Priority Registration

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

1. Spring 2022 registration appointment times will be available November 6th 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 Spring 2022 will begin on Monday, November 15th. Please review your registration assignment in PAWS and confirm that your enrollment date has been sent for 11/15. Please take advantage of priority registration by enrolling at your assigned date and time.

3. There are no waitlists for Honors 199 or 200. If you are attempting to enroll in Honors 199 or 200 and it is full, please select another section. If you are registering for an upper-level course, be sure to check the “add to waitlist” box when putting the course in your shopping cart.

4. **Please ONLY register for two courses if you are planning to take two courses!** Please be considerate of your classmates who are also trying to register for courses. Any student enrolled in more than two Honors courses will be administratively dropped from the additional course(s) at the discretion of the Associate Director.

5. 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.

**Need help on Mon, Nov 15th - Priority Registration Morning?**

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

- Visit us in the Honors House Office – HON 154.
- Call us at 414-229-4658.
- Contact us on Teams between 8am and 10am in one of the following ways:
  - Video chat with us by using the link we sent you via email
  - Call us at 414-253-8850 and enter the Conference ID: 633102833#
- Email us at [honors@uwm.edu](mailto:honors@uwm.edu) and we will have an advisor get back to you as soon as possible.
### Honors College Courses Spring 2022

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

- Honors Courses cannot be audited or taken with the credit/no credit option.
- Students must earn at least a B- in an Honors course to earn Honors credit.
- All upper-level seminars require sophomore standing or consent of the Honors College Director.
- All upper-level seminars are retakeable with change in topic to 9 credits max other than HON 380. HON 380 is retakeable ONCE with change in topic.

<table>
<thead>
<tr>
<th>Honors</th>
<th>U 1H</th>
<th>Honors Independent Study</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Admission to Honors College or consent by director. Not open to University Special Students.</td>
</tr>
<tr>
<td>SEM 001</td>
<td>46897</td>
<td>R 3:30-4:45pm Daigle Honors College Research &amp; Writing</td>
</tr>
</tbody>
</table>

*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.*

<table>
<thead>
<tr>
<th>Honors</th>
<th>U 3H</th>
<th>Honors Seminar: The Shaping of the Modern Mind</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Cons Honors College Director. Not open to students with credit in Honors courses 300-level &amp; above. Retakeable once with a change in topic</td>
</tr>
<tr>
<td>SEM 001</td>
<td>49443</td>
<td>MW 9:30-10:45am Singer Bandits!</td>
</tr>
<tr>
<td>SEM 002</td>
<td>49444</td>
<td>MW 11am-12:15pm Marks Journeys to Hell and the Dark Sublime</td>
</tr>
<tr>
<td>SEM 003</td>
<td>49445</td>
<td>MW 12:30-1:45pm Singer Bandits!</td>
</tr>
<tr>
<td>SEM 204</td>
<td>45150</td>
<td>MW 2:00-3:15pm Stuhmiller Encounters with the Wilderness</td>
</tr>
<tr>
<td>SEM 005</td>
<td>45151</td>
<td>MW 3:30-4:45pm Southward Poetry and Empathy</td>
</tr>
<tr>
<td>SEM 206</td>
<td>49446</td>
<td>M 5:00-6:15pm Barth How to Survive the Apocalypse</td>
</tr>
<tr>
<td>SEM 007</td>
<td>45153</td>
<td>TR 9:30-10:45am Snow What is Art?</td>
</tr>
<tr>
<td>SEM 008</td>
<td>45154</td>
<td>TR 9:30-10:45am Schneider Dirty Realism and the Other America</td>
</tr>
<tr>
<td>SEM 009</td>
<td>45155</td>
<td>TR 11am-12:15pm Schneider What is Art?</td>
</tr>
<tr>
<td>SEM 010</td>
<td>45156</td>
<td>TR 12:30-1:45pm Schneider Dirty Realism and the Other America</td>
</tr>
<tr>
<td>SEM 211</td>
<td>45016</td>
<td>TR 2:00-3:15pm Stuhmiller Encounters with the Wilderness</td>
</tr>
<tr>
<td>SEM 012</td>
<td>45158</td>
<td>TR 3:30-4:45pm Southward Poetry and Empathy</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Math</th>
<th>U 5H</th>
<th>Honors Calculus II</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Maximum of 6 cr. in combination of Math 221 &amp; 222 may count toward Honors College requirements.</td>
</tr>
<tr>
<td>SEM 001</td>
<td>43673</td>
<td>MTWR 2:00-3:15 PM Franecki Honors Calculus II</td>
</tr>
</tbody>
</table>

**HONORS** | U 3H | Honors Seminar in the Humanities |
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Soph st &amp; cons Honors College Director. Retakable w/change in topic to 9H cr max.</td>
</tr>
<tr>
<td>SEM 001</td>
<td>43790</td>
<td>MW 9:30-10:45am Snow Sacred Asia (*)</td>
</tr>
<tr>
<td>SEM 002</td>
<td>49448</td>
<td>MW 2:00-3:15pm Schneider Dark Narratives</td>
</tr>
<tr>
<td>SEM 203</td>
<td>45033</td>
<td>MW 5:00-6:15pm Stuhmiller The Symbolic Animal</td>
</tr>
<tr>
<td>SEM 004</td>
<td>49449</td>
<td>TR 12:30-1:45pm Lipinski Info, Law, &amp; Policy in the Information Society</td>
</tr>
<tr>
<td>SEM 205</td>
<td>44883</td>
<td>Async Brusin Joseph: A Biblical Psychological Thriller</td>
</tr>
<tr>
<td>Course Code</td>
<td>Title</td>
<td>Credits</td>
</tr>
<tr>
<td>-------------</td>
<td>----------------------------------------------------------------------</td>
<td>---------</td>
</tr>
<tr>
<td>HONORS 351</td>
<td>Honors Seminar in the Social Sciences</td>
<td>3</td>
</tr>
<tr>
<td>HONORS 352</td>
<td>Honors Seminar in the Natural Sciences</td>
<td>3</td>
</tr>
<tr>
<td>HONORS 380</td>
<td>Honors Seminar in the Arts</td>
<td>3</td>
</tr>
<tr>
<td>GEOG 381</td>
<td>Honors Seminar</td>
<td>3</td>
</tr>
<tr>
<td>HIST 398</td>
<td>Honors Seminar</td>
<td>3</td>
</tr>
<tr>
<td>HIST 399</td>
<td>Honors Seminar</td>
<td>3</td>
</tr>
<tr>
<td>NURS 380</td>
<td>Honors Seminar</td>
<td>3</td>
</tr>
<tr>
<td>WGS 380</td>
<td>Honors Seminar</td>
<td>3</td>
</tr>
</tbody>
</table>

