

**FALL 2022**  
**HONORS COLLEGE**  
**COURSE DESCRIPTION BOOK**



# 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 2022 registration appointment times will be available 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 2022 will begin on Monday, April 11<sup>th</sup>. Please review your registration assignment in PAWS and confirm that your enrollment date has been sent for 4/11. 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. Enrollment in additional credits beyond the 21 required for the Honors Degree is permitted on a space available basis.
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 3 credits of electives toward the 120 credits needed to graduate with an L&S degree.

## Need help on Monday, April 11th - 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: 590 071 844#
- 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 Fall 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 only retakeable ONCE with change in topic.

<b>Honors 199</b>	U 1H	Honors Independent Study				
	Admission to Honors College or consent by director. Not open to University Special Students.					
	SEM 001	15425	T	10:00-11:15 AM	Daigle	<b>Honors College Research &amp; Writing</b>
	SEM 002	15426	R	4:00-5:15 PM	Daigle	<b>Honors College Research &amp; Writing</b>
	SEM 003	15427	F	11:30-12:45 PM	Daigle	<b>Honors College Research &amp; Writing</b>

*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.*

<b>Honors 200</b> (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	12403	MW	10:00-11:15 AM	Snow	<b>Samurai &amp; Geisha: Understanding Japan (*, ^)</b>
	SEM 002	13674	MW	11:30-12:45 PM	Daigle	<b>The Third "W": Ideas of Place and Space</b>
	SEM 003	12320	MW	1:00-2:15 PM	Snow	<b>Samurai &amp; Geisha: Understanding Japan (*, ^)</b>
	SEM 004	12321	MW	2:30-3:45 PM	Daigle	<b>The Third "W": Ideas of Place and Space</b>
	<b>SEM 205</b>	13672	MW	2:30-3:45 PM	Stuhmiller	<b>Telling Tales: Medieval Storytelling</b>
	SEM 006	14134	MW	4:00-5:15 PM	Southward	<b>Shockumentary: Truth &amp; Activism in the Exposé</b>
	SEM 007	12322	TR	8:30-9:45 AM	Schneider	<b>Growing Up</b>
	SEM 008	12323	TR	10:00-11:15 AM	Singer	<b>The Idea of Progress (*)</b>
	SEM 009	12745	TR	11:30-12:45 PM	Schneider	<b>Growing Up</b>
	SEM 010	12547	TR	1:00-2:15 PM	Singer	<b>The Idea of Progress (*)</b>
	<b>SEM 211</b>	13714	TR	2:30-3:45 PM	Stuhmiller	<b>Telling Tales: Medieval Storytelling</b>
	SEM 012	16232	MW	11:30-12:45 PM	Listoe	<b>Human Rights at the Borders of Injustice</b>

<b>Math 221</b> (NS)	U 5H	Honors Calculus I				
	Maximum of 6 cr. in combination of Math 221 & 222 may count toward Honors College requirements. Prereq: Math placement 45/A+; MPL 40+ and ACT Math 30+; 4+ AP AB Calc; 3+ AP AB BC Calc; 5+ IB Math HL; dept cons					
	SEM 001	12423	MTWR	1:00-2:15 PM	Franecki	<b>Honors Calculus I</b>

<b>HONORS 350</b> (HU)	U 3H	Honors Seminar in the Humanities				
	Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.					
	SEM 001	12810	MW	11:30-12:45 PM	Schneider	<b>Punk Aesthetics</b>
	<b>SEM 202</b>	18583	MW	5:30pm-6:45 PM	Stuhmiller	<b>Monsters &amp; the Monstrous</b>
	<b>SEM 203</b>	20035		<b>Async</b>	Brusin	<b>Joseph: A Biblical Psychological Thriller</b>

<b>HONORS</b>	U 3H	Honors Seminar in the Social Sciences				
<b>351</b>	Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.					
(SS)	SEM 001	12811	MW	8:30-9:45 AM	Singer	<b>Transatlantic Revolutions</b>
	SEM 002	14139	MW	11:30-12:45pm	Singer	<b>Transatlantic Revolutions</b>
	SEM 003	19726	W	2:30-5:10 PM	Sommers	<b>Re-Configuring Global Order (U)</b>
	SEM 004	20047	TR	2:30-3:45 PM	Budny	<b>Liberty &amp; Justice for All: American Political Thought</b>
	SEM 005	20048	TR	4:00-5:15 PM	Budny	<b>Liberty &amp; Justice for All: American Political Thought</b>
<b>HONORS</b>	U 3H	Honors Seminar in the Natural Sciences				
<b>352</b>	Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.					
(NS)	<b>SEM 201</b>	16235	TR	11:30-12:45PM	Wimpee	<b>Plagues, Past and Present (Δ)</b>
	SEM 002	15410	TR	2:30-3:45 PM	Freire	<b>Dig in! The Archaeology of Food</b>
	SEM 003	17976	TR	1:00-2:15 PM	Freire	<b>Dig in! The Archaeology of Food</b>
<b>HONORS</b>	U 3H	Honors Seminar in the Arts				
<b>380</b>	Soph st & cons Honors College Director. <b>RETAKABLE ONCE</b> w/chg in topic to 6H cr max.					
(A)	SEM 001	12324	MW	1:00-2:15 PM	Southward	<b>A Poetry Workshop ( #)</b>
	SEM 002	13486	TR	1:00-2:15 PM	Southward	<b>A Poetry Workshop ( #)</b>
	SEM 003	19724	MW	2:30-3:45 PM	Marks	<b>How to Make Your Stories Memorable</b>
<b>ARTHIST</b>	U 3H	Honors Seminar				
<b>381</b>	Soph st & cons Honors College Director. RETAKABLE ONCE w/chg in topic to 6H cr max.					
(HU)	SEM 001	17280	TR	2:30-3:45PM	Snow	<b>Japonisme: Japan and the West in Art</b>
<b>BIO SCI</b>	U 3H	Honors Seminar				
<b>380</b>	Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.					
(NS)	SEM 001	19188	MW	10-11:15AM	Young	<b>Roots, Shoots and Leaves: Social Lives of Plants</b>
<b>CHEM</b>	U 3H	Honors Seminar				
<b>381</b>	Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.					
(NS)	SEM 001	20045	TR	4-5:15PM	Gronert	<b>The Chemistry of Aging</b>
<b>ENGL</b>	U 3H	Honors Seminar				
<b>685</b>	Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.					
(HU)	SEM 001	17895	TR	10-11:15 AM	Sands	<b>Slow Reading: Fiction</b>
<b>HIST</b>	U 3H	Honors Seminar				
<b>399</b>	Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.					
(SS)	SEM 001	19603	TR	11:30-12:45PM	Hernandez	<b>On the Road with Che: Making of a Revolutionary</b>
<b>NURS</b>	U 3H	Honors Seminar				
<b>380</b>	Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr. Max.					
(SS&)	<b>SEM 001</b>	12845	TR	8:30-9:45 AM	Morgan	<b>Negotiating Difference: Race &amp; Culture in Contemporary Health Care (†, &amp;)</b>
<b>SOCIOL</b>	U 3H	Honors Seminar				
<b>380</b>	Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr. Max.					
(SS)	<b>SEM 001</b>	18806	W	1:00-2:15 PM	Jordan	<b>The Sociology of Beer &amp; Brewing</b>

