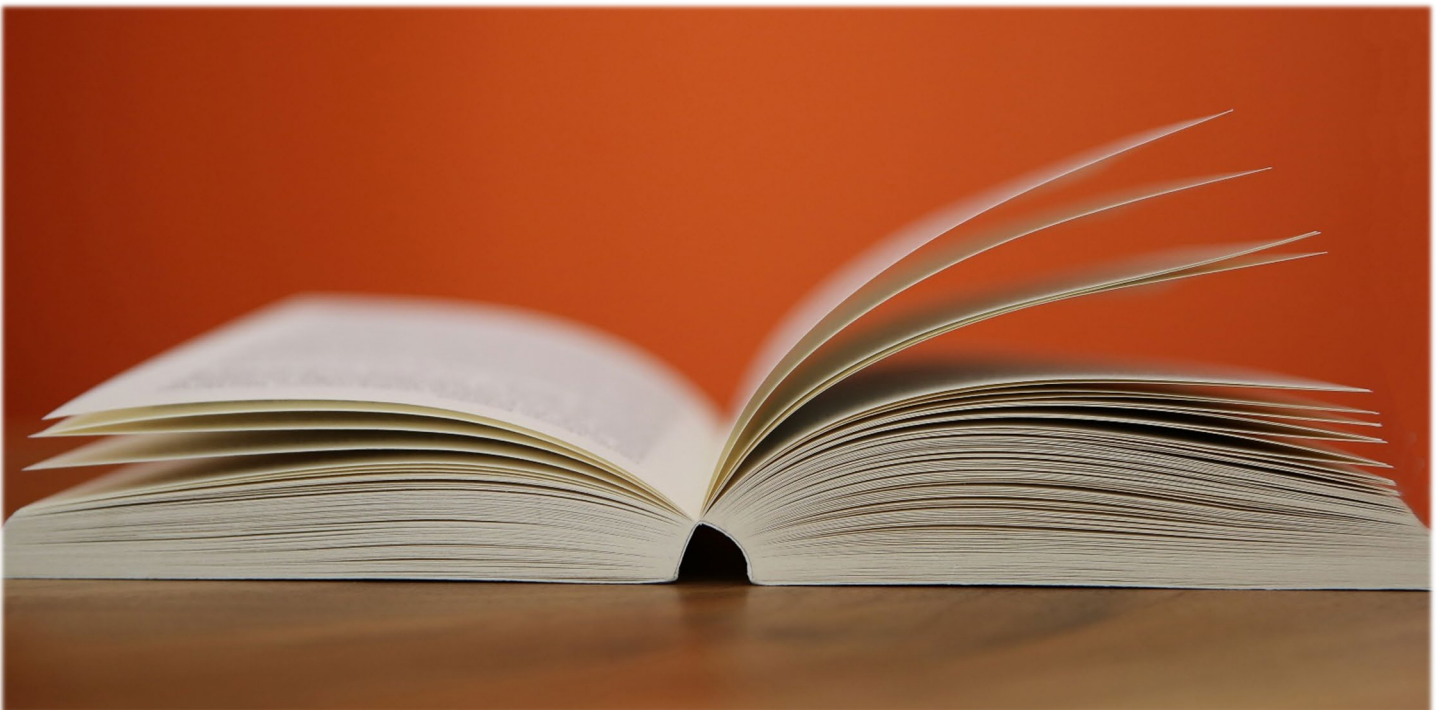


Honors College Course Book: Fall 2020

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



Priority Registration

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

1. Fall 2020 registration appointment times will be available approximately April 4th 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 2020 will begin on April 13th at 8:00am for Seniors (based on current standing in PAWS) and 8:15am for all other Honors students. Please take advantage of priority registration by enrolling at that time.
3. There are no wait lists for Honors 199 or 200. If you are attempting to enroll in Honors 199 or 200 and it is full, please select another section.
4. **Please ONLY register for two courses if you are planning to take two courses! Please be considerate of your classmates who are also trying to register for courses.** Any student enrolled in more than two Honors courses will be administratively dropped from the additional course(s) at the discretion of the Associate Director.
5. Clarification: English 685 is not a “600-level” course in terms of difficulty—685 is simply the English department’s designated number for Honors courses.
6. Clarification: Nursing 380 satisfies part of the UWM GER Social Science requirement only for non-L&S students. It does not satisfy any part of the L&S 12 credit Social Science distribution/breadth requirement and does not count toward the 90 L&S credits needed for graduation with an L&S degree. (It does, however, count as Cultural Diversity and 3 credits of electives toward the 120 credits needed to graduate with an L&S degree.)
7. Clarification: Honors 499 does not fulfill any general education requirements but does count toward the 120 credits needed for graduation.

Need help on Monday, April 13th- Priority Registration Morning?

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

- Contact us on Teams between 8am and 10am in one of the following ways:
 - Video chat with us by using the link we sent you via email
 - Call us at 414-253-8850 and enter the Conference ID: 924 484 013#
- Email us at honors@uwm.edu and we will have an advisor get back to you as soon as possible.

Honors College Courses Fall 2020

To satisfy graduation requirements in the Honors College, you must complete 21 credits in courses approved for Honors credit, including: Honors 200 (3-6 credits), Upper-level seminars (minimum of 9 credits) and other non-seminar or Honors experiences (up to 9 credits).

- Honors Courses cannot be audited or taken with the credit/no credit option.
- Students must earn at least a B- in an Honors course to earn Honors credit.
- All upper level seminars require sophomore standing and cons Honors College Director.
- HON 350, HON 351, HON 352, CHEM 381, ENGL 685, HIST 399, NURS 380, POL SCI 380, and SOCIOL 380 are retakeable with change in topic to 9 credits max.
- HON 380, HON 499 are retakeable ONCE with change in topic.