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

Courses in blue are planning to meet completely online. Courses in yellow are hybrid (in-person and online sync or async). Please see course description for additional information.
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**

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>HON 685</td>
<td>1-6H</td>
<td><strong>Honors Tutorial</strong>: Jr. Standing. Retakeable to a max of 6H credits. Written consent required by the Honors College BEFORE registering for this course.</td>
</tr>
<tr>
<td>HON 686</td>
<td>3-6H</td>
<td><strong>Research in Honors</strong>: Jr. Standing &amp; 9 credits in Honors. Retakeable to a max of 6 credits. Written consent required by the Honors College BEFORE registering for this course.</td>
</tr>
<tr>
<td>HON 687</td>
<td>3-6H</td>
<td><strong>Senior Honors Project</strong>: Sr. Standing. Not open to students in HON 689. Written consent required by the Honors College BEFORE registering for this course.</td>
</tr>
<tr>
<td>HON 689</td>
<td>3-6H</td>
<td><strong>Senior Honors Thesis</strong>: Sr. Standing. Retakeable to a max of 6 credits. Written consent required by the Honors College BEFORE registering for this course.</td>
</tr>
</tbody>
</table>

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.

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 supervision of a faculty advisor. Research may be conducted over one or two semesters.

**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.

**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.

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

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

* 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

Sem 001, Class #46897: TR 3:30 p.m. – 4:45 p.m.
This course meets on the following dates: 1/27, 2/3, 2/17, 3/3, 3/17, 4/7, 4/21, 5/5

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 are fully part of the Honors College as they prepare for Honors 200 and upper-level Honors courses. Although it is labeled an “independent study,” this course values community and collaboration as central goals.

Honors 199 will meet eight times throughout the semester. During these meetings, students draw on their English 102 learning and research experiences in both collaborative and individual activities responding to contemporary academic conversations. Coursework includes discussions, writing, and creative exercises in critical thinking and inquiry foundational to academic writing and UWM’s Honors curriculum. Through these activities, students become more oriented to the Honors community, one another, and themselves.

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

Course Requirements

- Class Engagement (60%): This refers to presence which can take many forms. It can include but is not limited to: full participation in writing and creative exercises, discussions, and other activities, as well as arriving on time, posing relevant questions/concerns, commenting thoughtfully, and being equipped with relevant daily texts/materials during class meetings. Students will have an opportunity to self-assess their engagement levels in order to contribute to the grading process.
- Honors College Engagement Group Project (25%): In groups of 3-4, students will collaborate on a detailed plan to A) establish a new club/organization/activity through the Honors College, B) propose an engaging activity for an existing Honors club/organization to host, or C) implement meaningful changes to an existing Honors club/organization/activity. This is an opportunity for students to reflect on, research for, and create real changes within their communities.
- Honors Event/Club Engagement (15%): This includes attendance of and written account for 2 Honors-hosted events or club meetings.
Reading

Books:
Marcus Rediker, *Villains of all Nations: Atlantic Pirates in the Golden Age*
Chris Frazer, *Bandit Nation: A History of Outlaws and Cultural Struggle in Mexico, 1810-1920*
William A. Settle, Jr., *Jesse James Was His Name*

Excerpts and Articles:
Eric Hobsbawm, “What is Social Banditry”
R.H. Hilton, “The Origins of Robin Hood”

Viewing

*Bonnie and Clyde* dir. Arthur Penn (1967)

Course Description

Why are some thieves, murderers, extortionists, and other outlaws remembered and widely celebrated? In virtually all religious and ethical traditions, people are supposed to treat each other fairly and live peacefully, yet these transgressors are often considered heroes and have qualities that many people admire. These sections of Honors 200 examine this paradox. We will primarily focus on what historians, sociologists, and folklorists call “social banditry”—a phenomenon which occurs when members of the public view certain outlaws as avengers, fighters for justice, and liberators. We will study some of the most popular examples of social banditry in the Anglo-American world from the late Middle Ages through the 20th century. Class discussions will consider the following questions: Are there ideal types of social and economic conditions which make banditry more favorable? If so, what are they? How does our historical memory of bandits change over time and context? What types of social banditry are notable today and what social conditions help produce them?

Course Requirements

*Three 5–7-page papers 20% each
*Two short essays 10% each
*Class participation worth 20%
Reading

The Inferno of Dante. Trans. Robert Pinsky.
Cormac McCarthy’s The Road.
Course Reader—including readings from Nathaniel Hawthorne, William Blake,
Victoria Nelson, Margot Adler, Maya Duren, Aguire-Sacassa, Shirley
Jackson, Angela Carter, Neil Gaiman, Richard Cavendish, Aleister Crowley, and other
authors as well as tip sheets and sample writing.