- (\*) Credits for this course topic count toward the College of Letters and Science International Requirement.
- (^) Credits for this course count toward the Asian Studies Certificate.
- (!) Honors 351-003 is likely changing titles to Global Studies 381-The Re-Configuring Global Order. This is the same class, just a new title. Students who enroll in 351-003 will automatically be moved to Global Studies 381.
- (Δ) Students who have completed Bio Sci 380 - Plagues and Pestilence, Past and Present are not eligible to take this course.
- (# ) 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

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

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

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 (Honors 685) or 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 10:00 a.m.-11:15 a.m.** (9/6, 9/13, 9/20, 10/4, 10/18, 11/1, 11/15, 11/29)

- Sem 001, Class #15425

**Thursdays 4:00 p.m.-5:15 pm** (9/8, 9/15, 9/22, 10/6, 10/20, 11/3, 11/17, 12/1)

- Sem 002, Class # 15426

**Fridays 11:30 A.m.-12:45 p.m.** (9/9, 9/16, 9/23, 10/7, 10/21, 11/4, 11/18, 12/2)

- Sem 003, Class # 15427

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.

HONORS 200: THE SHAPING OF THE MODERN MIND (HU, OWCB)  
**Samurai and Geisha: Understanding Japan (\*, ^)**

Hilary K. Snow, Honors College Lecturer

Sem 001, Class #12403: MW 10:00 a.m. – 11:15 p.m.

Sem 003, Class #12320: MW 1:00p.m. – 2:15 p.m.

Readings available on Canvas including selections from:

Jan Bardsley, *Maiko Masquerade: Crafting Geisha Girlhood in Japan*, 2021.

Liza Dalby. *Geisha*, 1983

Kokichi Katsu, *Musui's Story: Autobiography of a Tokugawa Samurai*, 1988.

Eiko Ikegami. *The Taming of the Samurai*, 1995

Kelly Foreman. *The Gei of Geisha: Music, Identity and Meaning*, 2008

Inazō Nitobe. *Bushidō: the Soul of Japan*. 1905

Michael Wert, *Samurai: A Concise History*, 2019

Course Description

Our perception of traditional Japan is heavily influenced by the ideals of the samurai and the geisha. Both groups represented a small percentage of the Japanese population during their peak in the 17<sup>th</sup>-19<sup>th</sup> centuries, but the ideals associated with them have shaped modern Japan's understanding of itself and the West's view of Japan. In this class, we will look at the history and legends that created the stereotypes of these two groups, along with modern perceptions in Japan and the West.

This course will use fiction, autobiography and scholarly texts to delve deeper into the true meaning of "samurai" and "geisha." Students will study these two groups in their historical context. We will explore how the samurai came to be the most important social class in Japan and how these warriors adjusted to 250 years of peace from the early 17<sup>th</sup> to the mid-19<sup>th</sup> century. We will also address the contrast between the romantic ideal of the geisha and the truth of their difficult lives. We will also reconsider popular 20<sup>th</sup> and 21<sup>st</sup> century depictions of samurai and geisha. We will contemplate what these depictions teach us about Japan, modern society's relationship to history, and the persistence of legend.

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: 30%

Two evidence papers, based on sources from class. The first paper must be rewritten: 15% each

Synthesis research paper and presentation on an individual topic related to the course. The paper may be rewritten: 25%

Regular critical reflections on course material: 10%

Discussion leading in a small group: 5%

**\* Credits for this course topic will count toward the College of Letters & Science International Requirement.**

**^ Credits for this course topic will count toward the Asian Studies Certificate.**

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

### The Third “W”: Ideas of Place and Space

Lindsay Daigle, Honors College Lecturer

Sem 002, Class #13674: MW 11:30am – 12:45pm

Sem 004, Class #12321: MW 2:30pm – 3:45pm

#### Reading

T.S. Eliot, “Hamlet and His Problems”

Ernest Hemingway, “A Clean Well-Lighted Place”

Virginia Woolf, *A Room of One’s Own*

Excerpts (found on Canvas) from: Sara Ahmed’s *Queer Phenomenology*, Gaston Bachelard’s *The Poetics of Space*, Reginald Dwayne Betts’s *Bastards of the Reagan Era*, Susan Firer’s *Milwaukee Does Strange Things to People*, Simon Schama’s *Landscape and Memory*, Arijit Sen and Lisa Silverman’s *Making Place*, Yi-Fu Tuan’s *Space and Place*, and Kao Kalia Yang’s *The Latehomecomer*

#### Course Description

*Where* we are – our city, neighborhood, university, classroom, workplace, restaurant, grocery store, etc. – contributes to *who* we are. We have favorite places to study, eat, run, shop. We label ourselves with places: Wisconsinites, Milwaukeeans, Americans. We are defined and changed by the spaces we enter into and inhabit. What is a space though? Is it defined by its boundaries, or the objects within it? We are oriented toward particular places, spaces, and the objects therein because of our constantly shifting selves, molded by our experiences, sensibilities, relationships, and memories. There seems to be, though, a reciprocal relationship between our spaces and ourselves. Why do we return to places? Why do we get homesick? What does “home” mean anyway? And what does it mean to lose, leave, or lack one? How might spaces be gendered, racialized, exclusive/inclusive? What is a “safe space”? By exploring the work of philosophers, poets, architects, visual artists, essayists, and others, we will investigate these questions and more. We will discuss writers’ exploration of place through the lens of what T.S. Eliot calls the “objective correlative.” We may also spend time inhabiting other spaces for class outside of the traditional classroom, in addition to individual “place discovery” assignments.

#### Course Requirements

Students will write and revise two shorter papers (10%) and one longer paper throughout the semester. For the longer, final essay (20%), students will write drafts, provide/receive peer feedback, and revise prior to the final due date. Reading assignments will coincide with weekly response and reflective assignments (20%). Each student will assume the role of Discussion Facilitator for one class each by developing discussion questions that closely interpret and make connections between course texts and their corresponding real world conversations (10%). Class engagement (40%) includes: being well prepared for class meetings and activities; participating thoughtfully in group work, class discussions, and in-class writing/activities; asking questions and showing active listening. Students will have an opportunity to assess their own levels of engagement as a part of the grading process.