Honors 199	U 1H	Honors Independent Study				
	Admission to Honors College or consent by director. Not open to University Special Students.					
	SEM 001	23039	T	3:30-4:45 PM	Daigle	Honors College Research & Writing
	SEM 002	23040	W	9:30-10:45 AM	Daigle	Honors College Research & Writing
	SEM 003	23041	F	12:30-1:45 PM	Daigle	Honors College Research & Writing
	<i>Students should be concurrently enrolled in English 102 and Honors 199. Students earning a B- or better in HON 199 and C or better in English 102 will receive 4 credits toward their Honors Degree.</i>					

Honors 200 (HU, OWCB)	U 3H	Honors Seminar: The Shaping of the Modern Mind				
	Cons Honors College Director. Not open to students with credit in Honors courses 300-level & above.					
	Retakeable once with a change in topic					
	SEM 001	17573	MW	9:30-10:45 AM	Snow	Portraiture & Self
	SEM 003	17441	MW	11:00-12:15 PM	Equitz	Is God Dead: Modern Challenges to Religious Belief
	SEM 004	17442	MW	12:30-1:45 PM	Snow	Portraiture and Self
	SEM 006	20341	MW	2:00-3:15 PM	Schneider	Growing Up
	SEM 007	17443	MW	3:30-4:45 PM	Southward	Graphic Memoir: The Art of Self Creation
	SEM 008	17444	TR	9:30-10:45 AM	Singer	Turmoil, Tragedy, and Triumph (*)
	SEM 010	17791	TR	11:00-12:15 PM	Equitz	The Last 'Good' War?: The Eastern Front
	SEM 011	19549	TR	12:30-1:45 PM	Singer	Turmoil, Tragedy, and Triumph (*)
	SEM 012	24475	TR	2:00-3:15 PM	Budny	Left, Right, & Center: Bridging Divide in Politics
	SEM 013	24476	TR	3:30-4:45 PM	Stuhmiller	Telling Tales: Medieval Storytelling
	SEM 014	24477	TR	3:30-4:45 PM	Listoe	Human Rights at the Borders of Injustice

Math 221	U 5H	Honors Calculus I				
	Maximum of 6 cr. in combination of Math 221 & 222 may count toward Honors College requirements.					
	SEM 001	17606	MTWR	2:00-3:15 PM	Franecki	Honors Calculus I

Honors 350 (HU)	U SEM 001 SEM 002	3H	Honors Seminar in the Humanities	18165 19867	MW TR	2:00-3:15 PM 12:30-1:45 PM	Stuhmiller Schneider	Monsters & the Monstrous Nostalgia
Honors 351 (SS)	U SEM 001 SEM 002	3H	Honors Seminar in the Social Sciences	18166 20349	TR TR	9:30-10:45 AM 11:00-12:15 PM	Snow Schutz	Museums & Society Collective Action for Social Change
Honors 352 (NS)	U SEM 001 SEM 002	3H	Honors Seminar in the Natural Sciences	24480 23017	TR MW	3:30-4:45 PM 9:30-10:45 AM	Charles Reisel	The Past Speaks: Archaeology & Science of Death Energy: Sources, Uses, and Economics
Honors 380 (A)	U SEM 001 SEM 002 SEM 004	3H	Honors Seminar in the Arts	17445 19117 24478	MW MW TR	9:30-10:45 AM 12:30-1:45 PM 3:30-4:45 PM	Berkowitz Southward Southward	Demons, Fiddlers, & Renegades: Yiddish Theatre and Drama A Poetry Workshop (#) A Poetry Workshop (#)
Honors 499	U SEM 001	3H	Honors Ad Hoc	25011	MW	3:30-4:45 PM	Thompson	Thinking Like an Entrepreneur (Δ)
CHEM 381 (NS)	U SEM 001	3H	Honors Seminar	24452	TR	2:00-3:15 PM	Petering	Sustainable Earth: Environment & Societal Development in 21st Century
ENGL 685 (HU)	U SEM 001	3H	Honors Seminar	18163	TR	11:00-12:15 PM	Sands	Slow Reading: Novel
HIST 399 (SS)	U SEM 001	3H	Honors Seminar	21646	MW	12:30-1:45 PM	Carter	Seeing Race in Modern America
NURS 380 (SS&)	U SEM 001	3H	Honors Seminar	18212	TR	9:30-10:45 AM	Morgan	Negotiating Difference: Race & Culture in Contemporary Health Care (†&)
POL SCI 380 (SS)	U SEM 001	3H	Honors Seminar	22410	TR	12:30-1:45 PM	Ascher	From Tocqueville to Trump: Reading Democracy in America Today
SOCIOL 380 (SS)	U SEM 001	3H	Honors Seminar	24087	MW	2:00-3:15 PM	Jordan	The Sociology of Beer & Brewing

(*) Credits for this course topic are under review to hopefully count toward the College of Letters and Science International Requirement. We hope to have a decision by the end of spring semester 2020 and will update the course description accordingly.

(#) Students who have completed English 685, The Art of Poetry are not eligible to take this course.

(†) 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.

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

(Δ) Credits for this course count for upper level credit toward the Honors College Degree, but do not carry general education credit.

Non-Seminar Options

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

Honors Non-Seminar Options

HON 685	1-6H	Honors Tutorial: Jr. Standing. Retakeable to a max of 6H credits. Written consent required by the Honors College BEFORE registering for this course.
HON 686	3-6H	Research in Honors: Jr. Standing & 9 credits in Honors. Retakeable to a max of 6 credits. Written consent required by the Honors College BEFORE registering for this course.
HON 687	3-6H	Senior Honors Project: Sr. Standing. Not open to students in HON 689. Written consent required by the Honors College BEFORE registering for this course.
HON 689	3-6H	Senior Honors Thesis: Sr. Standing. Retakeable to a max of 6 credits. Written consent required by the Honors College BEFORE registering for this course.

Open to seniors only:

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

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

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

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

Open to juniors and seniors:

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

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

Open to all students:

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

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

HONORS 199: HONORS COLLEGE RESEARCH & WRITING Independent Study

Lindsay Daigle, Honors College Lecturer

Tuesdays 3:30 p.m.-4:45 p.m. (9/8, 9/15, 9/22, 10/6, 10/20, 11/3, 11/17, 12/1)

- Sem 001, Class #23039

Wednesdays 9:30 a.m.-10:45 am (9/9, 9/16, 9/23, 10/7, 10/21, 11/4, 11/18, 12/2)

- Sem 002, Class # 23040

Fridays 12:30 p.m.-1:45 p.m. (9/11, 9/18, 9/25, 10/9, 10/23, 11/6, 11/20, 12/4)

- Sem 003, Class # 23041

Reading/Viewing

- Texts that complement English 102 texts (provided in class)
- Student-generated texts

Course Description

Honors students concurrently enrolled in English 102 are eligible for this 1-credit collaborative independent study course. Honors 199 complements English 102 with orientation to Honors coursework and expectations in a writing-intensive setting. Students build upon this rhetoric-based framework with Honors-specific assignments and activities. Additionally, students are fully part of the Honors College as they prepare for Honors 200 and upper-level Honors courses.

