



Honors College Course Book: Spring 2023



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

Priority Registration

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

1. Spring 2023 registration appointment times will be available Nov 7th 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 2023 will begin on Monday, Nov 14th. Please review your registration assignment in PAWS and confirm that your enrollment date has been sent for 11/14. 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, Nov 14th - 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: 723 812 308#
- Email us at honors@uwm.edu and we will have an advisor get back to you as soon as possible.

Honors College Courses Spring 2023

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.

Honors 199 U 1H Honors Independent Study
Admission to Honors College or consent by director. Not open to University Special Students.
SEM 001 44789 F 11:30-12:45 PM Daigle **Honors College Research & Writing**

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.

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

SEM 001	46263	MW	8:30-9:45 AM	Schneider	Growing Up
SEM 002	46264	MW	10:00-11:15 AM	Snow	What is Art?
SEM 003	46265	MW	11:30-12:45 PM	Snow	What is Art?
SEM 004	43829	MW	1:00-2:15 PM	Schneider	Growing Up
SEM 205	43828	MW	2:30-3:45 PM	Stuhmiller	Encounters with the Wilderness
SEM 006	43830	MW	4:00-5:15 PM	Southward	Poetry and Empathy
SEM 007	43831	TR	8:30-9:45 AM	Singer	Turmoil, Tragedy, Triumph (*)
SEM 008	43833	TR	10:00-11:15 AM	Marks	Journeys to Hell & the Dark Sublime
SEM 009	43832	TR	1:00-2:15 PM	Singer	Turmoil, Tragedy, Triumph (*)
SEM 010	43834	TR	2:30-3:45 PM	Southward	Poetry and Empathy
SEM 211	43712	TR	4:00-5:15 PM	Stuhmiller	Encounters with the Wilderness

Math 222 (NS) U 5H Honors Calculus II
Maximum of 6 cr. in combination of Math 221 & 222 may count toward Honors College requirements. Prereq: C or better in Math 221 (P) or B or better in Math 232 (P); cons instr.

SEM 001 48596 MTWR 1:00-2:15 PM Franecki **Honors Calculus II**

HONORS 350 (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	42701	TR	11:30-12:45 PM	Schneider	Hamlet and Friends
SEM 202	46268	MW	5:30pm-6:45 PM	Stuhmiller	An Anatomy of Love
SEM 203	43726		Async	Brusin	Joseph: A Biblical Psychological Thriller

HONORS 351 (SS) U 3H Honors Seminar in the Social Sciences
Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.

SEM 001	44776	TR	1:00-2:15 PM	Budny	Speech, Faith, Freedom: The First Amendment
SEM 002	49200	MW	8:30-9:45 AM	Singer	The Oldest Hatred: The Jewish People as the Perpet

HONORS	U	3H	Honors Seminar in the Arts			
380	Soph st & cons Honors College Director. RETAKABLE ONCE w/chg in topic to 6H cr max.					
(A)	SEM 001	43235	MW	11:30-12:45 PM	Daigle	The Art of Truth/The Truth of Art
	SEM 002	43616	MW	1:00-2:15 PM	Southward	Radical Beauty: Pre-Raphaelite Art and Design
	SEM 003	43617	MW	2:30-3:45 PM	Daigle	The Art of Truth/The Truth of Art
	SEM 004	44774	TR	11:30-12:45 PM	Sands	Slow Writing: Food
ARTHIST	U	3H	Honors Seminar			
381	Soph st & cons Honors College Director. RETAKABLE ONCE w/chg in topic to 6H cr max.					
(HU)	SEM 001	47994	TR	10:00-11:15 AM	Snow	Images of Japan's Floating World (*)
CHEM	U	3H	Honors Seminar			
381	Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.					
(NS)	SEM 001	48109	TR	10:00-11:15 AM	Aldstadt	Development of Modern Chem: Tales to Mendeleev
COMPLIT	U	3H	Honors Seminar			
381	Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.					
(HU)	SEM 201	48439		Async	Momcilovic	Worlds of Hurt: Representing Historical Trauma
GEOG	U	3H	Honors Seminar			
381	Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.					
(SS)	SEM 201	48472	TR	4:00-5:15 PM	Ghose	Story of Bharat/India: Origins, Philosophies, Cultures
GEO SCI	U	3H	Honors Seminar			
381	Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.					
(NS)	SEM 001	48482	MW	2:30-3:45 PM	Paradis	Milwaukee's Water: Intersection of Hist & Science
HIST	U	3H	Honors Seminar			
398	Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.					
(HU)	SEM 001	49212	TR	8:30-9:45 AM	Sunwall	Fire & Rebellion: Reformation in the Early Modern...
NURS	U	3H	Honors Seminar			
380	Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr. Max.					
(SS)	SEM 001	42730	MW	4:00-5:15 PM	Haase	A Failed System? Explo of America's Healthcare (Δ)
	SEM 002	49108	MW	10:00-11:15 AM	Galvao	Global Health, from Evidence to Action: Seeking...
POL SCI	U	3H	Honors Seminar			
380	Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr. Max.					
(SS)	SEM 001	48950	TR	2:30-3:45 PM	Redd	National Security Policy
WGS	U	3H	Honors Seminar			
381	Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr. Max.					
(HU)	SEM 001	49038	TR	1:00-2:15 PM	Bassett	Indigiqueer Theory & Practice
HONORS	U	3H	Honors Tutorial (Non-Seminar)			
685			MF	9:00am –1:00pm	Schneider	Community Embedded Experiential Learning