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

**Telling Tales**

Jacqueline Stuhmiller, Honors College Lecturer

Sem 205, Class #13672: MW 2:30 p.m. – 3:45 p.m. ONLINE

Sem 211, Class #13714: TR 22:30 p.m. – 3:45 p.m. ONLINE

Reading

Course Reader

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

Geoffrey Chaucer, *Canterbury Tales*, trans. Neville Coghill (Penguin)

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

Maria Tatar, *The Classic Fairy Tales*, 2<sup>nd</sup> ed. (Norton)

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

Course Description

Traditional tales 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 are passed down orally from generation to generation. They tend to be populated by flat characters and the stories and the language in which they are told is highly formulaic. To most contemporary Americans, such simple tales seem only appropriate for children. However, traditional tales are neither simple nor childish. In fact, they are typically far more difficult to understand, and are often more intricate, than contemporary tales.

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. The written work will be composed of a mixture of analytical and creative assignments.

No prior knowledge of traditional literature is assumed. Merely bring a sense of adventure, a willingness to abandon preconceived notions, and a love of storytelling.

Course Requirements

20% of the final grade will be based on two short formal papers. 20% of the final grade will be based on a final longer analytical paper. 30% of the final grade will be based on daily short, informal writing assignments. 10% of the final grade will be based on facilitations of two different class discussions. 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)

### **Shockumentary: Truth and Activism in the Exposé**

David Southward, Honors College Senior Lecturer

Sem 006, Class #14134 MW 4:00pm-5:15pm

#### Reading

Edward Bernays, *Propaganda* [978-0970312594]

Bill Nichols, *Introduction to Documentary*

#### Viewing

*13th* (2016, dir. Ava DuVernay)

*Blackfish* (2013, dir. Gabriela Cowperthwaite)

*Bowling for Columbine* (2002, dir. Michael Moore)

*Cowspiracy: The Sustainability Secret* (2014, dir. Kip Andersen and Keegan Kuhn)

*Four Hours at the Capitol* (2021, dir. Jamie Roberts)

*Gasland* (2010, dir. Josh Fox)

*The Hunting Ground* (2015, dir. Kirby Dick)

*I Am Gen Z* (2021, dir. Liz Smith)

*The True Cost* (2015, dir. Andrew Morgan)

*White Right: Meeting the Enemy* (2017, dir. Deeyah Khan)

#### Course Description

Documentary filmmaking has taken on new urgency since the millennium. With mainstream journalism becoming increasingly commercial—competing for market share by confirming views that audiences already hold—documentarians have begun to fill the investigative void. Exposés on gun violence, systemic racism, food waste, and fast fashion are not only reaching more viewers, they are advocating reform, often through tie-in websites. The “shockumentary” seeks to jolt the viewer into action—in contrast to the traditionally neutral stance of journalism.

We will explore this new activist cinema with three broad areas of concern:

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

#### Course Requirements

Students will write two short critical essays (3-5 pp.) to be revised in response to feedback by classmates and the instructor (each worth 20% of the final grade), as well as a longer final paper (25%). In addition each student will lead short in-class discussions (10%). All are expected to participate actively in discussion; to prepare for class by viewing/reading the material and posting comments on Canvas; and to critique four papers by classmates (25%).

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

Benjamin Schneider, Honors College Senior Lecturer

Sem 007, Class #12322: TR 8:30am – 9:45am  
Sem 009, Class #12745: TR 11:30am – 12:45pm

Texts:

*The House on Mango Street*, Sandra Cisneros  
*Ghost World*, Daniel Clowes  
*Fun Home*, Alison Bechdel  
*Marylou is Everywhere*, Sarah Smith  
*Everywhere You Don't Belong*, Gabriel Bump  
*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: 20%
- Three essays, two of which can be revised: 80%

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

Alan Singer, Honors College Senior Lecturer

Sem 008, Class #12323: TR 10:00am – 11:15am

Sem 010, Class #12547: TR 1:00pm – 2:15pm

Reading

Mary Shelley, *Frankenstein* [ISBN 0141439475]

Voltaire, *Letters Concerning the English Nation* [ISBN-13: 978-0199555321]

Voltaire, *Candide* [ISBN-13: 978-0451531159]

Sigmund Freud, *Civilization and its Discontents* [ISBN 0393301583]

Excerpts and shorter readings will be made available as pdfs:

Mary Wollstonecraft: *Vindication of the Rights of Woman*

Thomas Paine, *The Rights of Man*

Edmund Burke, *Reflections of the Revolution in France*

J.S. Mill, *On Liberty* and *On the Subjection of Women*

Karl Marx, *Contribution to the Critique of Hegel's Philosophy of Right: Introduction*  
*The Communist Manifesto*

Course Description

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

Course Requirements

Students will write two, two-to-three-page commentaries on class discussions and readings (worth 10% of the final grade) and three five-to-seven-page essays offering critical analyses of the ideas covered in the course (worth 20%, 20%, and 25%, respectively). Students will be expected to do the reading be prepared to participate in class and in online discussion (worth 25% of the final grade).

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

HONORS 200: THE SHAPING OF THE MODERN MIND (HU, OWCB)  
**Human Rights at the Borders of Injustice**

Daniel Listoe, Senior Lecturer in English

Sem 012, Class #16232: MW 11:30 a.m. – 12:45 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, Amartya Sen, Primo Levi, James Dawes, Shannon Mattern, Greg Grandin, Christian Parenti, and Harsha Walia.

Course Description

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

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, deported, or driven off. The course allows students to think through why some people are afforded justice and rights while others are abandoned to their fates.

Drawing on a wide range of readings and films, we 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. The course readings range from articles and chapters of philosophy, political science, law, history, and cultural studies. In addition, we will work be attentive to current events, work through several documentary films, and read J. M. Coetzee's novel, *Waiting for the Barbarians*. Analyzing such fine-grained representations of situations in which Human Rights become crucial, we can better imagine their multiple, contradictory meanings; both in terms of their potential and all-too-common catastrophic failures.

Course Requirements and Grades

- There will be two critical, interpretive essays (5 pages) that will be workshopped and revised before being graded (40% 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) (30% of final course grade).
- The course requires consistent seminar participation and active engagement with the assigned readings and film viewings (30% final course grade).

MATHEMATICAL SCIENCES 221 (NS, QLB)  
**Honors Calculus I**

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

Sec 001, Class #12423: MTWR 1:00 p.m. – 2:15 p.m.

*(Prerequisite: Must meet Math Dept placement levels for this course)*

Reading

Required: *Calculus Single and Multivariable*, 7<sup>th</sup> 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)

### **Punk Aesthetics**

Benjamin Schneider, Senior Lecturer in Honors

Sem 001, Class #12810: MW 11:30am- 12:45pm

#### Primary texts:

Punk music from The Sonics to Pussy Riot  
Punk Cinema (both documentary and fiction)  
Punk literature, zines, comix, design, etc.