Honors 199 will meet eight times over the semester for 75-minute meetings. During these meetings, students draw on their English 102 learning and research experiences in both collaborative and individual activities responding to contemporary academic conversations. Coursework includes discussions, writing, and creative exercises in critical thinking and inquiry foundational to academic writing and UWM's Honors curriculum.

Students who earn a B- or better in Honors 199 and a C or better in English 102 receive 4 credits toward their 21-credit Honors requirements. All credits earned in both classes count toward UWM graduation and GPA calculations, whether or not Honors credit is earned. *Students may enroll in **any** section of Honors 199 and **any** section of English 102, but must enroll in both concurrently.*

Course Requirements

- In-class Engagement (80%): This includes full participation in writing and creative exercises, discussions, and peer feedback, as well as arriving on time, completing assignments/readings before class begins, posing relevant questions/concerns and commenting thoughtfully based on active listening, and bringing relevant daily texts/materials to class.
- Honors College & Campus Engagement (20%): This includes attendance and account of one academic event, one club meeting/event, one creative/arts events, as well as the discovery of one campus resource. Emphasis will be on Honors College events. Extra credit will be provided for campus-wide events.

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

Portraiture and the Self

Hilary K. Snow, Honors College Lecturer

Sem 001, Class #17573: MW 9:30 a.m. – 10:45 a.m.

Sem 004, Class #17442: MW 12:30 p.m. – 1:45 p.m.

Reading available on Canvas including:

Paul Barlow, “Facing the Past and Present: The National Portrait Gallery and the Search for ‘Authentic’ Portraiture”

T.J. Clark. “The Look of Self-Portraiture”

Richard Powell, “The Obama Portraits, in Art History and Beyond”

Timon Screech, “Portraiture”

Suzanne L. Stratton-Pruitt. “Velazquez’s Las Meninas: An Interpretive Primer”

Shearer West. “What is a Portrait?”

Joonsung Yoon. “Seeing His Own Absence: Culture and Gender in Yasumasa Morimura’s Photographic Self-Portraits”

Course Description

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

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, short assignments, thoughtful responses to readings and peer critiques, and respectful engagement with peers: 35%.
- Portrait interpretation paper (with required rewrite): 15%
- Portrait comparison paper (with optional rewrite): 20%
- Creative portrait assignment with a written statement: 15%
- Critical reflection journal: 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 #17441: MW 11:00 a.m. – 12:15 p.m.

Reading

Essays:

Sigmund Freud, "Moses and Monotheism" [ISBN: 0-394-70014-7]

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]

Flannery O'Connor, *Wise Blood* [ISBN: 0-374-53063-7]

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 Senior Lecturer

Sem 006, Class #20341: MW 2:00 p.m. – 3:15 p.m.

Texts:

Perks of Being a Wallflower, Stephen Chbosky

The House on Mango Street, Sandra Cisneros

Ghost World, Daniel Clowes

Fun Home, Alison Bechdel

American Born Chinese, Gene Yuen Yang

It Follows, David Robert Mitchell

Moonlight, Barry Jenkins

Book Smart, Olivia Wilde

Course Description:

The coming of age story recurs on many platforms – film, novel, graphic novel and memoir. This course will focus on what it means to move into adulthood, sometimes joyously, sometimes coming to terms with crises that threaten to darken one’s life. What does it mean 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 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 and Assessment:

- Knowledge of assigned readings, satisfactory completion of short assignments, class participation, and in-class work: 25%
- Class presentation: 15%
- Three essays, two of which can be revised: 60%

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

Graphic Memoir: The Art of Self-Creation

David Southward, Honors College Senior Lecturer

Sem 007, Class #17443: MW 3:30 p.m. – 4:45 p.m.

Reading

Alison Bechdel, *Fun Home: A Family Tragicomic*

Ellen Forney, *Marbles: Mania, Depression, Michelangelo, and Me*

Marjane Satrapi, *The Complete Persepolis*

David Small, *Stitches: A Memoir*

Craig Thompson, *Blankets*

GB Tran, *Vietnamerica: A Family's Journey*

Course Description

We all have to become someone. Acquiring an identity is essential to human growth and happiness, but the process is seldom quick or painless. Family, relationships, work, school, health, politics, and religion all tug at the psyche, even as they supply it with content and shape. How do we weave the loose threads of our experience into a tapestry of selfhood? How do we tell our story in a coherent, meaningful way? Is it possible to integrate one's identity using words and pictures, and what is to be gained by doing so?

These questions find fresh impetus in the recent trend of autobiographical comics. Looking to their own lives for material, comics artists have begun to lay bare the private suffering, shame, and occasional triumph of becoming an adult—in a form traditionally reserved for childhood fantasy. Through their amusing and harrowing tales of abuse and escape, disease and desire, graphic memoirists hold a mirror up to humanity. Their exuberant self-portraits remind us of the infinite forms a life can take.

Through close reading and discussion of exemplary memoirs, we will explore how personal conflicts are shaped by narrative, how identity is represented in graphic form, and how art interacts with imagination in the construction of a self.

Course Requirements

Students will write two short critical essays (3-4 pp.) to be revised in response to feedback by classmates and the instructor (each worth 20% of the final grade), as well as a longer final paper (20%). An autobiographical mini-comic will be assigned (15%), though no drawing skill is required. Every student is expected to participate actively in discussion; to prepare for class by reading closely and posting comments on Canvas; to lead two class discussions; and to critique four papers by classmates (25%).

HONORS 200: THE SHAPING OF THE MODERN MIND (HU, OWCB)
Turmoil, Tragedy, and Triumph: Europeans in the Twentieth Century

Alan Singer, Honors College Senior Lecturer

Sem 008, Class #17444: TR 9:30 a.m. – 10:45 a.m.

Sem 011, Class #19549, TR 12:30 p.m. – 1:45 p.m.

Reading

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

Eric Maria Remarque, *All Quiet on the Western Front* [ISBN-13: 978-0449213940]

Primo Levi, *Survival in Auschwitz* [ISBN-0-684-82680-1]

Slavenka Drakulic, *How We Survived Communism and Even Laughed*

[ISBN-13: 978-0060975401]

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.
- Three short essays worth 15% of the total grade
- Class participation worth 20% of the total grade

(* Credits for this course topic are under review to hopefully count toward the College of Letters and Science International Requirement. We will update the course description after a decision has been made.