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

(Δ) 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 sync or async. See course description for details.

Non-Seminar Options

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

Honors Non-Seminar Options

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

Open to seniors only:

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

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

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

Graduate Course: Students may 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 supervision 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

Sem 001, Class #44789: Fridays 11:30am-12:45pm (1/27, 2/3, 2/10, 2/17, 2/24, 3/3, 3/10, 3/17)

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 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 once per week for the first eight weeks of 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 students’ presence, which can take many forms. It can include but is not limited to: full participation in class activities, including writing and creative exercises, small group work, and peer feedback, as well as actively participating in discussions by posing relevant questions/concerns, commenting thoughtfully, and being equipped with relevant daily texts/materials. Students will have an opportunity to self-assess their engagement levels in order to contribute to the grading process.
- **Honors 200 Observation & Account (20%):** Students will sit in on one session of an active Honors 200 course and provide a written account of their experience.
- **Honors Event/Club Attendance & Account (20%):** Students will attend at least one Honors-affiliated event or club meeting and provide a written account of their experience.

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

Benjamin Schneider, Honors College Senior Lecturer

Sem 001, Class #46263: MW 8:30am – 9:45am

Sem 004, Class #43829: MW 1:00pm – 2:15pm

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)

What is Art?

Hilary K. Snow, Honors College Lecturer

Sem 002, Class #46264: MW 10:00am – 11:15am

Sem 003, Class #46265: MW 11:30am – 12:45pm

Readings available on Canvas including:

Marcel Duchamp. “The Creative Act.”

Carol Duncan. “The Art Museum as Ritual.”

Marlite Halbertsma. “The Call of the Canon: Why Art History Cannot Do Without.”

David Pollack. “Designed for Pleasure: Ukiyo-e as Material Culture.”

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. This course will include field trips to local museums accessible by bus. No background in art history is necessary for this course and students studying art history for the first time are especially welcome.

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%

Issue analysis paper: 15%

Paper about a work of art with research, 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)
Encounters with the Wilderness

Jacqueline Stuhmiller, Honors College Lecturer

Sem 205, Class #43828: MW 2:30pm – 3:45pm ONLINE

Sem 211, Class #43712: TR 4:00pm - 5:15pm 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*

Jean-Marc Vallée, *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 personal and creative work as well as more traditional literary and cinematic analysis.

Please note several things. First, this is neither a science nor an outdoor education class. Second, although there is no religious component to the course, it includes a number of readings from the Bible. Third, this course is ultimately designed to cultivate self-awareness. Students should be prepared to spend a lot of time thinking about themselves and all aspects of their own lives.

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 006, Class #43830: MW 4:00pm - 5:15pm

Sem 010, Class #43834: TR 2:30pm - 3:45pm

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]
Ada Limón, *The Carrying* [978-1571315137]
Nate Marshall, *Finna* [ISBN: 978-0593132456]
Ocean Vuong, *Night Sky with Exit Wounds* [978-1556594953]

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 do so, we will explore:

- the differing ways that poets experience life, 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)
Turmoil, Tragedy, and Triumph: Europeans in the Twentieth Century (*)

Alan Singer, Honors College Senior Lecturer

Sem 007, Class #43831: TR 8:30am. – 9:45am

Sem 009, Class #43832, TR 1:00pm. – 2:15pm

Reading

For purchase:

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

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

Slavenka Drakulic, *How We Survived Communism and Even Laughed*
[ISBN-13: 978-0060975401]

Online Readings:

Vera Brittain, *Testament of Youth* (excerpts)

Omer Bartov, *Hitler's Army* (excerpts)

Viewing

Europa, Europa (Dir. Agnieszka Holland, 1990)

Course Description

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

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

Course Requirements

- Three 5-7 page papers: The papers, which will be worth 20%, 20%, and 25% of the total grade, will require revision. The students will also be required to attend individual meetings with the instructor to discuss rough drafts.
- Two short essays worth 10% of the total grade
- Class participation worth 25% of the total 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)
Journeys to Hell and the Dark Sublime

Brian Marks, Honors College Senior Lecturer

Sem 008, Class #43833: TR 10:00am –11:15am

Reading

The Inferno of Dante. Trans. Robert Pinsky.