Viewing

Bladerunner, Pan’s Labyrinth, and No Country for Old Men

Course Description

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

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

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

Course Requirements

- Course engagement and professionalism 30%
- Four response papers—Semi-formal writing to prepare for class discussions (1-2 pages
each) 20%
- Revised final term paper on a relevant topic of your choice (6-8 pages) 50%
Encounters with the Wilderness

Jacqueline Stuhmiller, Honors College Lecturer

Sem 204, Class #45150: MW 2:00 p.m. – 3:15 p.m. ONLINE
Sem 211, Class #45016: TR 2:00 p.m. – 3:15 p.m. ONLINE

Reading

Course Reader
Henry David Thoreau, *Walden; or, Life in the Woods*
James Dickey, *Deliverance*

Viewing

Werner Herzog, *Grizzly Man*
Sean Penn, *Into the Wild*

Course Description

The wilderness is not a place but an idea. In myth, literature, art, and history, the wilderness is a powerful symbol, and often a contradictory one. It is sometimes a place of liberation, inspiration, and salvation; at other times, it is a place of psychological, physical, or spiritual torment. It tests us in various ways, and not everyone passes its tests. It is a place of confusion as well as epiphany, sin as well as cleansing, ugliness as well as beauty. A journey into the wilderness is always significant – it may symbolize the journey through life, a young person’s journey into adulthood, or the journey from ignorance to wisdom. We all must enter the wilderness in one way or another, and no one leaves unchanged; some of us do not leave at all.

In this course, we will study a wide range of texts and films in order to explore the ways that people have used the wilderness to represent and understand the human condition. Students will have the opportunity for self-analytical and creative work as well as more traditional literary and cinematic analysis.

Please note that this is neither a science nor an outdoor education class.

Course Requirements

15% of the final grade will be based on two short formal papers. 40% of the final grade will be based on short, frequent informal writing assignments. 20% of the final grade will be based on a substantial final project. 25% of the final grade will be based on what I call “presence”: attendance, preparedness, attention, and interest.
HONORS 200: THE SHAPING OF THE MODERN MIND (HU)

Poetry and Empathy

David Southward, Honors College Senior Lecturer

Sem 005, Class #45151 MW 3:30 p.m. – 4:45 p.m.
Sem 012, Class #45158 TR 3:30 p.m. – 4:45 p.m.

Reading

Richard Blanco, Looking for the Gulf Motel [978-0822962014]
torrin a. greathouse, Wound from the Mouth of a Wound [978-1571315274]
Marie Howe, What the Living Do [978-0393318869]
Amit Majmudar, Dothead [ISBN: 978-1101947074]
Natasha Trethewey, Monument [978-0358118237]

Course Description

Can reading poems make us more empathic? Can it help us step into the shoes of a stranger, walk through their inner world, and see reality from their point of view? With its highly personalized language, does poetry offer a unique glimpse into the imaginative lives of others—and potentially the ability to feel life as they do?

In this course we will read and examine collections by a diverse group of contemporary poets. As we work our way through them, we will explore:

- the differing ways that poets experience their worlds, both social and private;
- how these experiences are shaped and given meaning by language;
- how individual poems in combination suggest a poet’s worldview;
- how these worldviews overlap, intersect, or collide with our own;
- what role poetry plays (or ought to play) in the development of empathy among readers and citizens in a democracy.

Along the way, students will also grow increasingly comfortable with formal aspects of poetry (rhythm, line, stanza, metaphor, etc.) that might have intimidated them in the past. No prior background in poetry is needed for this course – just a willingness to dive into musical language and to discuss how it makes you feel or think.

Course Requirements

Students will keep an “empathy journal” for the semester, providing material for weekly Discussion posts (10% of final grade) as well as a final reflective essay (20%). Two short papers—a reaction study and a profile of one poet—will be submitted and revised in response to feedback by classmates and the instructor (20% each). Each student will write a poem in the style of a chosen poet, along with a short reflection on the experience (15%). Everyone is expected to participate actively in discussion; to prepare for class by reading closely and posting journal entries on Canvas; to lead discussions of poems of their choosing; and to critique four papers by classmates (15%).
HONORS 200: THE SHAPING OF THE MODERN MIND (HU, OWCB)

How to Survive the Apocalypse

Dylan Barth, Honors College Lecturer

Sem 206, Class #49446: M 5:00 p.m. – 6:15 p.m., ONLINE SYNC & ASYNC

Reading

Brin, David, *The Postman* [979-8657514285]
Butler, Octavia E., *Parable of the Sower* [978-1538732182]
McCarthy, Cormac, *The Road* [978-0307387899]
Emily St. John Mandel, *Station Eleven* [978-0804172448]

Films

George Miller, *Mad Max: Fury Road*

Course Description

Why does the popularity of post-apocalyptic fiction endure? How has this science fiction sub-genre evolved over the last seventy years? What does the end of the world tell us about ourselves? In this course, we will address these questions and more by reading novels that imagine the end of the world as we know it. The word *apocalypse* comes from the ancient Greek meaning “to reveal,” so considering this context, we will focus on what post-apocalyptic novels attempt “to reveal” about American culture. As part of this exploration, we will consider how characters who survive apocalyptic events—caused by disease and nuclear war—are represented by focusing on identities of race, ethnicity, class, and gender. We will also consider the thematic moralizing that is common to post-apocalyptic fiction within the various novels’ historical and cultural contexts. In addition, we will discuss several short articles about cultural theory that will help situate our discussions of the novels, and we will extend our examination of the post-apocalypse to other mediums within the genre, including film, TV, and graphic novels. You do not need to have any background in reading or writing about literature or post-apocalyptic texts to succeed in this course.

Course Requirements

Students in the course will complete 6-8 short writing assignments (20%) and will write and revise two interpretive essays (40%) that focus on the primary readings of the course. Students will also participate in online, asynchronous discussions in Canvas (20%), perform a 10-minute virtual presentation (10%), and complete activities during synchronous online sessions (10%).

*Note that this class will meet synchronously online on Mondays, other course material will be available on Canvas in an asynchronous format.*
HONORS 200: THE SHAPING OF THE MODERN MIND (HU, OWCB)

What is Art?

Hilary K. Snow, Honors College Lecturer

Sem 007, Class #45153: TR 9:30 a.m. – 10:45 a.m.
Sem 009, Class #45155: TR 11:00 a.m. – 12:15 p.m.