HONORS 200: THE SHAPING OF THE MODERN MIND (HU, OWCB)
The Last “Good” War?: Ideology and Brutality on the Eastern Front of WWII

Lydia Equitz, Honors College Senior Lecturer

Sem 010, Class #17791: TR 11:00 a.m. – 12:15 p.m.

Reading

Guy Sajer, *The Forgotten Soldier: the Classic WWII Autobiography*

[ISBN 978-1-574-88286-5]

Catherine Merridale, *Ivan’s War: Life and Death in the Red Army, 1939-1945*

[ISBN 978-0-312-42652-1]

Richard Overy, *Why the Allies Won* [ISBN 0-393-03925-0]

Course Reader of maps, photographs, propaganda images and political cartoons, as well as selections from Albert Camus, “Letters to a German Friend,” Sidney Hook, “Bread and Freedom,” Karl Marx, *The Communist Manifesto*, Heinrich Himmler “Poznan Speech” and “The 25 Points of Hitler’s Nazi Party.” (Available at Clark Graphics)

Course Description

In this course we will learn about the explosive combination of ideas, economics, and politics which mobilized and pitted entire populations against each other in history’s first and perhaps only “total war” by studying the ideologies of German National Socialism, Marxism, and Democratic Capitalism from primary texts. Additionally, we will study the memoir of a young French soldier in the German army, and Catherine Merridale’s accounts of life in the Soviet army—all grounded by Richard Overy’s comprehensive analytical history of the factors that determined the war’s outcome.

Immersing ourselves in profound, often shocking works like Sajer’s horrific recollection of his experiences in 3½ years as an SS soldier on the Eastern Front and Merridale’s gritty accounts of the Red Army’s trial by fire at the same time that we read scholarly histories and political manifestos should help us look past post-war clichés and nostalgia to better appreciate the brutality of “radical” ideas, relentless economic production and destruction, political violence, and extremes of human endurance.

We will sum up the semester by watching the film *Nuremberg* (w/Alex Baldwin and Brian Cox) in class.

Course Requirements

Students will work on a series of questions leading to two short (2-3 page), revisable “working papers,” and write two medium length (4-5 page) “formal” papers, the first of which will also be revisable. Engaged understanding as measured by daily assignments, the working papers and classroom involvement will account for 60% of the final grade, with the remaining 40% split evenly between the formal papers.

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

Left, Right, and Center: Bridging the Divide in American Politics

Jill M. Budny, Honors College Assistant Director & Lecturer

Sem 012, Class #24475: TR 2:00 p.m. – 3:15 p.m.

Reading

Provided in Canvas: selections from texts authored by Aristotle, David Boaz, Arthur Brooks, Edmund Burke, Stokely Carmichael, Noam Chomsky, Matthew Desmond, Eddie Glaude, Jr., Thich Nhat Hanh, Lyndon B. Johnson, John Locke, Lilliana Mason, Karl Marx and Friedrich Engels, Barack Obama, Norman Ornstein and Thomas Mann, Parker J. Palmer, Jean-Jacques Rousseau, Bayard Rustin, Bernie Sanders, William Schambra, and Roger Scruton, among others.

Course Description

American politics has become increasingly polarized. Many political scientists argue that our system of governance has become dangerously dysfunctional as the ideological divide between the left and right has grown and as Americans have become more rigidly partisan. All too often, we are uncritically loyal to our own position while vilifying those with whom we disagree. Rather than trying to understand the complex and nuanced arguments of those whose viewpoints are different from our own, we reduce them to simplistic caricatures that can be easily dismissed. Or, even worse, we surround ourselves with those who think only as we do, and we attempt to completely shut out the voices of those who might ask questions or offer critiques. We treat these challengers as enemies rather than as fellow citizens, neighbors, and friends. When we engage in these behaviors, meaningful discussion and careful deliberation become difficult. Our political institutions, which were designed to foster compromise, begin operating according to a winner-take-all mentality. This can cause increasing instability in our political system, as well as frustration, anger, and fear among the individual members of our political community. These trends do not bode well for the long-term health of our democracy.

What can we do? The purpose of this course is to offer an alternative to the tendencies described above by fostering healthier dialogue about political ideas, their foundational assumptions, and their consequences. We will move beyond easy answers and convenient oversimplifications by performing critical, in-depth analysis of the writings of thinkers from across the American political spectrum as we seek to better understand the arguments offered by conservatives, liberals, and moderates in the United States. This course will also include guest speakers, as well as opportunities to interview individuals who embrace different political viewpoints. We will also practice the skills required of members of a robust and thriving democracy: listening deeply, speaking thoughtfully, posing rigorous questions, analyzing strengths and weaknesses, deliberating respectfully, and seeking common ground when possible.

Course Requirements

Engagement and class citizenship (25%), which includes actively participating in classroom discussions, writing discussion questions and answers, providing peer feedback, keeping an experiential learning journal, and completing additional short assignments; student-led discussions (10%); two short essays (20% each), to be revised in response to feedback from peers and the instructor; and a longer final paper (25%).

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

Telling Tales

Jacqueline Stuhmiller, Honors College Lecturer

Sem 013, Class #24476: TR 3:30 p.m. – 4:45 p.m.

Reading

Course Reader

Giovanni Boccaccio, *The Decameron*, trans. G. H. McWilliam (Penguin)

Ovid, *Metamorphoses*, trans. Rolfe Humphries (Indiana UP)

Maria Tatar, *The Classic Fairy Tales* (Norton)

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

Jan Harold Brunvand, *The Vanishing Hitchhiker* (W. W. Norton)

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)

Human Rights at the Borders of Injustice

Daniel Listoe, Senior Lecturer in English

Sem 014, Class #24477: TR 3:30 p.m. – 4:45 p.m.

Reading

To purchase: J. M. Coetzee, *Waiting for the Barbarians* Penguin, Great Books of the Twentieth Century series, 1999 [ISBN-13: 978-0140283358]

Provided: selected articles and chapters of philosophy, political science, law, history, and cultural studies. Authors include Hannah Arendt, James Dawes, Greg Grandin, Primo Levi, Christian Parenti, Janet Polasky, and Mimi Sheller.