Course Reader—including readings from Nathaniel Hawthorne,

Rollo Romig, Maya Duren, Roberto Aguire-Sacassa, Lewis Hyde, Shirley Jackson, Neil Gaiman, Philip Shaw, William Blake, Maureen McHugh, and other authors as well as tip sheets and sample writing.

Viewings: *Bladerunner* 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 allure of 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.

Statement of Writing Assignments:

- Course engagement and professionalism 25%
- Further Engagement Activities (low stakes assignments) 15%
- Midterm Close Reading Essay 25%
- Revised Project—Either a research paper on a theme related topic of your choice or a creative project (6-8 pages) 35%

MATHEMATICAL SCIENCES 222 (NS)
Honors Calculus II

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

Sem 001, Class #48596: MTWR 1:00 p.m. – 2:15 p.m.

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

Reading

Required*: *Calculus Single and Multivariable*, 8th edition, by Hughes-Hallett, et al. The ISBN for the book is: 978-1-119-69655-1. 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 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, some individually and others as group projects.

HONORS 350: HONORS SEMINAR IN THE HUMANITIES (HU)
Hamlet and Friends

Dr. Benjamin Schneider, Teaching Faculty

Sem 001, Class #42701: TR 11:30am – 12:45pm

Texts:

Hamlet, Prince of Denmark – William Shakespeare
Rosencrantz and Guildenstern are Dead – Tom Stoppard
Fat Ham – James Ijames
Station Eleven – Patrick Somerville
Haider – Vishal Bhardwaj
Hamlet: Poem Unlimited – Harold Bloom
“Beyond Fidelity: The Dialogics of Adaptation” – Robert Stam

Course Description

William Shakespeare’s *Hamlet* is one of the foundational texts of Western culture. Not only does it hold a central place in Shakespeare’s body of work and in Renaissance literature, but in the more than 400 years since its first performance the play has inspired countless rewritings and recontextualizations. Inarguably, the play informs hundreds of years of Western literature and philosophy and beyond, but is it still speaking?

This course will look closely at *Hamlet*, first. We will read/recite one act a week during the beginning of the semester, discussing and writing our way through the play. We will search it for meaning in a variety of contexts – historical, literary, feminist, queer, sacred, theatrical. Then, in the second part, we will jump nearly four centuries to engage contemporary texts with (mostly) direct interactions with *Hamlet*, discussing and writing about them both on their own and in their relationships with Shakespeare’s play. Through many of the same critical lenses, we will see whether and how *Hamlet* speaks to the 21st century.

Students in this seminar should be ready to read/watch/speak a variety of textual *Hamlets*, including dramatic literature, television, and film and to engage their individual and relational properties. A central objective in this course will be to recognize the rich cultural tapestry that textual surfaces create and to be able to write convincingly about what it means to find connections between cultural objects that span centuries. Everyone will read aloud regularly, so students need to be comfortable and prepared to do so.

Course Assignments and Assessment

- One significant end-of-semester project (optionally cross-disciplinary) 30%
- Project presentation (both as author and audience member) 20%
- Weekly writing on the issues of the course 30%
- Regular and thoughtful participation (including reading texts aloud) 20%

HONORS 350: HONORS SEMINAR IN THE HUMANITIES (HU)
An Anatomy of Love

Jacqueline Stuhmiller, Honors College Lecturer

Sem 202, Class #46268: MW 5:30pm-6:45pm **ONLINE**

Reading

Ovid, *The Art of Love*
Andreas Capellanus, *The Art of Courty Love*
William Shakespeare, *Othello*
David Henry Hwang, *M. Butterfly*
Edward Albee, *The Goat*

Viewing

Yorgos Lanthimos, *The Lobster* (2015)
Pedro Almodóvar, *Parallel Mothers* (2021)
Maria Schrader, *I'm Your Man* (2021)

Course Description

We tend to think of romantic love as a natural, inevitable emotion that ideally culminates in the formation of a monogamous, lifelong bond that is publicly announced and sanctioned by society at large. This is a historically anomalous viewpoint, however. Until very recently in the West, romantic love was understood to have no place in marriage and was generally only enjoyed in secret. There was no differentiation between what we now call “love” and “lust,” and a long-term love affair was the exception rather than the rule.