Readings available on Canvas including:

Linda Nochlin, “Why Have There Been No Great Women Artists?”
Heinrich Wölfflin. “Principles of Art History.”

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

Course Description

At once simple and complicated, “art” can be defined in many ways. What makes the work of one person celebrated while others are forgotten? How do artists, art historians and the public approach works of art? This course interrogates the idea of “art” across history and cultures, focusing on what Western art history has defined as masterpieces of “art” and what ideas get left out from that perspective. We will examine important movements in art and art history, including feminist approaches, the rise of abstraction, and how art can be used to understand history. We will consider art not only as an aesthetic activity, but also as a part of social movements and political ideas. We will also discuss museum displays and how public presentations can affect our understandings. Pending Covid restrictions, this course will include field trips to local museums accessible by bus.

Course Requirements

Participation, including regular attendance, evidence of careful class preparation, active and productive contributions to class discussions, short assignments throughout the semester, thoughtful responses to readings and peer critiques, and respectful engagement with peers: 30%
Formal analysis of a work of art (must be rewritten): 15%
Artist biography: 15%
Paper about a work of art, 5-7 pages (optional rewriting): 20%
Discussion leading and presentation: 10%
Critical reflection journal: 10%
HONORS 200: THE SHAPING OF THE MODERN MIND (HU, OWCB)

Dirty Realism and the Other America

Benjamin Schneider, Honors College Senior Lecturer

Sec 008, Class #45154: TR 9:30 a.m. – 10:45 a.m.
Sec 010, Class #45156: TR 12:30 p.m. – 1:45 p.m.

Reading (selections)

Raymond Carver, What We Talk About When We Talk About Love (1981)
Denis Johnson, Jesus’ Son (1992)
Maurice Carlos Ruffin, The Ones Who Don’t Say They Love You (2021)

Screening (subject to change)

Lance Hammer, Ballast (2008)
Sean Baker, The Florida Project (2027)
Liza Johnson, Return (2011)

Course Description

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

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

Course Requirements

● Daily attendance, punctuality, and active participation 25%
● Three 4-5 page essays, two of which may be revised 75%
MATHEMATICAL SCIENCES 222 (NS)
Honors Calculus II

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

Sem 001, Class #43673: MTWR 2:00 p.m. – 3:15 p.m.

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

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

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

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

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

Course Requirements

Students will be expected to solve a number of routine problems every week to test their knowledge of the mechanics of calculus. They will also solve a series of more challenging problems (more challenging due to the pure mathematics or due to the fact they are word problems).
HONORS 350: HONORS SEMINAR IN THE HUMANITIES (HU)

Sacred Asia (*)

Hilary K. Snow, Honors College Lecturer

Sem 001, Class #43790: MW 9:30 a.m. - 10:45 a.m.

Readings available on Canvas including:

Clifford Geertz. “Religion as Culture System.”
B.N. Goswamy and Caron Smith. “I See No Stranger: Early Sikh Art and Devotion.”
Scott Pacey. “Sinitic Buddhism in China, Korea, and Japan.”
John Powers. “Buddhas and Buddhisms.”
Sonoda Minoru. “Shinto and the Natural Environment.”

Course Description

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

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

Course Requirements

Participation, including: regular attendance, evidence of careful class preparation, active and productive contributions to class discussions, thoughtful responses to readings and peer critiques, and respectful engagement with peers: 25%.
Critique paper (with rewriting opportunity): 15%
Object-based project (with rewriting opportunity): 15%
Research paper and presentation: 25%
Short writing assignments: 10%
Discussion leading: 10%

(*) This course is approved for international credit.
HONORS 350: HONORS SEMINAR IN THE HUMANITIES (HU)
Dark Narratives: Modern and Contemporary Noir

Benjamin Schneider, Honors College Senior Lecturer

Sec 002, Class #49448: MW 2:00 p.m. – 3:15 p.m.

Reading/Viewing/Playing (subject to slight modification)


Course Description

“Listen... This won't do any good. You'll never understand me but I'll try once and then give it up. When a man's partner is killed, he's supposed to do something about it. It doesn't make any difference what you thought of him. He was your partner and you're supposed to do something about it. Then it happens we're in the detective business. Well, when one of your organization gets killed, it's bad business to let the killer get away with it -- bad all around -- bad for every detective everywhere.... Third, I've no earthly reason to think I can trust you and if I did this and got away with it, you'd have something on me you could use whenever you wanted to. Next: since I've got something on you, I couldn't be sure you wouldn't decide to put a hole in me some day. Fifth, I wouldn't even like the idea of thinking that there might be one chance in a hundred that you'd played me for a sucker. And sixth: But that's enough. All those are on one side. Maybe some of them are unimportant. I won't argue about that. But look at the number of them. Now, on the other side we've got what? All we've got is that maybe you love me and maybe I love you.” – Sam Spade (Humphrey Bogart, *The Maltese Falcon*)

“I think I'm in a frame...I don't know. All I can see is the frame. I'm going in there now to look at the picture.” – Jeff (Robert Mitchum, *Out of the Past*)

The emphasis of this course is noir as it is expressed visually and thematically in a variety of narrative contexts. Through them, we will examine the ways in which noir represents and reflects the cultural conditions of the time in which it is produced. With discussions and course readings, we will explore the origins of noir, the noir visual style, the noir writing style, and the cultural, historical, psychological, sociological, and gender issues that are typically reflected in noir narratives. We will investigate how the idea of noir evolves throughout the 20th and 21st centuries and is articulated through various media forms – literature, film, television, graphic novel, video game.

Students will be asked to read, watch, play, and experience noir in as many variations as we can discover. We will have opportunities to suggest texts to the class for consideration and students will present to the class on a noir topic or text of their choosing. The semester will end with a seminar paper presentation that will incorporate many of the texts we’ve studied with the various expressions of noir as we’ve studied it.