Course Description

This course investigates the ideals of Human Rights in an age of mass migration. When vast numbers of refugees and asylum seekers seek safety from the entwined crises of proliferating wars, internal displacement, and the ravages brought by climate change, what rights might they carry with them?

To explore this question, we will focus on borders. Borders between nations. Borders between groups. Borders between those granted status and respect for their rights and those denied such rights, protections, and care. We will look at the processes that allow some to cross into safety while others are confined to camps. The course thus allows students to think through why some people are afforded justice and rights while others are abandoned to their fates.

Through a wide range of readings and films, students will investigate the development of Human Rights as a set of established principles; the selective and uneven processes of their recognition; as well as their remaining potential as universal claims for the value of the human. Course readings range from articles and chapters of philosophy, political science, law, history, and cultural studies. In addition, we will work through several documentary films and read J. M. Coetzee's novel, *Waiting for the Barbarians*. Through such fine-grained representations of situations in which Human Rights become crucial, we can better imagine their multiple, contradictory meanings; both their potential and all-too-common catastrophic failures.

Course Requirements and Grades

- There will be three critical, interpretive essays (4-5 pages) that will be workshopped and revised before being graded (60% of final course grade).
- To help students develop their critical essays and foster class discussion, there will be six short response papers (1-2 pages) (20% of final course grade).
- The course requires consistent seminar participation and active engagement with the assigned readings and film viewings (20% final course grade).

MATHEMATICAL SCIENCES 221 (NS, QLB)
Honors Calculus I

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

Sec 001, Class #17606: MTWR 2:00 p.m. – 3:15 p.m., Mitchell Hall 195

(Prerequisite: Math placement level 45/A+; MPL 40+ and ACT Math 30+; 4+ AP AB Calc Exam; 3+ AP BC Calc Exam; 5+ IB Math HL; grade of A- or better in Math 116 & 117; grade of A- or better in Math 115)

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.

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).

HONORS 350: HONORS SEMINAR IN THE HUMANITIES (HU)
Monsters and the Monstrous

Jacqueline Stuhmiller, Honors College Lecturer

Sem 001, Class #18165: MW 2:00 p.m. – 3:15 p.m.

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 SEMINAR IN THE HUMANITIES (HU)

Nostalgia

Benjamin Schneider, Senior Lecturer in Honors

Sem 002, Class #19867: TR 12:30 p.m. – 1:45 p.m.

Reading

Arthur Miller, *Death of a Salesman*

Milan Kundera, *Ignorance*

William Shakespeare, *The Tempest*

Viewing

Paulo Sorrentino, *The Great Beauty*

Jim Jarmusch, *The Only Lovers Left Alive*

Gary Ross, *Pleasantville*

Charles Burnett, *To Sleep with Anger*

Matt and Ross Duffer, *Stranger Things*

Secondary texts available on Canvas

Course Description

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

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

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

Course Requirements

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

HONORS 351: HONORS SEMINAR IN THE SOCIAL SCIENCES (SS)

Museums and Society

Hilary Snow, Honors College Lecturer

Sem 001, Class #18166: TR 9:30 a.m. – 10:45 a.m.

Readings available on Canvas:

Svetlana Alpers, “The Museum as Way of Seeing.”

Margaret M. Bruchac, “Lost and Found: NAGPRA, Scattered Relics, and Restorative Methodologies.”

Lisa G. Corrin, “*Mining the Museum: Artists Look at Museums, Museums Look at Themselves.*”

James Cuno, “Museums, Antiquities, Cultural Property, and the US Legal Framework for Making Acquisitions.”

Tamara Hamlsh, “Global Culture, Modern Heritage: Re-membering the Chinese Imperial Collections.”

Richard Handler, “The Anthropological Definition of the Museum.”

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.

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.)

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, and respectful engagement with peers: 25%.
- Exhibition analysis paper with optional rewrite: 15%
- Issue analysis paper with optional rewrite: 20%
- Expanded exhibition analysis project: 25%
- Critical response papers: 10%
- Discussion leading: 5%

HONORS 351: HONORS SEMINAR IN THE SOCIAL SCIENCES (SS)

Collective Action for Social Change

Aaron Schutz, Professor, Educational Policy & Community Studies

Sem 002, Class #20349: TR 11:00 a.m. – 12:15 p.m.

Reading

Selections from:

- Alinsky, S. (1946). *Reveille for radicals*. Vintage.
- Meyers-Lipton, S. (2017). *Change: A student guide to social action*. Palgrave.
- Moyer, B. (2001). *Doing democracy: The MAP model for organizing social movements*. New Society.
- Schutz, A., and Sandy, M. (2011). *Collective action for social change*. New York: Palgrave
- Shock, K. (2015). *Civil resistance today*. Polity.
- Short selections from a range of case studies and other materials.

Course Description

On the news and social media we often see groups of people protesting and fighting back against oppression. But we usually learn little about how and why they planned their actions and overall strategies. For example, we may watch black-and-white videos of children blown against buildings by water cannons in the Birmingham protests of the civil rights movement. Or we may see groups marching to block highways as part of #blacklivesmatter. But how did they get to this point? Why did they decide that this was a good strategy to pursue?

It turns out that there is a method to the madness. Organizers and activists have worked for decades to develop systematic strategies for building social power and fostering social change. In this class we will learn about these strategies and about the people who developed them in the heat of social struggle. We will look at two main traditions. The first, “community organizing” focuses on building powerful organizations that can speak for local communities over the long term, working to address local issues like police harassment, housing discrimination, and school reform. The second tradition, “civil resistance,” presses for social change more broadly nationally and internationally: this includes aspects of #blacklivesmatter, efforts to prevent climate change, and campaigns to overthrow oppressive dictators from Serbia to Tunisia to Burma. In both traditions the stories are not always happy. The powerful generally push back hard against efforts to change the status quo, and failure is always a possibility.

Course Requirements

- Periodic responses to the readings: 10%
- Participation, including attendance, evidence of class preparation, active and productive contributions to discussions, short assignments throughout the semester, and respectful engagement with peers: 20%
- Community Organizing Paper: 20%
- Civil Resistance Paper: 20%
- Project analysis and presentation: 30%.
- For the project, small groups will choose local issues they would like to change about the status quo in their community. Students in the past in this class and similar ones elsewhere have changed UWM bus schedules to serve students better, addressed institutional racism, championed new policies in residence halls, addressed student homelessness, and more. For some groups this may be a more conceptual project, looking at what could be done. Other groups may try to conduct a campaign for change. All students will practice some basic skills of collective action.