Furthermore, love was often seen as not an emotion but an art that had to be cultivated, or a craft to be practiced. Two thousand years ago, the Roman poet Ovid wrote a love manual in which he explains that seduction is a skill that can be acquired like any other. He describes love as a battle, a hunt, a sail in a rickety boat, and a financial transaction, among other things: sometimes pleasant, generally dangerous, and always a lot of work. Ideas about erotic love changed many times over the millennia that followed, and many of these ideas not only coexisted with each other but were surprisingly contradictory: love was imagined as something holy or profane, inspirational or distracting, constructive or destructive, absolutely natural or wholly artificial.

In this course, we will trace the evolution of our ideas about romantic love, sex, and marriage from ancient Rome to the present day. We will try to define what love really is – a surprisingly difficult task – and study a very wide range of romantic relationships that have been depicted in art, film, and literature. For the final project, each student will write a definitive anatomy of love.

This class benefits from a diversity of viewpoints, and people of all genders and sexual orientations are encouraged to join. Students should be prepared to seriously consider ideas about sex, sexuality, human nature, and religion that may make them deeply uncomfortable.

Course Requirements

35% of the final grade will be determined by three analytical projects. 20% of the final grade will be determined by informal written assignments. 15% of the final grade will be determined by journal entries. 15% of the final grade will be determined by participation in a semester-long online conversation on Canvas. 15% of the final grade will be determined by what I call “presence”: attendance, class participation, engagement with the class and the subject at hand.

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 #43726: **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 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)

Speech, Faith, Freedom: The First Amendment

Jill M. Budny, Honors College Assistant Director & Lecturer

Sem 001, Class #44776: TR 1:00pm – 2:15pm

Reading:

Ralph Rossum and Alan Tarr, *American Constitutional Law* (volume 2) [ISBN 9780813350318]

Additional readings will be made available through Canvas, including texts written by John Locke, John Stuart Mill, Michael Sandel, Catherine MacKinnon, Lee Epstein, Greg Lukianoff and Jonathan Haidt, Mari J. Matsuda, Charles R. Lawrence, Mary Segers, Ted Jelen, and Erwin Chemerinsky, among others.

Course Description

Most of us know that the First Amendment protects freedom of speech and freedom of religion, but what does this look like in practice? Are there limits on freedom of expression in the United States? Is there really a wall of separation between church and state? What is hate speech? Can universities punish students who express racist or sexist attitudes? To what degree can the government regulate political protests? Should corporations receive First Amendment protections? Is it unconstitutional for a state to pass laws that interfere with individuals' ability to practice their faith? What happens when civil rights and religious freedom come into conflict? Can a business refuse to serve LGBTQ patrons or deny its employees insurance coverage for contraceptives based on sincerely held religious beliefs?

In this course, we will search for answers as we examine and critically assess a variety of theoretical frameworks and their underlying philosophical foundations regarding freedom of speech and freedom of religion. In doing so, we will question commonly held assumptions concerning civil liberties by exploring the writings of mainstream legal scholars, while also listening to marginalized voices that challenge the status quo. In addition, we will carefully analyze the ways in which these ideas are put into practice by studying the Supreme Court's changing interpretation and application of the First Amendment over time. We will pay special attention to dissident speech/subversive advocacy, fighting words, time/place/manner restrictions, symbolic speech, hate speech, campaign finance, free exercise, and establishment clause cases. Some of the specific cases we will examine include: *Schenk v. US*, *Gitlow v. New York*, *Chaplinsky v. New Hampshire*, *Snyder v. Phelps*, *United States v. O'Brien*, *Texas v. Johnson*, *RAV v. St. Paul*, *Brandenburg v. Ohio*, *Buckley v. Valeo*, *Citizens United v. Federal Election Commission*, *Everson v. Board of Education*, *Lemon v. Kurtzman*, *Wallace v. Jaffree*, *Minersville School District v. Gobitis*, *Sherbert v. Verner*, *Oregon v. Smith*, *Burwell v. Hobby Lobby*, *Masterpiece Cake Shop v. Colorado Civil Right Commission*, and *American Legion v. American Humanist Association*. Legal scholars argue that this will be a particularly important year for religious freedom cases, so we will also examine a number of cases likely to be decided in the Supreme Court's upcoming term, such as *Fulton v. Philadelphia*.