Course Requirements

- Classroom activities (including short writing assignments), daily attendance, punctuality, and consistent, active participation 25%
- Presentation that engages issues of the course 25%
- One seminar paper (12-15 pages) 50%
HONORS 350: HONORS SEMINAR IN THE HUMANITIES (HU)

The Symbolic Animal

Jacqueline Stuhmiller, Honors College Lecturer

Sem 203, Class #45033: MW 5:00 p.m. – 6:15 p.m., ONLINE

Reading

Course Reader
Ernest Hemingway, Death in the Afternoon
Marian Engel, Bear

Viewing

Suzanne Schiffman, Sorceress
Tiller Russell, Cockfight
Gemma Cubero and Celeste Carrasco, Ella es el matador
Sidney Lumet, Equus

Course Description

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

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

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

Course Requirements

30% of the final grade will be based on short writing assignments and journal entries. 35% of the final grade will be based on formal papers, including a substantial final project. 10% of the final grade will be based on an oral presentation. 25% of the final grade will be based on in-class and online discussion, and what I call “presence”: attendance, preparedness, participation, and attention.
HONORS 350: HONORS SEMINAR IN THE HUMANITIES (HU)  
Information, Law, and Policy in the Information Society  
Tomas A. Lipinski, Professor, School of Information Studies  
Sem 004, Class #49449: TR 12:30 p.m. - 1:45 p.m.

Reading

MICHAEL L. RUSTAD, GLOBAL INTERNET LAW IN A NUTSHELL (4th Ed. 2019).

Representative Readings: Eugenia Georgiades, Down the Rabbit Hole: Applying a Right to be Forgotten to Personal Images Uploaded on Social Networks, 30 FORDHAM INTELLECTUAL PROPERTY, MEDIA AND ENTERTAINMENT LAW JOURNAL 1111 (2020); and Peter K. Yu, The Algorithmic Divide and Equality in the Age of Artificial Intelligence, 72 FLORIDA LAW REVIEW 331 (2020).

Note: Primary resources will also be assigned, such as cases, statutes, and congressional or agency reports, for example: Oracle America, Inc. v. Google LLC, 886 F.3d 1179 (Fed. Cir. 2018), cert. granted 140 S.Ct. 520 (2019) (Dkt. 18-956), Carpenter v. United States, 138 S. Ct. 2206 (2018) and DEPARTMENT OF COMMERCE INTERNET POLICY TASK FORCE, COPYRIGHT POLICY, CREATIVITY, AND INNOVATION IN THE DIGITAL ECONOMY: WHITE PAPER ON REMIXES, FIRST SALE, AND STATUTORY DAMAGES (Jan 2016).

Course Description

This course allows student the opportunity to undertake a guided exploration of the legal infrastructure (law and policy) behind many controversies involving the ownership, control and use of information in our society. Students will have the opportunity to read and review primary documents such as cases, statutes, bills, policy reports and directives. While secondary material helps explain and provide context for the issue or problem. The United States will serve as the primary focus, but comparison to alternative approaches around the globe is also made.

A variety of current issues are covered in a two-stage approach: background and application. For example, intellectual property including copyright issues in our remix and mash-up society, protection for scandalous and disparaging trademarks and user rights in patented consumer products, DRM (Digital Rights Management) controversies, protections for traditional knowledge, the use of algorithms (Artificial Intelligence and machine learning) in decision-making, free speech in several online scenarios including the regulation of “fake news” on social media platforms, other online and media harms and the right to be forgotten, privacy and geo-location and other tracking injuries. Each concept is first discussed (supported by appropriate background reading) for purposes of context. Current controversies form the basis of the application segment. Primary documents include exemplar case law, statutes and pending legislation, regulatory controls and government or NGO (Non-Governmental Organization) reports. Students are encouraged to challenge their own conceptions or misconceptions and to draw upon their own developing subject expertise gained from other coursework. The desired result is a better understanding of the legal and policy principles that have shaped and continue to shape the legal construct of society. General discussion, role-playing, informal debate and case studies will be used to engage students throughout the semester.

Course Requirements

Students are expected to attend class regularly and prepare for engaged class discussion; students may be asked to prepare discussion questions or brief point / counterpoint comments to be shared with classmates. Assignments include a problem statement, bibliography, an abstract, two critiques (one drawn from their own Personal Position Comparison and the second evaluation the Popular Press Coverage of an issue). Students will have the opportunity to revise these assignments and to incorporate them into later assignments including the final theme paper (12-15 pages), prepared with the goal of submitting it to a discipline-specific student journal or other publication.
HONORS 350: HONORS SEMINAR IN THE HUMANITIES (HU)

Joseph: A Biblical Psychological Thriller

David Brusin, Senior Lecturer in Foreign Languages and Literature
Sem 205, Class #44883: Asynchronous Online

Reading

Robert Alter, *Genesis: Translation and Commentary* [1996] [Or a Study Bible of your choosing, e.g., *The Oxford Annotated Bible* or *The Harper Collins Study Bible*]
Alan T. Levenson, *Joseph: Portraits through the Ages* [2016]

Course Description

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

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

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

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

Course Requirements

This online class will be asynchronous.
Two Reflection Papers, making up 40% of the final grade, about three pages each, will be required. One of these papers can be revised and resubmitted for a higher grade. And there will be Class Discussions on Canvas every week, beginning on Mondays at noon and ending the following Sunday evening at 11:59 PM. Students will answer questions pertaining to the week’s reading and respond to posts of other students. Class Discussions will make up 60% of the final grade.
HONORS 351: HONORS SEMINAR IN THE SOCIAL SCIENCES (SS)
Judging Politics: U. S. Constitutional Law and Moot Court

Jill M. Budny, Honors College Lecturer

Sem 001, Class #46874: TR 2:00 p.m. – 3:15 p.m.

Required Reading*

There are no texts to be purchased for this course. All readings will be available through Canvas.