HONORS 352: HONORS SEMINAR IN THE NATURAL SCIENCES (NS)
The Past Speaks: The Archaeology and Science of Death

Dr. B Charles, Lecturer, Department of Anthropology

Sem 001, Class #24480: TR 3:30 p.m. – 4:45 p.m.

Reading

- Numerous scholarly book chapters and journal articles will be posted to Canvas for use in the class.
- Selections from:
 - Mike Parker Pearson (1999) *The Archaeology of Death and Burial*. College Station: Texas A&M University Press.
 - Jennie Bradbury and Christopher Scarre, eds. (2017) *Engaging with the dead: exploring changing human beliefs about death, mortality and the human body*. Oxbow Books, Oxford.
 - Tim White and Pieter Folkens (2005) *The Human Bone Manual*. Elsevier, London.

Course Description

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

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

Course Requirements

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

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

Energy: Sources, Uses, and Economics

John Reisel, Professor, Mechanical Engineering

Sem 002, Class #23017: MW 9:30 p.m. – 10:45 p.m.

Reading

Richard Dunlap, *Sustainable Energy*, 2015

Christian Ngo and Joseph Natowitz, *Our Energy Future*, 2009

Bryan Lovell, *Challenged by Carbon*, 2010

Robert Evans, *Fueling our Future*, 2007

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

Course Description

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

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

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

Course Requirements

Students are expected to attend class regularly and participate in discussions fully. Participation will account for 25% of the grade. Students will write three short papers (~5 pages) on topics in the class, each accounting for 15% of the course grade. Students will also write a longer paper (~10 pages) exploring their proposed strategies for either (a) stabilizing CO₂ levels in the atmosphere, (b) achieving US energy independence, or (c) developing a transportation plan with significantly reduced petroleum consumption. This paper will be worth 30% of the course grade.

HONORS 380: HONORS SEMINAR IN THE ARTS (A)
Demons, Fiddlers, & Renegades: Yiddish Theatre and Drama

Joel Berkowitz, Professor, Foreign Languages & Literature

Sem 001, Class #17445: MW 9:30 a.m. – 10:45 a.m.

Reading

Much of the course will revolve around close readings and discussions of noteworthy Yiddish plays, and other works inspired by Yiddish plays, from the late 18th century to the present. In addition to those contained in the anthologies below, we will read Sholem Asch's *God of Vengeance* (1906), S. Ansky's *The Dybbuk* (1919), and Paula Vogel's *Indecent* (2017). These readings will be supported by secondary readings of various kinds to help provide historical context and enhance our appreciation of these works as plays, as social commentary, and as reflections of the times in which they were created. In addition to the required books listed below, we will read essays, book chapters, and other texts by scholars of Yiddish theatre and drama and of Jewish culture more broadly. We will also read many pieces from the Digital Yiddish Theatre Project blog at <https://web.uwm.edu/yiddish-stage/>.

Required Texts

Joel Berkowitz and Jeremy Dauber, eds., *Landmark Yiddish Plays*

Nahma Sandrow, *God, Man, and Devil*

Nahma Sandrow, *Vagabond Stars*

Viewing – short clips from:

The Dybbuk (Poland, 1937)

Fiddler on the Roof (USA, 1971)

God, Man, and Devil (USA, 1950)

Homeless (Poland, 1939)

Indecent (USA, 2017)

The Jester (Poland, 1937)

Mirele Efros (USA, 1939)

Our Children (Poland, 1951)

A Serious Man (USA, 2009)

Tevye (USA, 1939)

Course Description

This course examines the dramatic literature, history, and legacy of the Yiddish stage, from the Middle Ages to the present. We will read plays that provide a sense of how Yiddish drama evolved, while simultaneously examining how they reflect the times and places in which they were created. Yiddish plays explore such issues as the tension between tradition and modernization, changing family dynamics and gender roles, ideological clashes, Jewish-Christian relations, and major upheavals such as wars and mass migrations. We will read plays representing a wide variety of styles, moods, themes, and issues, and illuminating the lives and concerns of Yiddish-speaking Jews in Europe, the Americas, and beyond. We will spend a significant amount of class time reading scenes together and then analyzing them, particularly focusing on both how they function as works for the stage and what they tell us about the lives of Yiddish-speaking Jews in Europe, North America, and elsewhere.

Course Requirements

- Reading journal consisting of short (1-2 pages) written responses to each unit (30% total)
- 8-12 page final paper (30%)
- Interview with a scholar or practitioner (writer, actor, musician, director, et al) of Yiddish theatre and drama (15% total)
- Participation (25%)

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

David Southward, Honors College Senior Lecturer

Sem 002, Class #19117: MW 12:30 p.m. – 1:45 p.m.

Sem 004, Class #24478: TR 3:30 p.m. – 4:45 p.m.

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

Reading

J. D. McClatchy, ed., *The Vintage Book of Contemporary American Poetry* [ISBN 978-1400030934]

Ted Kooser, *The Poetry Home Repair Manual* [ISBN 978-0803259782]

Course Description

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

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

Course Requirements

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

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

Grades will be based on a 100-point system in the following manner: eight original poems on assigned topics (5 points each); two revised poems accompanied by 2-3 page reflective essays (10 points each); a final portfolio with a 6-8 page introduction (20 points); and participation in class discussion, including critique of classmates' work and leading brief discussions of anthology poems of your choice (20 points).

(#) *Not open to students who have taken English 685, The Art of Poetry*

HONORS 499: AD HOC (UPPER LEVEL ELECTIVE)

Think Like an Entrepreneur ...

... learn critical thinking and communication skills through the entrepreneurial experience.

Brian Thompson, Director, Lubar Entrepreneurship Center

Sem 001, Class #25011: MW 3:30 p.m. – 4:45 p.m.

(Δ) Please note: This elective counts toward your nine upper level requirement credits for the Honors Degree but does not count for any general education requirements.

Reading/Materials:

Course materials will include links to various videos and texts, including:

Business Model Generation, Alexander Osterwalder & Yves Pigneur, John Wiley & Sons 2010

The Mom Test, Rob Fitzpatrick

Design Thinking, Tim Brown, Harvard Business Review, June 2008

Why the Lean Startup Changes Everything, Steve Blank, Harvard Business Review, May 2013

Various Steve Blank videos on business model canvas and customer discovery

Course Description

This course will use the entrepreneurial experience to develop skills in critical thinking and communication. Entrepreneurship and new ventures focus on finding new ways to create value. Key to that process is the ability to identify opportunities, understand key leverage points, and communicate effectively with a range of stakeholders. These skills are not just important for entrepreneurs starting companies but for any change agent in a new business, existing business or social enterprise.