Course Requirements

Daily class participation (20%), which includes contributions to classroom conversations, written discussion questions and answers, as well as other short assignments; student-led discussions (15%); participation in an experiential learning project (10%); two short essays (15% each); and a longer research paper (25%).

HONORS 351: HONORS SEMINAR IN THE SOCIAL SCIENCES (SS)
The Oldest Hatred: The Jewish People as the Perpetual Other

Alan Singer, Honors College Senior Lecturer

Sem 002, Class #49200: MW 8:30am-9:45am

Reading

Required for purchase: Joshua Trachtenberg, *The Devil and the Jews: The Medieval Conception of the Jew and its Relation to Modern Anti-Semitism* (2002 ed.) [ISBN: 978-0827602274]

The following titles will be among the readings posted as links and pdfs on the course Canvas site:

Martin Luther, *On the Jews and their Lies*

Henri Baptiste Grégoire, *An Essay on the Physical, Moral and Political Reformation of the Jews*

Richard Wagner, "Jewishness in Music"

Éduard-Adolphe Drumont, "Jewish France"

Émile Zola, *J'Accuse*

Marion Kaplan, "Sisterhood Under Siege: Feminism and Antisemitism in Germany"

Daniel Jonah Goldhagen, "The Evolution of Eliminationist Antisemitism in Modern Germany"

We will also be reading contemporary online news articles and watching short videos on anti-Semitism and racism in Europe and the United States.

Viewing

Gentleman's Agreement, dir. Elia Kazan (1947)

Europa, Europa, dir. Agnieszka Holland (1990)

Course Description

For many centuries, the Jewish people have been vilified for denying the divinity of Jesus Christ, which, along with supposedly being sentenced to eternal damnation, they were purportedly marked to be murderers, usurers, and villains of all sorts. In modern times, the traditional theological hostility of anti-Judaism has had to make room for the racist formation of anti-Semitism where Jews were also castigated for their supposed role in defiling and undermining the "white race". The results of anti-Semitism were, as is well-known, disastrous with its culmination in the Holocaust. This course traces anti-Judaism and anti-Semitism from the Middle Ages to the present, when seventy-five years after the Holocaust the so-called "oldest hatred" is manifesting itself yet again. In the course, we will address the following questions: Why have European and Western societies been so fixated on the Jewish people? How has hatred for the Jews been socially constructed as a mirror for larger society's ills? And, finally, why hasn't "Enlightened" modernity ended this once and for all? By attempting to answer these questions students will gain a broad understanding of one of history's most vexing problems.

Course Requirements

- Three 4-5 page essays (15% each)
- Three short responses (5% each)
- 5-7 page research paper (20%)
- Participation and Presence (20%)

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

Lindsay Daigle, Honors College Lecturer

Sem 001, Class #42325: MW 11:30am – 12:45pm

Sem 003, Class #43617: MW 2:30am. – 3:45pm

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

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, Danez Smith, 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 workshoping 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 workshoped 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 proc

HONORS 380: HONORS SEMINAR IN THE ARTS (A)

Radical Beauty: Pre-Raphaelite Art and Design

David Southward, Honors College Senior Lecturer

Sem 002, Class #43616: MW 1:00pm – 2:15pm

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

Reading

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

Jerome Buckley, *The Pre-Raphaelites: An Anthology* [ISBN 978-0897332378]

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 380: HONORS SEMINAR IN THE ARTS (A)
Slow Writing: Food

Peter Sands, Honors College Director & Associate Professor of English

Sem 001, Class #44774: TR 11:30am - 12:45pm

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

Reading

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

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, particularly around food and related topics, with particular attention to pandemic-related food musings. To that end, we will also slowly and carefully read some model texts.

The course grows out of work by scholars who have written and designed courses built around 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.

Writing in the course is in the service of *learning*, *dialogue*, and *interpretation*. In addition to short pieces and written peer feedback, we will write longer, more formal pieces, which will go through multiple substantive drafts, and can be coordinated with other coursework.

Finally, we will consider the full spectrum of 21st-century writing: from Twitter through blogging 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.

ART HISTORY 381 (HU)
Images of Japan's Floating World (*)

Hilary K. Snow, Honors College Lecturer

Sem 001, Class #47994: TR 10:00am – 11:15am

Readings available on Canvas including excerpts from:

Julie Nelson Davis. *Utamaro and the Spectacle of Beauty*.