#### Secondary texts (selection from):

*Punk Style* – Monica Sklar  
*Performing Punk* – Erik Hannerz  
*Punkademics* – Zack Furness  
*The Philosophy of Punk* – Craig O’Hara  
*Punk: Chaos to Couture* – Andrew Bolton  
*The Art of Punk: The Illustrated History of Punk Rock Design* – Russ Bestley and Alex Ogg

Secondary texts on Canvas course page

#### Course Description

“... the best attempts to describe punk aesthetics have focused not on punk as a whole, but on one of its six major scenes: the New York City scene of 1974-76, the English scene of 1976-78, the California hardcore scene of the early 80s, the Washington, D.C. straight edge scene of the mid-80s, the New York City second-wave straight edge scene of the late 80s, and the California pop-punk scene of the early 90s. (49-50).” – Stacy Thompson in *Punk Productions*

As Stacy Thompson’s taxonomy suggests, punk aesthetics are elusive, evolving, and demanding of rigorous study to discover the variances and nuances of an expressive form often reductively defined. By looking at punk as an evolving phenomenon, we can chart the growth of an art style in various media, the development of an economic resistance movement, the influences on global cultures. In music, painting, film, literature, and fashion, punk aesthetics have had significant influence: loud, fast, short, and abrasive songs, d.i.y. found object collages, low production value cinema, safety pins, ripped tights, mohawks. Punk aesthetics is broad, messy, and if we’re honest, any attempt to define it (much less institutionalize it) is the opposite of punk. The contradictions are the attractions.

Students in this course will look at, listen to, touch, and read about various incarnations of punk aesthetics. We will engage art objects in the cultural and historical contexts that encourage these often irreverent if not angry responses. Throughout the various assignments in the semester, students will have opportunities for creative work, if they choose.

#### Course Requirements

- Classroom activities and active participation 20%
- Lead class discussion, 4-5 times, depending on number of students enrolled 30%
- One seminar paper (12-15 pages) or creative work or a combination 50%

## HONORS 350: HONORS SEMINAR IN THE HUMANITIES (HU)

### **Monsters and the Monstrous**

Jacqueline Stuhmiller, Honors College Lecturer

Sem 202, Class #18583: MW 5:30 p.m. – 6:45 p.m. ONLINE

#### Reading

Course Reader

*Beowulf*, trans. Seamus Heaney

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

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

#### 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.

#### 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. Concepts of monstrosity have 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. Freaks are a subset of monsters, more fascinating and less terrifying.

We will begin by exploring the pre-modern roots of monstrosity and then examine the turn-of-the-century freak show. With this historical context under our belts, we will be ready to consider depictions of contemporary monsters. Most of these monsters are human beings, although they are in some sense physically, psychologically, sexually, or behaviorally anomalous.

Ultimately, the course aims to demonstrate two things: first, that “monstrosity” is a culturally defined and created condition, and second, that all of us, at base, are monsters.

#### Course Requirements

35% 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 analytical paper. 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)  
**Joseph: A Biblical Psychological Thriller**

David Brusin, Senior Lecturer in Foreign Languages and Literature

Sem 203, Class #20035: 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* or *The Jewish 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.

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 explore 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 13<sup>th</sup> 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)  
**Transatlantic Revolutions: Resistance, Rebellion, and Social Conflict, 1700-1850**

Alan Singer, Honors College Senior Lecturer

Sem 001, Class #12811: MW 8:30am-9:45am  
Sem 002, Class# 14139: MW 11:30am-12:45pm

Readings

Books

Olaudah Equiano, *The Interesting Narrative of the Life of Olaudah Equiano* [ISBN 13: 978-0142437162]

Marcus Rediker, *The Fearless Benjamin Lay: The Quaker Dwarf Who Became the First Revolutionary Abolitionist* [ISBN 13: 978-0807060988]

Laurent Dubois, *Avengers of the New World: The Story of the Haitian Revolution* [ISBN 13: 978-0674018266]

Book excerpts and articles will be made available as pdfs or links on Canvas

E.P. Thompson, preface to *The Making of the English Working Class*

Peter Linebaugh and Marcus Rediker, *The Many-Headed Hydra*

C.L.R. James, *The Black Jacobins*

Course Description

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

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

Course Requirements

Students will write three critical essays (5-7 pages each) based on the three major texts assigned in the course. There will also be a final paper (5-7 pages) in which the student will have a choice to either research and write on a relevant topic of their choosing or, answer a prompt which asks them to write a critical essay which covers the main themes of the course.

HONORS 351: HONORS SEMINAR IN THE SOCIAL SCIENCES (SS)  
**Re-Configuring Global Order**

Jeffrey Sommers, Professor of Political Economy & Public Policy

Sem 003, Class #19726: M 2:30pm - 5:10pm

**\*\*\* This class title will likely change to GLOBAL STUDIES 381 (SS) – The Re-Configuring Global Order\*\*\* Students enrolled in Honors 351 will automatically be moved to Global Studies 381.**

Required Reading

There are no texts to be purchased for this course. All readings will be available through Canvas and will include selections such as:

Louise Levathes, *When China Ruled the Seas: The Treasure Fleet of the Dragon Throne, 1405-1433* (Oxford University Press, 1994). Prologue, Chapters 4 & 8.

Eric Williams, *Capitalism & Slavery* (University of North Carolina Press, 1944). Chapters 2, 3, 11

Giovanni Arrighi & Beverly Silver, eds., *Chaos and Governance in the Modern World System, "The Social Origins of World Hegemonies,"* pp. 151-216. (University of Minnesota Press: 1999). Chapter 3.

Eric Hobsbawm, *The Age of Extremes: The Short History of the Twentieth Century, 1914-1991* (Vintage Press, 1996). Chapter 13.

Course Description

The world is undergoing tectonic changes, with the global system re-configuring as evolving power dynamics realign economic and political orders. The power of nations is increasingly in flux as the global system reorients in new ways. This course examines world-systems and global orders over the past 500, 50 and 5 years providing perspective past global orders to give insight into current changes underway. In our attempt make sense of our global political economy we will look for what patterns persist over time and what features are new.

In addition to global systems, we look at key places. We investigate US prospects for renewed prosperity in a world where the role of the BRIC countries (Brazil, Russia, India, and China) are creating a multipolar orders. We further analyze whether 'Social Europe' can persist, as well as review Japan's prospects. Furthermore, we inspect the place of Central Asia, the Middle East, Latin America and Africa in the context of China's "Belt and Road" initiative. Meanwhile, we examine to what extent supply-chain disruptions consequent from Covid and Russia's reassertion of its "Strategic Depth" on its borders (e.g., Ukraine, Georgia, Baltics, etc.) represent a turn away from globalization.