Students will be asked to define an idea for a new enterprise – it could be a social enterprise, a startup company or an “intrapreneurial” venture within an existing business. Together we’ll explore ways to identify and understand opportunity, define a potential model that can deliver value and test that model using a “lean” approach that doesn’t require a lot of resources. Throughout the process, we’ll work to develop communication skills in a variety of formats. Students do not need to have an existing idea or even a desire to become an entrepreneur to participate in and be successful in this course. Rather they need a willingness to engage, participate actively with their peers, talk to customers and stakeholders, and a desire to develop, practice and refine their communication skills.

This course builds on programming of the UWM Lubar Entrepreneurship Center (LEC). The LEC is not just for entrepreneurs or business students; it is a place for all students to develop their skills in ways that complement their chosen disciplines. In the LEC, we are building on core programming blocks of “design thinking” – used to understand the problem space by empathizing with users, and “lean launch” – a hypothesis-based approach to exploring a business concept.

Students will be challenged to “get out of the building” and talk to users, stakeholders and potential customers – using “customer discovery” tools and approaches that we develop in interactive class sessions. Students will also be challenged to communicate their ideas and the results of their “discovery” efforts in a variety of formats that include: one-page executive summaries, a short “elevator pitch,” a business model presentation, and a written business plan (or strategic assessment of an opportunity).

Course Requirements:

- Attendance and active participation – 25%
- Executive summary writeups including a personal bio, business model concept statement, customer discovery outcomes, market assessment – 40%
- Excel model of the business finances and accompanying description – 15%
- Strategic assessment and final presentation – 20%

CHEMISTRY 381 (NS)
Sustainable Earth: The Environment and Societal Development in the 21st Century

David H. Petering, University Distinguished Professor of Chemistry and Biochemistry

Sem 001, Class #24452: TR 2:00 p.m. – 3:15 p.m., HON 180

Reading

A selection of readings from authors including Isaac Asimov, Edward O. Wilson, Howard Odum, Loren Eiseley, and others.

We will also read essays and articles from journals such as Science, Nature, and American Scientist.

Course Description

Earth's natural history has proceeded through a series of epochs. Scientists suggest that recently the Earth entered the anthropocene, a name that reflects the human domination of the biospheric processes that have evolved over the eons of time. In order to understand what is taking place, first we will investigate characteristics that determine how living systems successfully survive and thrive on planet Earth. Then, our focus will be on energy and its properties in relation to the ways that human activity are compromising the capacity of earth's biosphere to sustain life as we know it. We will give particular attention to the emerging human impacts on climate and will also consider our impact on other components of the biosphere as well.

As we move beyond analysis, we will explore strategies for living sustainably on a planet that is *full* in terms of population and material consumption. Some of these are scientific in nature. Others involve some basic ideas of environmental economics. Lastly, it is possible that sustainability is an objective without ultimate technical solutions, a goal that might only be achievable through a shift in values and ethics. Therefore, we will conclude with an inquiry into non-scientific resources that are available to address the vision of sustainability.

Course Requirements

Students are expected to (1) read and reflect upon assigned materials, (2) participate intensively in class discussion (25% of grade), (3) write a paper and deliver an oral presentation based on the relationship of course material to a student's major (25%), and write several papers related to on-going topics in the course (50%).

ENGLISH 685 (HU)
Slow Reading: Novel

Peter Sands, Honors College Director & Associate Professor of English

Sem 001, Class #18163: TR 11:00 a.m. – 12:15 p.m.

Reading

This course is an exercise in slow, careful reading. We will read a single novel in small increments throughout the semester.

Course Description

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

In this course, there are basically four rules: read one book, at the pace of ~25 pages a week, no reading ahead, no technology in class, one final essay, not necessarily *about* our book but *prompted by* our reading and discussion

Some courses in the Slow Reading movement are built around one three-hour meeting per week; we will keep to the existing two meetings per week. Some mandate that the final paper not be on the text being studied; I’m flexible on that point. Other than that, this course is very similar to others around the country in and out of other honors colleges. Our D2L site includes some background reading (optional) for how other, similar courses have been built. We will spend some class time on reading strategies and techniques for extracting deep meaning from texts.

Course Goals

- Write and revise prose relevant to academic study of fiction
- Experiment with alternative forms of scholarly writing
- Expand the writer’s set of available tools and skills

This course builds on work by Richard Miller, David Mikics, Reuben Brower, and others. We share Miller’s course goals:

- Foster speculative, deliberative, meditative thought and writing
- Promote *rereading*, *revision*, *research*
- Provide student-generated examples of insight arising from sustained acts of attention

Course Requirements

The requirements for the class include short informal writing responses and research notes, (50%) and one final paper that will go through three drafts (50%). There are no exams and no required secondary readings. Complete assignment guides are on D2L.

HISTORY 399 (SS)
Seeing Race in Modern America

Greg Carter, Associate Professor of History

Sem 001, Class #21646: MW 12:30 p.m. – 1:45 p.m.

Reading

We will read three full-length books and some additional articles, resulting in no more than seventy-five pages of reading any week. These secondary sources will include:

Guterl, Matthew Pratt. *Seeing Race in Modern America*. Chapel Hill: The University of North Carolina Press, 2013.

Bernardi, Daniel. *Star Trek and History*. New Brunswick, NJ: Rutgers University Press, 1999.

Shorter readings will be available in .PDF format on OneDrive or Canvas. You will also have assigned viewings whose availability will be covered in a separate handout.

Course Description

The scientific community has proven that we are 99.9% identical on the genetic level, advertising has sold us the idea that ambiguity is desirable, and critical race scholars have articulated how race is a social construction. But it is still common to think of race as biology, inherited traits, and physical appearance. This course will explore how Americans have discerned race merely by looking at others, from portraiture by Rembrandt Peale to Barack Obama's assertion, "If I had a son, he'd look like Trayvon," in 2012. Over time, visual culture has changed, retaining old meanings, and mirroring itself. Today, we process more images than ever, scanning, measuring, and categorizing at the same time we frown upon stereotypes.