Christine M.E. Guth. *Hokusai's Great Wave*.

Julia Meech and Jane Oliver, eds. *Designed for Pleasure: The World of Edo Japan in Prints and Paintings, 1680-1860*.

Henry Smith. *One Hundred Famous Views of Edo*.

Elizabeth de Sabato Swinton, ed. *The Woman of the Pleasure Quarters: Japanese Paintings and Prints of the Floating World*

Course Description

The most famous pictures of Japan are ukiyo-e woodblock prints from the eighteenth and nineteenth centuries by artists such as Katsushika Hokusai, Utagawa Hiroshige and Kitagawa Utamaro. When they were first imported to Paris in the late nineteenth century they created a sensation on the art scene. Major European artists like Vincent Van Gogh, Claude Monet and Edgar Degas were fascinated by them and incorporated elements from Japanese prints into their own paintings.

This course explores the history of these intriguing images and what they reveal of Japanese culture during the eighteenth and nineteenth centuries. We will talk about why these prints were made and how they chronicle the rise of Edo (Tokyo) as a city full of theater and other amusements. The course is arranged thematically and roughly chronologically, covering ukiyo-e throughout the Edo period (1615-1868) and printmaking into the twentieth century. Early sections of the course will discuss how woodblock prints are produced and their evolution from hand-colored prints to full color prints. We will investigate why this genre was popular and culturally significant, both in Japan and later in the West. After 1868, Japan opened to more interchange with the West and we will discuss how this changed the subject matter and production of prints. The course will end with an examination of the popularity of Japanese prints in the West and Japonisme of the late nineteenth century in Europe and America.

No previous background in Japanese history or art history is required, and newcomers to both fields are welcome.

Course Requirements

Participation including regular attendance, evidence of careful class preparation, active and productive contributions to class discussions, and respectful engagement with peers: 30%.

Discussion leading: 10%

Writing assignments including identification and analysis of a print: 30%

Digital exhibition and essay: 30%

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

CHEMISTRY 381 (NS)
Development of Modern Chemistry: From Thales to Mendeleev

J.H. Aldstadt, Associate Professor, Dept. of Chemistry & Biochemistry

Sem 001, Class #48109: TR 10:00am - 11:15am

Reading

- (a) H.W. Salzberg. *From Caveman to Chemist: Circumstances & Achievements*; American Chemical Society, 1991. [ISBN-10: 9780841217874]
- (b) S. Johnson. *The Invention of Air: A Story of Science, Faith, Revolution, and the Birth of America*; Riverhead Books (Penguin), New York, NY; 2009. (ISBN-10: 1594484015)

Selections from the following will also be studied:

Plato's *Timaeus*, Aristotle's *Physics* and *Meteorologica*, Lucretius' *On the Nature of Things*, Boyle's *The Sceptical Chymist*, Black's *On Magnesia Alba*, and Lavoisier's *Elements of Chemistry*. Additional readings will include writings of Paracelsus, Priestley, Dalton, Cannizzaro, and Mendeleev. Additionally, several documentary films on key figures will be viewed.

Course Description

While our modern ideas about chemistry began to emerge in the "Chemical Revolution" of the late 18th Century, the roots of chemistry extend far into antiquity. Two intertwined questions underlie inquiries of a chemical nature: (a) what is matter? and (b) how does it change? In this course, we will study the origins of "matter theory" in Ancient Greece, follow its meandering path through the Roman and Islamic Empires, and then investigate the practice of alchemy in the Latin West through the Middle Ages and beyond. The evolution of theories regarding chemical change, from the "mercury-sulfur" theory to the "phlogiston" theory to modern mechanistic ideas, will be followed in parallel. The period from the late 17th to the early 19th Century, during which a shift from alchemical ideas to more modern chemical concepts occurred, will be examined in particular. We will also examine the question: "What were the causes of the 'Scientific Revolution'?" by forming "Book Clubs" in which we will explore several recent monographs that have argued for particular causes. We will conclude with the introduction of modern concepts of chemical structure and reactivity that began to appear in the late 19th Century.

Although this is a chemistry course, a background in chemistry is not a requirement. Our approach will be to examine how specific experiments were designed, how they were executed, and then how the data were interpreted and conclusions reached — all within the general context of the historical period, which we would be at peril to ignore. Several laboratory demonstrations, to include an alchemical procedure for creating an "elixir", a method to capture the elusive substance known as "phlogiston", and the first apparatus designed to study electro-chemical phenomena, will be studied as well. Questions that we will examine include: Why was Greek "matter theory" so enduring? Why was the concept of "atomism" so controversial? What was alchemy and to what extent were iconic figures such as Robert Boyle influenced by it? What was the "Scientific Revolution" and was there a separate "Chemical Revolution" much later? Why were women generally excluded from studies in science until relatively recently? Less than a century transpired for the transition from the "Four Elements" theory of matter to the first Periodic Table, which had 56 elements — who were the key players in effecting this transformation and how did they make such astonishing progress?