In short, this course delivers an understanding of the geo-economic and geo-political order that is restructuring our 21st century. This can only be achieved by situating it into its continuum in the past, present and future.

Course Requirements

Reading Summaries/Participation	25%	
Mid-Term Essay Exam	25%	
Research Paper	25%	
Final Essay exam	25%	

HONORS 351: HONORS SEMINAR IN THE SOCIAL SCIENCES (SS)  
**With Liberty and Justice for All: American Political Thought**

Jill M. Budny, Honors College Assistant Director & Lecturer

Sem 004, Class #20047: TR 2:30pm – 3:45pm

Sem 005, Class # 20048: TR 4:00pm-5:15pm

Reading

All texts used in this course will be made available through Canvas. In addition to texts selected by the instructor, **some of the authors that students may choose** to incorporate into our syllabus include: Thomas Paine, James Madison, John Marshall, Tecumseh, David Walker, Maria Stewart, Mary Ann Shadd Cary, Ralph Waldo Emerson, Henry David Thoreau, Walt Whitman, Thaddeus Stevens, John Sweat Rock, Elizabeth Cady Stanton, Susan B. Anthony, Lucy Stone, Lucretia Mott, Hiram T. Revels, Chief Joseph, Charles Eastman, William Jennings Bryan, Mary Church Terrell, Anna J. Cooper, Emma Goldman, Florence Kelley, Charlotte Perkins Gilman, Carrie Chapman Catt, Alice Paul, Ida B. Wells, Herbert Croly, Jovita Idár, Walter Lippman, Charles Beard, Eleanor Roosevelt, Frances Perkins, Mary McLeod Bethune, Dorothy Day, A. Philip Randolph, Reinhold Niebuhr, Michael Harrington, Rachel Carson, Thurgood Marshall, William F. Buckley, Jr., Russell Kirk, Ralph Ellison, James Baldwin, Barry Goldwater, John Lewis, Malcolm X, Stokely Carmichael, Angela Davis, Betty Friedan, Gloria Steinem, Bella Abzug, César Chávez, Dolores Huerta, Irving Kristol, Shirley Chisholm, Saul Alinsky, Harvey Milk, Vine Deloria, Jr., Milton Friedman, Grace Lee Boggs, Noam Chomsky, Ruth Bader Ginsburg, Wendell Berry, Catherine MacKinnon, Antonin Scalia, Gloria E. Anzaldúa, Richard John Neuhaus, Rev. Jesse Jackson, Mankiller, Cornell West, Leslie Feinberg, Mary Ann Glendon, Audre Lorde, George Will, Charles Krauthammer, Carlos Muñoz Jr., Winona LaDuke, Cherrie Moraga, bell hooks, Ron Paul, Keith Ellison, Parker Palmer, Bryan Stevenson, Urvashi Vaid, Yuval Levin, David Brooks, Cecilia Chung, Azadeh Shahshahani, Michelle Alexander, Ai-Jen Poo, Patrick Deneen, Arthur Brooks, Alexandria Ocasio-Cortez, and Ta-Nehisi Coates, among others.

Course Description

What are these ideas at the heart of the American experiment? How were they articulated by the leaders of the founding era? How were they reinterpreted and challenged by later generations? How do we understand them today, and how do they impact contemporary political life in the United States? In this course, students will explore the development of American political thought from the colonial period to the present by examining the writings of leading thinkers, statespeople, and activists. Together, we will critically assess each author's teachings on topics such as justice, power, equality, freedom, virtue, race, gender, citizenship, education, the role of religion in political life, and the purpose and scope of governmental authority. In addition to examining these authors' unique historical contexts and identities, we will focus on recognizing the points of agreement that unite them, as well as the areas of disagreement that divide them. Finally, we will reflect on the ways in which these thinkers inform and challenge our own contemporary ideas about the meaning of justice, liberty, and equality in the American political community today.

This is a fully online course. Students will meet twice per week to participate in synchronous discussions, in addition to posting in asynchronous discussion boards. This course has an interactive syllabus, such that students will play a role in choosing some of the specific texts we study. As a result, the reading list will vary to some degree each semester depending on the interests of our particular group. This course is designed to give students an opportunity to engage in close and careful readings of primary texts, to discuss them with classmates through in-depth and collaborative conversations, to read and critique secondary literature written about them, and to develop new interpretations of the ideas they contain. Students will also be encouraged to exercise agency as they collaborate with the instructor to construct the reading list for the course.

Course Requirements

Daily class participation (25%), which includes contributions to classroom conversations, written discussion questions and answers, as well as other short assignments; two student-led discussions (15%); two short essays (15% each); and a longer research paper (30%).

HONORS 352: HONORS SEMINAR IN THE NATURAL SCIENCES (NS)  
**Plagues, Past and Present (Δ)**

Dr. Chuck Wimpee, Emeritus Associate Professor of Biological Sciences

**Sem 201, Class #16235: TR 11:30am-12:45pm ONLINE**

Course Description

The living world to which we are accustomed seems dominated by large and conspicuous organisms, namely animals and plants. But this is an illusion. Despite their invisibility, it turns out that microorganisms (microbes) are the dominant organisms on Earth, and have had an immeasurable impact not only on human history, but on the much longer history of life itself. Microbes are not only all around us, but are within us, and are in fact part of us. For obvious reasons, the aspect of microbiology that captures our most immediate attention is infectious disease. For most of human history, infectious disease has been a mystery. But since the emergence of the Germ Theory of Disease in the late 19<sup>th</sup> century, it is recognized that infectious diseases are not caused by bad air, bad behavior, bad luck, curses, planetary alignment, or divine punishment, but are instead caused by microbes. The devastating plagues that have beleaguered humankind since prehistoric times (and still do) have done as much to alter the course of history as conquering armies have. This course will examine diseases such as The Plague, Malaria, Yellow Fever, Smallpox, Typhus, Influenza, Tuberculosis, Polio, Measles, HIV/AIDS, and a number of others, including the current Covid-19 pandemic. We will examine not only the causes and effects of these diseases, but also their broader impact on society. These vanishingly small entities have either aided or thwarted the best efforts of humankind, and as a consequence, have shaped the global sociopolitical and economic landscape in ways that are too often unappreciated.

Course Requirements

The class will include reading, student presentations, roundtable discussions, and writing. Grades will be based on a combination of writing assignments (20%), presentation (30%), term paper (30%), and participation (20%). Students will have the opportunity to revise and resubmit written assignments.

- Discussions will be based on assigned reading and on presentations.
- Each student will present a topic (i.e., a plague) to the class.
- Writing assignments will be based on reading and presentations, and will consist of a short (approximately 1 page) summary of each topic.
- Term paper (10 pages, double spaced); topic to be assigned.