Course Description

Can an employer fire an employee because they are gay or transgender? Can a state pass a law prohibiting nearly all abortions after fifteen weeks’ gestational age? Can universities take race into account during the admissions process? Can a state pass a law placing strict restrictions on carrying a gun outside the home? Can a 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, healthcare, reproductive rights, executive privilege, and states’ rights, 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. A small sample of cases that will be studied in this course include Dred Scott v. Sandford, Brown v. Board of Education, Loving v. Virginia, Roe v. Wade, Fischer v. University of Texas at Austin, National Federation of Independent Business v. Sebelius, Obergefell v. Hodges, Bostock v. Clayton County, Trump v. Hawaii, and Dobbs v. Jackson Women’s Health Organization 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 352: HONORS SEMINAR IN THE NATURAL SCIENCES (NS)

Project Neandertal

Shannon Freire, Lecturer, Department of Anthropology

Sem 001, Class #48248: TR 2:00 p.m. – 3:15 p.m.
Sem 002, Class #48249: TR 3:30 p.m. – 4:45 p.m.

Reading


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

Course Description

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

Course Requirements

Twenty-five percent (25%) of the course grade will be based on engaged class participation, including regular, prompt attendance, preparation and quality participation in discussion, and peer review. Twenty percent (20%) of the course grade will be based on laboratory activities and the experimental archaeology project on Neandertal personal adornment. Twenty-five percent (25%) of the course grade will be based on writing assignments. Writing assignments include weekly journaling that thoughtfully addresses fundamentals and controversies related to Neandertal genomics, biology, behavior, and more. The final thirty percent (30%) of the course grade will be based on a creative project. This project will provide students with an opportunity to demonstrate their knowledge of the course material by integrating rich scientific detail within their creative work. The creative project will be constructed and revised in stages.
HONORS 380: HONORS SEMINAR IN THE ARTS (A)

The Art of Truth/The Truth of Art
(Honors 380 is retakable one time with a change in topic)

Lindsay Daigle, Honors College Lecturer

Sem 001, Class #43343: MW 12:30 p.m. – 1:45 p.m.
Sem 002, Class #44885: MW 3:30 p.m. – 4:45 p.m.

Reading/Viewing/Listening

Claudia Rankine, Citizen: An American Lyric (book)
Hannah Gadsby, Nanette (Netflix comedy special)
Sarah Marshall & Michael Hobbes, You’re Wrong About (podcast)
In-class viewing excerpts from: RuPaul’s Drag Race, Paris is Burning, Pose, The Central Park Five, and When They See Us
Other materials available via Canvas, including selections from Joanne Beard, Sonali Deraniyagala, Mark Doty, Lily Hoang, and other writers and artists

Course Description

We share our life stories to connect with others – 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? Whose truths get recorded, remembered, taught in classrooms? 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/listen to and craft our own 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 in workshop.

Course Requirements

- Weekly 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 4 crafted pieces throughout the semester (1 poem, 1 personal essay, 1 lyric essay, and 1 medium of your choice). 2 of these will be workshopped by the entire class.
- Peer Comments (15%): Although we will vocally exchange valuable commentary during workshop classes, you will prepare for these discussions by writing brief, yet thoughtful responses to your classmates’ workshop pieces (half the class per workshop week, 4 workshop weeks per semester).
- Revised Final Portfolio (15%): This will include 2 substantially revised creative pieces, evidence of revision stages, 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 Readings/Arts Events (5%): UWM and the Milwaukee creative community offer fantastic opportunities to witness artists read/perform their work in public and in shared online spaces. Attend 2 of these events (in-person or virtual) and write a 300-500 word response to each.
- Class Engagement (35%): This includes but is not limited to: being well-prepared for class meetings and activities, completing in-class exercises, asking questions, commenting thoughtfully, and showing active listening. You will have an opportunity to assess your own levels of engagement as a part of the grading process.
HONORS 380: HONORS SEMINAR IN THE ARTS (A)
Slow Writing: Slow Looking
(Honors 380 is retakeable one time with a change in topic)

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

Sem 003, Class #44886, TR 11 a.m.-12:15 p.m.

Readings/Required Materials

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

Course Description

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

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

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

Finally, we will consider the full spectrum of writing from informal to email to articles, essays, and books. What does it mean to write in these different venues? How do we do so effectively? How do we manage our public personae as writers and scholars? Are there tricks of the trade we can identify and learn? Habits we can build?

Some time each week will be spent actually writing in class—so bring to class whatever materials you need to work on your writing: paper, laptop, smartphone. Be prepared to share your own best practices and investigate others.

Grading

50% = Acceptable/Unacceptable, for informal writing. 50% = standard A-F scale emphasizing quality of the work and adherence to the conventions of Standard Edited English.
HONORS 380: HONORS SEMINAR IN THE ARTS (A)

Radical Beauty: Pre-Raphaelite Art and Design
(Honors 380 is retakeable one time with a change in topic)

David Southward, Honors College Senior Lecturer

Sem 004, Class #46872: TR 12:30 p.m. – 1:45 p.m.

Reading

Tim Barringer, *Reading the Pre-Raphaelites* [ISBN 978-0300177336]
Library reserve readings

Course Description

In the fall of 1848, three art students made a pact that would transform British art and aesthetics. Dubbing themselves the Pre-Raphaelite Brotherhood, they pledged to paint only what they observed *in nature* (as they believed artists had done before Raphael, the Italian Renaissance master, became the academic standard for beauty in painting). Their vibrant canvases and romantic lifestyles quickly earned them a cult following, and within a decade their radical aesthetic had won over the art establishment.

Who were these extraordinary youths—and their equally extraordinary models, mentors, and protégés? How did their vision of beauty challenge Victorian aesthetics and social norms? Why were women so prominent (both as subjects and creators) of their art? What did their scandalous love lives contribute to the images they made? How did their unique fusion of poetry, painting, and design respond to the uglier realities of industrial capitalism? What made them Europe’s first avant-garde art movement—and why should their example of collective craftsmanship still matter to us?