Course Requirements

The course will be structured as follows: five formal essays (50%), which will be submitted as drafts and then revised; weekly informal "exploratory writing" essays (10%); weekly quizzes on the assigned reading (10%); presentations by "Book Clubs" (10%), and engagement in class discussions (20%), including each student serving as the "discussion leader" on two occasions.

COMPARATIVE LITERATURE 381 (HU)
Worlds of Hurt: Representing Historical Trauma in the Modern Humanities

Drago Momcilovic, Senior Lecturer in Comparative Literature

Sem 201, Class #48439: [Asynchronous Online](#)

Readings on Canvas

Ariel Dorfman, *Death and the Maiden* Short fiction by Tim O'Brien & Tadeusz Borowski
Poems by Paul Celan, Nelly Sachs, Pablo Neruda, Toge Sankichi, & Anna Akhmatova
Essays by Elaine Scarry, Sigmund Freud, Hannah Arendt, Kali Tal, Dominick LaCapra, & others

Audio and Visual Texts on Canvas

Films: *No Man's Land*, *The Impossible*, *Life is Beautiful*, *Paris Is Burning*, & *Night and Fog*
TV Episodes from *Downton Abbey*, *Chernobyl*, and *Pose*
Art by Banksy, Pablo Picasso, Otto Dix, Keith Haring, & others
Videos and live performances by Madonna, Beyoncé, Childish Gambino, & Mylène Farmer

Course Description

As a cultural concept with broad reach in the humanities, trauma gathers many different types of suffering under its auspices, including somatic injury and psychic wounding. Trauma also exerts its force far beyond its sites of immediate impact, shaping the formation of subjects, communities, histories, and memories. These different dynamics converge under a particular type of trauma, which Dominick LaCapra describes in *Writing History*, *Writing Trauma* as historical trauma, which includes not only defined traumatic historical events but also ongoing periods of prolonged violence. Historical trauma implicates both individuals and groups, who bear witness to and suffer under the nightmares of history and pass those memories and testimonies to subsequent generations. How do literature, art, and mass media re-imagine these sites of devastation, and what kinds of genres, figurative tropes, or narrative or visual structures do they use to represent the overwhelming and often recurring force of trauma? How accurately or inaccurately are these literary and artistic recreations of what Kali Tal calls “worlds of hurt,” and why might accuracy or artistic license matter in particular scenarios? How do these texts contribute to a shared cultural memory of events, and what do we do when conflicts, paradoxes, and distortions of that memory arise? How does a text about past events reflect present or future concerns?

This interdisciplinary course, taught asynchronously and online, examines these questions in a broad range of literary texts, films, television dramas, and visual and performing arts that chronicle individual and group suffering, remembrance, healing, and justice that attaches to some of the most devastating events and developments during the 20th and 21st centuries—including the World Wars, the Vietnam War, and the Yugoslav Wars of Succession; gun violence and cultures of mass shooting; slavery, apartheid, and their global reverberations; Chilean authoritarianism and the rise of fascism; the AIDS crisis and Covid-19; chemical and atomic disaster; the Boxing Day tsunami; and climate trauma.

Course Requirements

- Active, weekly participation in online class discussions (25%)
- Two analytical papers about assigned texts (15% each)
- One online slide presentation (20%)
- Final research project (25%)

GEOGRAPHY 381 (SS)
The Story of Bharat/India: Origins, Philosophies, Cultures

Rina Ghose, Professor, Geography/Urban Studies

Sem 201, Class #48472: TR 4:00pm– 5:15pm **ONLINE**

Reading

Singh, Upinder. A History of Ancient and Early Medieval India: From the Stone Age to the 12th Century. Pearson. 2009.