Reading

There are several excellent books on this subject (I can provide you with a list), but none that deal with the full breadth of topics we will cover in this course. So instead of requiring a book (or several), readings will be provided as either links or pdfs. The following is a partial reading list that will provide historical context. Additional readings on specific plagues will be assigned as the semester progresses.

“History’s Deadliest Pandemics, From Ancient Rome to Modern America”

“20 of the Worst Epidemics and Pandemics in History”

“The 12 Deadliest Viruses On Earth”

“The Plague of Athens Killed Tens of Thousands, But Its Cause Remains A Mystery”

“The Antonine Plague Claimed 5 Million Ancient Romans and Scientists Still Don’t Know Its Origins”

“The Black Death: The Greatest Catastrophe Ever”

“Antony Van Leeuwenhoek; Tercentenary of His Discovery of Bacteria”

“Edward Jenner and The History of Smallpox and Vaccination”

“The Discovery of Viruses: Advancing Science and Medicine by Challenging Dogma”

“Sick or Silk: How Silkworms Spun the Germ Theory of Disease”

“Louis Pasteur, the Father of Immunology”

“Robert Koch: One of the Founders of Microbiology”

“Antibiotics: Past, Present, and Future”

**(Δ) Not open to students who have taken Bio Sci 380 – Plagues and Pestilence, Past and Present**

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

### **Dig in! The Archaeology of Food**

Shannon Freire, Lecturer, Department of Anthropology

Sem 002, Class #15410: TR 2:30am-3:45pm

Sem 003, Class #17976: TR 1:00pm – 2:15pm

#### Course Materials

Cutright, Robyn E. 2021 *The Story of Food in the Human Past: How What We Ate Made Us Who We Are*. The University of Alabama Press: Tuscaloosa.

Hastorf, Christine A. 2017 *The Social Archaeology of Food: Thinking about Eating from Prehistory to the Present*. Cambridge University Press, Cambridge.

Kindstedt, Paul S. "A Brie(f) History of Cheese." Ted-Ed. Originally posted December 13, 2018.

Twiss, Katheryn C. 2019 *The Archaeology of Food: Identity, Politics, and Ideology in the Prehistoric and Historic Past*. Cambridge University Press, Cambridge.

A variety of recent journal articles, blogs, book chapters, lectures, newspaper articles, podcasts, recipes, and videos covering topics from archaeobotany to zooarchaeology.

#### Course Description

What do cacao beans, peppercorns, coins from Cyrene, and wheat cents have in common? Did William Rathje, director of the Garbage Project, really poke his finger into some 25-year-old bright green chunky paste and yell "Hey! I think it's guacamole!?" Why are there Paleo toaster waffles? How can we learn about appetites from apatite? Through careful study and class discussion of abundant archaeological and biological data, students will develop a critical understanding of how archaeologists utilize the materiality of food remains "to gain an understanding of the past" (Hastorf 2017:2). Throughout the semester, we will return to two questions: (1) how can we understand food and foodways through an archaeological lens and (2) how do archaeologists connect social aspects of food and the material (archaeological) record?

This course includes a laboratory component wherein students will investigate the relationship between generalized dentition and omnivory, collaborate with a research team to reconstruct subsistence practices, take on the trash, assess diet from human remains, and more! Labs will be completed during the scheduled seminar meeting. Changes in location as necessitated by activity will be noted in the syllabus.

#### 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. Students will identify and articulate problems, gather data through experimentation, and explain findings. Thirty percent (30%) of the course grade will be based on writing assignments. Writing assignments include "research adventures" that thoughtfully engage with fundamental elements of archaeological practice: evaluation of data, interpretation, theorization, and more. The final twenty-five percent (25%) of the course grade will be based on a creative project: planning a themed pop-up dinner (The Great Archaeology Menu 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)  
**A Poetry Workshop (#)**

David Southward, Honors College Senior Lecturer

Sem 001, Class # 12324: MW 1:00pm – 2:15pm

Sem 002, Class # 13486: TR 1:00pm – 2:15pm

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

Reading

Amorak Huey and W. Todd Kaneko, *Poetry: A Writer's Guide and Anthology* [ISBN 978-1350020153]

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 380: HONORS SEMINAR IN THE ARTS (A)  
**How to Make Your Stories Memorable**

Brian Marks, Honors College Senior Lecturer

Sec 003 Class # 19724: MW 2:30pm – 3:45pm

**(Hon 380 is re-takeable one time with a change in topic)**

Readings

*Course Reader* will include short stories by Margaret Atwood, JD Salinger, Jennifer Egan, F Scott Fitzgerald, Neil Gaiman, Zadie Smith, the Brothers Grimm, Intan Paramaditha, Haruki Murakami, James Baldwin, and others as well as assignments sheets, tip sheets, and expert advice for crafting your stories.

Viewings

David Lynch (Dir.) *Twin Peaks: The Return* (2017).

Annie Lamott (Presenter) *TED Talks* (2017).

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

Course Description:

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

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

Course Requirements:

- Active engagement and professionalism with your peers and instructor 30%
- Accumulation of short/low stakes writing exercises (e.g., one-paragraph character description, journal and free writing) 10%
- 2 Short stories (5+ pages each) to undergo several revisions plus a Critical Reflection for each story (1-3 pages) 60%



ART HISTORY 381 (HU)  
**Japonisme: Japan and the West in Art**

Hilary K. Snow, Honors College Lecturer

Sem 001, Class #17280: TR 2:30pm – 3:45pm

Reading

- Benfey, Christopher. *The Great Wave: Gilded Age Misfits, Japanese Eccentrics, and the Opening of Old Japan*, 2003
- Brown, Kendall. “Rashômon: The Multiple Histories of the Japanese Tea Garden at Golden Gate Park.” 1998
- Emery, Elizabeth, *Reframing Japonisme: Women and the Asian Art Market in Nineteenth-Century France*, 2020
- Hosley, William. “Architecture and the Japanesque Interior.” In *The Japan Idea: Art and Life in Victorian America*, 1990
- Meech, Julia. “Wright Becomes an Art Dealer.” In *Frank Lloyd Wright and the Art of Japan: The Architect’s Other Passion*, 2001
- Weisberg, Gabriel. “Lost and Found: S. Bing’s Merchandising of Japonisme and Art Nouveau.” 2005

Course Description

Coined in 1872 by Philippe Burty, “Japonisme” refers to a variety of influences on Western art originating in Japanese art and material culture. Western artists knew very little about Japan prior to 1854 and the relaxation of Japan's strict regulations regarding foreign contact suddenly provided new information to the West. Japan began enthusiastically participating in world fairs and international expositions. Dealers and travelers also brought significant quantities of Japanese art and objects to the West. Many Western artists were inspired by the new ideas and visual forms they found in Japanese art. Important movements related to Japonisme include Impressionism, the French print revival, Art Nouveau, and Arts and Crafts.