We will approach these questions by exploring the works (and world) of the Pre-Raphaelites—through discussion, role-play, reenactments, and imaginative writing. Students will read primary documents (letters, journals, poetry, criticism) that open new windows on the paintings, while deepening their understanding of various figures within the movement. We will think both critically and creatively about the interactions of art, beauty, nature, youth, desire, society, and morality—not just in the Victorian era, but in our own.

Course Requirements

Students will be expected to: participate meaningfully in discussion, both in class and on Canvas (20% of final grade); write an imaginary “discovered” document that sheds interpretive light on one or more Pre-Raphaelite works (20%); perform at least one tableau vivant (live enactment of a painting) with a short essay reflecting on the process (15%); research the life and work of a selected Pre-Raphaelite, sharing their findings with the class in a formal presentation with discussion (25%); and for their final project, create a 21st century Pre-Raphaelite text or image of their own, along with a brief statement of its purpose and meaning (20%).
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 #49447: MW 3:30 p.m. – 4:45 p.m.

*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
- 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 – 15%
- Executive summary writeups including a personal bio, business model concept statement, customer discovery outcomes, market assessment – 45%
- Excel model of the business finances and accompanying description – 15%
- Strategic assessment and final presentation – 25%
GEOGRAPHY 381 (SS)
The Story of Bharat/India: Origins, Philosophies, Cultures
Rina Ghose, Professor, Geography/Urban Studies
Sem 201, Class #49475: TR 3:30 p.m. – 4:45 p.m. ONLINE

Reading

ISBN 13:9780140138351

Selected chapters will be posted in the Canvas course site.


Websites

Boundless Art History. Art of South and Southeast Asia Before 1200 CE
https://courses.lumenlearning.com/boundless-arthistory/chapter/early-indus-valley-civilizations/

Boundless Art History. South and Southeast Asia After 1200 CE
https://courses.lumenlearning.com/boundless-arthistory/chapter/india/

Documentaries

The Story of India: BBC documentary series (2007), written and presented by historian Michael Wood about the history of India, PBS

Course Description

Through a historic-geographic lens, this course will examine the origins/philosophies/histories and cultural practices/landscapes (art/architecture) of ancient Bharat (India). The hospitable physical environment of Bharat (India) led to the evolution of ancient civilizations, numerous languages, rich philosophies/cultural practices and world religions (Hinduism, Jainism, Buddhism, Sikhism). This course will examine ancient India (pre 1300 A.D.) and situate the historical practices in today’s world. As a multi-linguistic and multi-cultural Indian woman, I offer a unique perspective to students interested in discovering the amazing world of India.

Course Requirements

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

• Three papers (optional rewrite): The course emphasizes the development of critical writing skills. Each five page paper must be well written, incorporate readings and discussions, organized and thoughtful. Paper themes, format and structure will be posted:75%
HISTORY 398 (HU)
Gold and Vibranium, Myth and Reality in African History
Rebecca Shumway, Associate Professor of History
Sem 001, Class #49511: MW 11:00 a.m. – 12:15 p.m.

Reading
We will read one full book, book sections and some additional articles. These secondary sources will include the following:

- *The Image of Africa*, by Philip Curtin (Selections)
- *Adventures of Ibn Battuta, A Muslim Traveler*, by Ross E. Dunn (Selections)
- *Asante, Kingdom of Gold: Essays in the History of an African Culture*, by T. McCaskie (Selections)
- *A History of South Africa*, by Leonard Thompson

Films
The following films will be viewed in class:


Course Description
American audiences whole-heartedly embraced the African superhero at the center of the film *Black Panther* when it debuted in 2018. His power, and that of his African kingdom of Wakanda, stems from a super-strong metal called vibranium that is mined from the African soil and makes the people of Wakanda the most technologically advanced on earth. While the mythical story of vibranium has widespread appeal, the average American knows very little about the importance of real precious metals in African history—the most significant of which is gold. Between 400 and 1500 CE, West Africa was the world’s most important supplier of gold. More recently, mines in South Africa alone have been the source of more than 40% of the world's total gold production. In this class, we will study the history of some of Africa’s gold-rich states—the Empire of Mali, the Asante Kingdom, Great Zimbabwe and modern South Africa—and seek to understand why this history remains relatively unknown. Why has African gold been omitted from what we know (and think we know) about Africa and its history? Why is it more common to associate Africa with poverty and slavery, and not with gold and commercial power? When did people outside of Africa begin to perceive Africa in these negative ways, and why?

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 short paper assignments (20% each), about six-pages each, responding to issues in the reading. Each student will lead one discussion on specific themes (15%). I require students to revise the short papers for credit. This course will be instructive, and I hope appealing, to anyone interested in history, racism and/or Africa.
How The Computer Became Universal

Thomas Haigh, Professor of History

Sem 001, Class #44834: MW 2:00 p.m. – 3:15 p.m.

Reading

The class will center on Thomas Haigh’s book, *A New History of Modern Computing* (MIT Press, 2021), written with Paul Ceruzzi of the Smithsonian, supplemented with journals articles and book chapters and a selection of primary sources. The additional materials will all be made available electronically through Canvas. Students will also gain hands-on experience with a collection of functional 1980s/90s computer systems, including manuals and software. No knowledge of computer science is required.

Course Description

While computer theorists often define programmable computers as “universal machines,” following the work of mathematician Alan Turing, in practice the first electronic computers were specialized and limited giant machines hand-built for scientific calculations during the 1940s. Since then, the computer has undergone a remarkable transformation to produce today’s smartphones, laptops, cloud data systems and embedded processors: technologies used daily by most of the humans on earth to accomplish every imaginable task in their personal and work lives.

This seminar tells the story of that transformation as a series of linked stories in which successive groups of users gave the computer new powers. The computer first became a scientific supertool, business data processing device, and military control system. Each group remade it according to its needs, along the way creating new platforms, software technologies, and hardware features. Later it became a communications medium, interactive tool, and personal plaything. Eventually it became a universal media device and publishing platform, before dissolving itself to replace the insides of our cars, telephones and televisions.