Because of the images of the future they purvey, we will be paying special attention to science fiction since the late 1960s. These works reflect the anxieties of their times, even as they promote colorblind attitudes. They often use visual symbolism to communicate messages about race and racism. And fan activities (cosplay, shipping, social networking) link their sci-fi realms and the current racial climate. Still, the questions we use to analyze the more distant past remain useful for popular culture: How do we train our eyes to see race accurately? What historical precursors inform this process? Can detecting stereotypes lead to broader, anti-racist practice? This Honors seminar will focus on these questions in discussions and by reading and analyzing a range of interdisciplinary sources.

Course Requirements

Regular attendance, completion of assignments, and active participation (25%) constitute the basis for success in this class. The other facets emphasize critical thinking and written communication. There will be three six-page papers (15% each) responding to issues in the reading. Each student will lead one discussion on specific themes (15% each). I require students to revise the short papers for credit. This course will be instructive, and I hope appealing, to anyone interested in race, diversity, and popular culture.

NURSING 380

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

Sarah Morgan, Clinical Associate Professor of Nursing

Sem 001, Class #18212: TR 9:30 a.m. – 10:45 a.m.

This will be a hybrid class. All students will meet on Thursday, September 3rd, Tuesday, September 8th, and Thursday, September 10th. After that, students will be assigned to Group A or Group B. Group A will meet in person every week on Tues. Group B will meet weekly on Thurs. 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:

Wesp, L., et al. (2018). An emancipatory approach to cultural competency: The application of critical race, postcolonial, and intersectionality theories. *Advances in Nursing Science*.

Markey, K. and Okantey, C. (2019). Nurturing cultural competence in nurse education through a values-based learning approach. *Nurse Education in Practice*.

Gulati-Partee, G., & Potapchuk, M. (2014). Paying attention to white culture and privilege: A missing link to advancing racial equity. *The Foundation Review*

Coates, T. (2014). *The Atlantic*. "The case for reparations".

Cunningham, B. and Scarlato, A. (2018). Ensnared by colorblindness: Discourse on Health Care Disparities. *Ethnicity & Disease*

Hilaro, Browne and McFadden. (2017). *Nursing Inquiry*, "The influence of democratic racism in nursing inquiry".

Shatell, M. (2017) Racism, white privilege and diversity in mental health. *Journal of Psychosocial Nursing*.

Viewing

The Discovery Channel, *Understanding Race*; Ponsby Productions Limited, *Intersexion*. Fanlight Productions; *Hold Your Breath*, PBS America's *Secret War: Minnesota Remembers Vietnam*, Upstander Films Inc., [Dawnland](#)

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 current 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 and videos. 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 concept analysis paper. This will be done in a series of steps over the semester. It will be guided by *Strategies for Theory Construction in Nursing* by Walker and Avant.
 - 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 and activities
- 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.

POLITICAL SCIENCE 380 (SS)
From Tocqueville to Trump: Reading *Democracy in America* Today

Ivan Ascher, Associate Professor of Political Science

Sem 001, Class #24410: TR 12:30 p.m. – 1:45 p.m.

Reading

The primary text for this course is Alexis de Tocqueville, *Democracy in America* (Arthur Goldhammer, trans.) (Library of America: 2004).

Other readings are likely to include selections from:

- Joel Olson, *The Abolition of White Democracy* (University of Minnesota Press, 2004)
- Sheldon Wolin, *Democracy Incorporated: Managed Democracy and the Specter of Inverted Totalitarianism* (Princeton University Press, 2010)
- Hanna Pitkin, *The Attack of the Blob: Hannah Arendt's Concept of the Social* (University of Chicago Press: 1998)

Course Description

Alexis de Tocqueville's book, *Democracy in America*, has been described as "both the best ever written on democracy and the best ever written on America." For some commentators, Tocqueville's greatest merit was to have warned against the tyranny of the majority and to have recognized – as early as 1835 – the potential rise of "big government." For others, Tocqueville's real genius was to have recognized that democracy requires citizens' active participation in civic life, lest it fall under the rule of rich men and technocrats. There are various ways of reading Tocqueville, in other words, but one thing is sure: Tocqueville was ambivalent about this thing he called democracy, and while he understood the increasing "equality of conditions" as unstoppable, he also worried that it posed a threat to liberty, which he – a French aristocrat – valued above all else.

Nearly two centuries later, one wonders about the continued relevance of Tocqueville's *Democracy in America*. Specifically, how pertinent can his analysis be in this age of increasing inequality? Can his book really help us make sense of race relations in the United States today? What would Tocqueville make of the Internet, one wonders, or the rise of social media? What about the rise of Donald Trump, or the consequences of social distancing for democracy? These are among the questions we will address in this course, through a close reading of both Tocqueville's text and more recent scholarship from across the disciplines.

The course does not presume any prior knowledge of political theory, sociology or history. All that is required is a basic intellectual curiosity, as well as a willingness to read the material carefully, to discuss it respectfully, and to write about it as honestly and intelligently as possible. By the end of the course, students will have a basic understanding of political theory as a field of inquiry and will be equipped to ask their own questions about the nature and future of American democracy.

Course Requirements

Students will complete weekly writing assignments (15%) and will write and revise two interpretive essays (40%), as well as one final assignment (30%) (this could be a podcast, graphic novel, short video or written essay). In-class activities (15%) will include large-group discussions, small-group work, peer review, etc.

SOCIOLOGY 380 (SS)
The Sociology of Beer and Brewing

Jennifer Jordan, Professor of Sociology and Urban Studies

Sem 001, Class #24087: MW 2:00 p.m. – 3:15 p.m.

Reading

- Kopp, Peter Adam. 2016. *Hoptopia: A World of Agriculture and Beer in Oregon's Willamette Valley*. Oakland, California: University of California Press. (excerpts)
- Patterson, Mark and Nancy Hoalst-Pullen, eds. 2014. *The Geography of Beer: Regions, Environment, and Societies*. New York: Springer. (excerpts)
- Acitelli, Tom. 2013. *The Audacity of Hops: The History of America's Craft Beer Revolution*. Chicago: Chicago Review Press. (excerpts)
- Elzinga, Kenneth G., Carol Horton Tremblay, and Victor J. Tremblay. 2015. "Craft Beer in the United States: History, Numbers, and Geography." *Journal of Wine Economics* 10(3): 242-274.

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.