Japanese prints, known as *ukiyo-e*, were one of the foremost influences on Western artists and designers. Impressionist artists were among the first to incorporate Japanese compositional techniques into their paintings. *Ukiyo-e* was a major influence in the French print revival and the work of Henri Riviere and Henri de Toulouse-Lautrec. Japanese connections can also be seen in work by Louis Comfort Tiffany and Frank Lloyd Wright. This course will explore numerous trends in Japonisme, exposing students to a wide variety of visual material. No previous experience in art history is necessary.

*Note: This course will be taught in conjunction with an Art History Department Masters seminar led by Prof. Kay Wells. Honors students will participate in discussions and activities with the Masters students, including local field trips and one longer field trip on a Friday.*

Course Requirements

- Participation including regular attendance, evidence of careful class preparation, active and productive contributions to class discussions, thoughtful responses to readings in both oral and written form, and respectful engagement with peers: 30%
- Milwaukee Art Museum collection paper with rewriting opportunity: 15%
- Synthesis research paper and presentation, with paper rewriting opportunity: 30%
- Object comparison paper: 15%
- Discussion worksheets and short critical response papers: 10%

BIOLOGICAL SCIENCES 380 (NS)  
**Roots, Shoots and Leaves: The Social Lives of Plants**

Erica B. Young, Professor of Biological Sciences

Sem 001, Class #19188, MW 10:00am – 11:15am

Reading

Rather than a single text, we will examine scientific papers, popular science publications and multi-media sources, all available via the Canvas course site. These readings will include those accessible to general readers, as well as more challenging scientific papers which we will dissect and discuss together.

Course Description

This interactive, interdisciplinary course focusing on understanding plant symbioses, aims to:

- Develop students' understanding of key principles of how plants function and interact with each other and with other organisms.
- Use plant symbiosis to explore scientific writing, ethics within science and in interaction with society, and communication of scientific ideas to the wider world.

To support students of all backgrounds, some core processes plants use to survive (energy harvesting, nutrient acquisition, defense) will be examined as interactive lectures and learning exercises. A number of questions within 'case studies' will be used to examine how scientific understanding is assembled, how it is communicated within the scientific community, and why and how ideas need to be communicated to non-scientists. Case studies will include:

- Mother Trees and Mycorrhizae – How do plants communicate and what do they say to each other?
- Carnivorous Plants – why do plants which can make their own food need to be carnivorous?
- Plant Microbiomes – how do plants benefit from associations with bacteria?
- Nitrogen-fixing Symbioses – How do these work? What are the biology and ethics of GM crops?

**Project:** Students will select a case study topic area, select literature examples from 'hard-core' scientific journals, popular science articles, and non-scientific representations to compare and critique. Students will evaluate the ideas for presentation to a general audience and develop flow charts or models to identify aspects of the science carried over into non-scientific representation. The project will focus on writing and film/video, games and other media. Students will write a 3-4 page concise research paper on the case study area, incorporating scientific understanding, communication and representations. Writing will be considered an iterative process with planning, several drafts and feedback steps.

**Group Presentation:** Within small groups of students focusing on similar topics, students will develop short presentations to portray the scientific area based around a group powerpoint or similar presentation, but incorporation of multi-media, dramatic, artistic, song/dance/musical components to convey the plant function and relationships information will be strongly encouraged.

Course Requirements

Classes will be highly interactive and attendance and participation in discussions is expected. Students will be required to read one article and prepare ideas to contribute to discussions most weeks, and complete worksheets and exercises in class. Short (<250 word) summaries reading and viewing will be submitted for most weeks. A group presentation will involve preparation through reading and assembling ideas over few weeks.

Assessment will be based on the following components: participation, worksheets and in-class learning activities - 20%; ~5 critiques and summaries of scientific papers - 20%; ~5 critiques and summaries of non-scientific presentations - 20%; Project - 25%; Group presentation - 15%.

CHEMISTRY 381 (NS)  
**The Chemistry of Aging**

Scott Gronert, College of Letters & Science Dean and Professor of Chemistry & Biochemistry

Sem 001, Class #20045: TR 4:00pm – 5:15pm

Suggested Preliminary Reading

Origin and evolution of the free radical theory of aging: a brief personal history, 1954–2009, Harman, D. *Biogerontology*, Volume 10, Issue 6, May 2009, Pages 773-781. Modern Biological Theories of Aging, Jin, K. *Aging and Disease*, Volume 1, Issue 2, October 2010, 72-74

Course Description

In 1956, Denham Harman published a remarkable, 3-page paper that addressed the chemical processes that could lead to the observed aspects of the aging process. It represented a complete paradigm shift on aging and was not readily accepted. The hypothesis was based on highly-reactive chemical species, *free radicals*, that increasingly leaked out of normal metabolism as individuals aged, and caused damage to cellular processes. The hypothesis qualitatively aligned with earlier theoretical links between metabolic activity and lifespan, but the free-radical theory of aging is still controversial. Many aspects of the free radical hypothesis of lifespan have been tested in model species, but it has been difficult to align the results definitively with the overall aging process across species. In this class, we will examine Denham Harman's hypothesis on aging, evolved into mainstream acceptance, was validated in some experimental tests, and created new questions in the science of aging.

The course requires basic knowledge of chemistry and biology at the high school level. During the class, short lecture modules will provide the background material needed to understand the chemical and biological fundamentals of Harman's theory on aging and the challenges to his hypothesis. The overall goal of the course is to explore how a controversial scientific theory emerges, is challenged, and assimilated into accepted scientific practice. A key learning outcome is to analyze previous scientific hypotheses and data, and propose new, testable hypotheses in a proposal format compatible with US funding agencies. Skills in proposal development will serve students in any area where testing hypotheses is an element of the job.

Course Requirements

The course will focus on the development of a proposal to investigate the role that biochemical processes play in the progression of the aging process. The course will have four evaluation elements: (1) a team-based exploration of the general hypotheses of the chemical processes that have been linked to the aging process leading to brief presentations; (2) an individual page pre-proposal focused on exploring a hypothesis on the biochemical basis of aging; (3) a team-based development of a request for proposals on the biochemical processes of aging; (4) an individual proposal aimed at the classes request for proposals on a biochemical model of aging. Each element will be worth 25% of each student's grade. In the team-based efforts, each student will receive an individual grade based on their element of the team presentation.

ENGLISH 685 (HU)  
**Slow Reading: Fiction**

Peter Sands, Honors College Director & Associate Professor of English

Sem 001, Class #17895: TR 10:00 am – 11:15am

Reading

This course is an exercise in slow, careful reading. We will read a single text of fiction 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)

### **On the Road With “Che”: The Making of a Revolutionary in 1950’s Latin America**

Kimberly Hernandez, Senior Lecturer, Dept. of History

Sem 001, Class # 19603, TR 11:30am – 12:45pm

#### Reading

Ernesto “Che” Guevara, *Motorcycle Diaries: Notes on a Latin American Journey* (North Melbourne: Ocean Press, 2003). ISBN-13: 978-1876175702. Paperback.