Course Requirements

- Course participation: 40%. Includes evidence of careful class preparation, active contribution to in-class discussion, and preparation of small assignments for verbal presentation in class.
- Term paper: 30%. The default form for this assignment will be a paper of 2-3,000 words on a topic selected by the student in consultation with the professor. It should advance an original argument through engagement with multiple class readings and additional relevant secondary sources. However, alternative formats can be negotiated for students with particular interests.
- Two short papers: 10% each. Each advances and original argument through engagement with the readings for multiple weeks of class.
- Material engagement paper: 10%. Based on an analysis of the student’s own experiences using a vintage computer system.
HISTORY 399 (SS)
The Age of Revolution: Radical Ideology and Practice, 1642-1848

Alan Singer, Honors College Senior Lecturer

Sem 002, Class #49512: TR 9:30 a.m.-11:15 a.m.

Reading

Required for purchase:
Bernard Bailyn, *The Ideological Origins of the American Revolution*
Carol Berkin, *Revolutionary Mothers: Women in the Struggle for America's Independence* [ISBN 9781400075324]
Christopher Hill, *The World Turned Upside Down: Radical Ideas During the English Revolution*

Various materials on the French Revolution will be made available on the course website.

Course Description

The English, American, and French Revolutions were dramatic events that ushered in the modern era in the West. This course will closely examine each of these revolutions and concentrate on how radical ideas were turned into action and policy. The following questions will be addressed:

What inspired women and men to adopt radical ideologies? What were the social and political realities before each of the revolutions? Who benefited by the revolutions? Who suffered? By focusing on these three events, we will also be able to take a comparative approach, which will raise questions as to whether revolutions follow a “pattern” or are individually unique.

Course Requirements

Your final grade will be based on an assessment of your work on the following:
English Revolution essay (4-5 pages) 15%
American Revolution essay (4-5 pages) 15%
*Revolutionary Mothers* summary/review (4-5 pages) 20%
Final comparative essay (5-7 pages) (25%)
Class participation (25%)
NURSING 380 (SS)
A Failed System? An Exploration of America’s Health and Healthcare System (†)

Jeanne M. Erickson, PhD, RN, Associate Professor of Nursing

Sem 001, Class #43826: TR 3:30 p.m. – 4:45 p.m.

Reading/Viewing


Additional readings include journal articles, health-related government reports, and reports from other organizations. Assignments will also include viewing video reports and films.

Course Description

Over the past century, great strides have been made to improve health, health care delivery, and end-of-life care. Despite these improvements, a plethora of health and healthcare delivery problems persist. Millions of individuals living in America have limited access to basic healthcare services, thousands are unable to pay for care related to a serious illness or injury, and many receive unsafe care resulting in permanent disability and even death. Poor coordination of care at the end of life creates additional burden and distress to patients and families.

This course is designed to engage students in exploring our nation’s health from a health system perspective. Building upon the readings, group work and in-class discussion, students will address questions such as the following: Is health care a right or a privilege? What is the link between socioeconomic status and health? What values underpin the health care system? Why do Americans spend more than twice as much per person for health care than people in most other industrialized countries? How does the health care system in the U.S. compare to systems in other countries? Why are millions of Americans without health insurance? How well did the U.S. handle the coronavirus pandemic?

Course Requirements

Building on weekly readings, students will write a 1-page reaction/position paper each week. Online class discussion and activities will contribute to further exploration of the various seminar topics. Based on reflections of readings and in-class discussion and activities, students will write two research papers (5-7 pages) at mid-term and the end of the semester and give presentations on those papers. Students will also write a policy-related letter or craft talking points on a relevant course topic of the student’s choosing. Students will have the opportunity for revisions of their writings. Evaluation of student performance will be as follows:

- Weekly reaction/position papers: 20%
- Mid-term research paper and presentation: 25%
- Final research paper and oral presentation: 30%
- Class participation: 15%
- Legislative letter: 10%

(†) The credits for Nursing 380 are eligible for GER distribution for *non-L&S majors* but ARE NOT eligible for the GER Breadth Requirements for L&S majors.
Reading & Viewing

Selections from:
- Allan Bérubé (2000) *Coming Out Under Fire*
- Melissa S. Herbert (1998) *Camouflage Isn’t Only for Combat: Gender, Sexuality, and Women in the Military*

Media examples include select recruitment advertisements, films such as *Jarhead & G.I. Jane*, and television shows such as *The Selection: Special Operations Experiment*.

Course Description

For many Americans, war and militarization are experienced through media. You could easily find yourself targeting enemy insurgents with a drone in a video game, watching Marines conduct a raid in a recruiting video, or marveling at the Navy’s newest laser weapon on a news report all from the comfort of your couch. Militarized media teaches us who fights in wars, who our “enemies” are, and who we are as citizens. Considering relationships between media industries and military institutions, this seminar explores how representations and experiences of war and militarization contribute to understandings of gender, sexuality, race, class, and nationality.

This seminar explores sites across the mediascape, including journalism, reality TV, films, advertising, and video games, and engages with interdisciplinary scholarship related to the study of difference, media, and militarization. Guided by an intersectional feminist perspective dedicated to interrogating and challenging existing structures of power, inequality, and oppression, we will interrogate the construction and ongoing maintenance of the media-military-industrial complex and the implications mediated relationships to warfare have for understandings of difference, violence, and national belonging.

Course Requirements

- Presence, Participation, and Preparedness (25%): Daily attendance, completing assigned readings, respectful presence in class and interaction, willingness to discuss, comment, and ask questions
- Keyword Reflections (30%): Three written reflections on selected key terms
- Paper Proposal (10%): Short written proposal and meeting with professor
- Seminar Paper (35%): An original research paper based on a media example of your choosing, to be workshopped and revised before submission