*Back on the Road: A Journey Through Latin America*; Translated from the Spanish by Patrick Camiller; with an Introduction by Richard Gott and a Forward by Alberto Granado. New York: Grove Press, 2001.

Bevan Sewell, *The U.S. and Latin America: Eisenhower, Kennedy, and Economic Diplomacy in the Cold War* (Bloomsbury Publishing, 2020; Imprint I.B. Taurus). ISBN-13: 978-1350153233. Paperback.

Additional readings on Latin American history, peoples, and cultures posted to Canvas.

#### Viewing

Walter Salles, *Diarios de Motocicleta* (Motorcycle Diaries) (2004). Luis Argueta, *El Silencia de Neto* (The Silence of Neto) (1994). PBS, *Andes* (2019). Ombio Productions, *The Living Stones of Sacsayhuaman* (2012).

#### Course Description

This course traces both of Ernesto “Che” Guevara’s 1950s Latin American tours as published in his *Motorcycle Diaries* and *Back on the Road*, paying particular attention to the places visited, the geography, topography, peoples, and cultures; the political-economic contexts; and the histories Guevara references in his writings. Beyond exploration and discovery, we will witness and contemplate Guevara’s personal transition from Argentine medical student and postgraduate of elite class status to (Latin) “American” brother to all he encounters in the tradition established by Guevara’s revolutionary forerunners, most eloquently articulated by José Martí in *Our America*. As we uncover Guevara’s America, we will pay careful attention to the following themes: contrasts (peaks and deserts; rich and poor; race and power; self-determination and servitude); turning points; and travelogue as literary pedagogical tool.

#### Course Requirements

This course requires active participation, completion of readings and weekly written responses with discussion questions and in-class film analysis to facilitate student-led discussion, and scheduled activities at the American Geographical Society library (30% of final course grade.) Students will work collaboratively on two short research projects presented in class to introduce new regions and topics (5% each). Students will produce two 4-pg. papers produced in draft and revised forms, one on each travel diary (15% each). The first will identify and analyze turning points for Guevara, from tourist to political thinker; the second from political thinker to revolutionary. Students will also develop an 8-10 pg. research project with presentation and peer review in select discipline: history; political science; geography; cultural studies; built environment; literary criticism (30%). (May be in form other than traditional written essay with prior approval.)

## NURSING 380

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

Sarah Morgan, Clinical Associate Professor of Nursing

Sem 001, Class #12845: TR 8:30 a.m. – 9:45 a.m.

**This will be a hybrid class. All students will meet on Thursday, September 2<sup>nd</sup> and Tuesday December 14<sup>th</sup>. After the first class meeting, students will be assigned to Group A or Group B. Group A will meet in person every week on Tues. Group B will meet in person every week on Thurs. The rest of the coursework and discussions will occur online.**

#### Reading

The course will use the text *White privilege: The persistence of racial hierarchy in a culture of denial* by McTaggart and O'Brien and *Linguistic justice: Black language, literacy, and identity* by Baker-Bell

In addition, we will use journal articles, popular press and videos. These may include the following

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*.

Morey, B. (2018). Mechanisms by which anti-immigrant stigma exacerbates racial/ethnic health disparities. *American Journal of Public Health*.

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%; Concept Analysis Paper: 20%; Group model presentations: 20%;  
Class participation: 20%

(&) This course topic satisfies the UWM Cultural Diversity Requirement. (†) 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.

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

Jennifer Jordan, Professor of Sociology and Urban Studies

**Sem 001, Class #18806: W 1:00pm – 2:15pm & ASYNC ONLINE**

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)
- Unger, Richard W. *Beer in the Middle Ages and the Renaissance*. Philadelphia: University of Pennsylvania Press, 2004, 1-36. (excerpts)
- Various articles (available on Canvas 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 create a final project that they develop in stages throughout the semester. 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%), a proposal (20%), and final project (40%), and give a final presentation (10%). The course will involve several field trips, at a range of times—some will be scheduled during class time (and mandatory), while others may be scheduled at a range of non-class times, and students can select which of these to attend based on their schedules. Note that this class will be a hybrid—we will meet in person on Wednesdays, and the other course material will be available on Canvas in an asynchronous format, and will also include the field trips (virtual and in-real-life) that are scheduled for non-class times. Field trips will shift to all virtual formats if public health conditions require that change.

HONORS 685: HONORS TUTORIAL  
**Community Embedded Experiential Learning (CEEL)**

Benjamin Schneider, Honors College Senior Lecturer

MF 9:00am-1:00pm (offered Fall and Spring semester)

Course Description

Community Embedded Experiential Learning (CEEL) is an opportunity for Honors College students to connect with near-South Side Milwaukee community-based organizations through shadowing, hands-on projects, and other immersive events. Students will have the opportunity to participate and contribute inside the organizations while learning and growing as members of the Milwaukee community. The program's goals include encouraging students to apply their in-class educations in a community setting, connecting students with Milwaukee's Latinx community, discovering how and why non-profit service organizations exist, and much more.

The CEEL program will meet **Monday and Friday 9:00am-1:00pm** (8 hours/wk) during the semester and carries 3 non-seminar Honors College credits. As UWM assumes “that study leading to one credit represents an investment of time by the average student of not fewer than 48 hours,” a 3-credit course such as this one will require a minimum of 144 hours of your time. The time outside MF 9-1pm is understood to include reflective practice, end-of-semester conference planning, commuting, etc. There are no essays or course readings required.

CEEL will begin with a meeting between the student cohort and the lead faculty member. Student placements at several near-South Side Milwaukee community-based organizations will follow throughout the semester (2-4 weeks at each organization) and will be supplemented by a series of speakers (TBD) if time allows. The semester will conclude with a group conference at which students will share their experiences. Students will be expected to maintain an informal journal that contains critical reflection on their experiences throughout the semester. One or two additional meetings throughout the semester are likely and will be scheduled as needed in consultation with the cohort.

CEEL partners include: 16th Street Clinic, Centro Legal, VIA (Layton Ave Neighborhood Assoc.), Southside Organizing Center, UWM's Roberto Hernandez Center, Alderwoman JoCasta Zamarippa, Community artist Isabel Castro, El Rey Super Mercado, Zocalo Food Truck Park, and more.

Student Assessment

CEEL students will be assessed on their attendance and participation at groups meetings, at the placement organizations, and at the critical reflective conference. The expectation is that students will complete 100% of scheduled CEEL activities. There are no essays or course readings required.

**NOTE: If you are interested in this program, please contact Professor Schneider [terrapin@uwm.edu](mailto:terrapin@uwm.edu) for registration permission and additional information.**