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 4-5 page paper must be well written, incorporate readings and discussions, organized and thoughtful. Paper themes, format and structure will be posted:75%

GEOLOGICAL SCIENCES 381 (NS)
Milwaukee's Water: The Intersection of History and Science

Charles J. Paradis, Assistant Professor

Sem 001, Class #48482: MW 2:30pm. - 3:45pm

Reading

- *Milwaukee: A City Built on Water* by John Gurda (2018)
- *Scientific Presentation Skills: How to Design Effective Research Posters and Deliver Powerful Academic Presentations* by Martins Zaumanis (2022)
- *Groundwater* by Freeze and Cherry (1979)

Description

Milwaukee is a water-rich city with three rivers, the Kinnickinnic, the Menomonee, and the Milwaukee, that combine and drain to the Great Lake Michigan. These four water bodies played an important role in the history of Milwaukee that dates to their hydrogeologic beginnings during the last ice age, nearly 12,000 years ago, and served as a valuable source of drinking water, food, and transportation to Indigenous peoples and energy, commerce, and recreation to European immigrants. Today, these water bodies support a vast and diverse group of urban green and blue spaces, such as the 900-acre Milwaukee River Greenway and the historically significant Bradford Beach, and continue to serve as valuable natural resources to Indigenous peoples.

The goal of this course is for students to bridge the knowledge gap of Milwaukee's history and science as it relates to water. For example, students will discover how glaciers carved out Lake Michigan and the Menomonee valley to form the Milwaukee River Basin. Students will also discuss how the natural hydrologic cycle has been engineered to provide the quantity and quality of water to meet the demand of nearly 1.5 million people in the Milwaukee metropolitan area. The history and science of Milwaukee's water power (dams), water contamination (Cryptosporidiosis), water treatment (activated sludge), and of course, beer (fermentation), will also be covered. The scientific laws of the conservation of mass and energy will be emphasized as the fundamental framework for students to understand and explain Milwaukee's past, present, and future uses of its most valuable natural resource, water.

Requirements

Students will be required to write, revise, and re-write a clear, concise, and convincing proposal to install an informational sign along one of the four major water bodies in Milwaukee (KK, Menomonee, Milwaukee River, or Lake Michigan), with a limited budget, that accurately and artistically describes a historically relevant and water-related scientific process. The proposal must include a mock-up of the sign, as a separate document, that includes its three-dimensional specifications, materials, and informational content, e.g., visual, audio, textural, etc. Students will pitch their draft and final proposals as 5-minute oral presentations. Students will be graded 20% each on the following: 1) first-draft written proposal, 2) first oral presentation, 3) revised written proposal, 4) revised oral presentation, and 5) weekly engagement/participation. Students will be expected to actively participate in group activities that include discussion and peer review.

HISTORY 398 (HU)
Fire and Rebellion: Reformation in the Early Modern World, 1450-1650

Dr. Lane Sunwall, Honors College Lecturer

Sem 001, Class #49212: TR 8:30am - 9:45am

Reading

Textbooks (Inexpensive copies and digital versions are available)

- Carlos Eire, *Reformations: The Early Modern World, 1450-1650* (Yale University Press, 2016). ISBN: 978-0300111927
- Brad Gregory, *Rebel in the Ranks* (HarperOne, 2018). ISBN: 978-0062471185
- Eamon Duffy, *The Voices of Morebath: Reformation and Rebellion in an English Village* (Yale University Press, 2003). ISBN: 978-0300098259

Short readings will include selections from: Martin Luther, Pope Leo X, Thomas More, John Calvin, Ignatius Loyola, Teresa of Avila, Henry VIII, and Elizabeth I.

I will endeavor to make all books and readings available for reserve at the UW Library or digitally via Canvas.

Course Description

The embers of Reformation were carried to Europe by refugees of Constantinople. As the Byzantine empire slowly collapsed, Greek scholars and merchants fled to western Europe, carrying with them chests filled with precious manuscripts long lost to scholars in the west. These ancient Greek texts breathed new life into European academics, even as they contradicted Catholic traditions. Yet, for decades, the church permitted their spread. It was only in 1517, when a cantankerous German scholar named Martin Luther publicly challenged Catholic thought, that the church felt it must finally react. But, the popes moved too late. As the fire of Luther's ideas spread unchecked, princes, bishops, and ordinary men and women alike took sides in the increasingly hostile religious debates. Indeed, Europeans proved willing to die and kill for their religious beliefs. And, they did so for the next one hundred fifty years.

Join us this semester as we explore the tumultuous and frequently bloody history of the Reformation: 1450 - 1650. We will discover how the Reformation flamed into existence. How kings and queens were shaped by and shaped events. And, how the Reformation impacted the lives of ordinary people. Importantly, we will think about the Reformation's long-term effects and examine how even the deep past plays a significant role in the world we inhabit today.

Course Requirement

Weaved into this course's examination of the Reformation will be an emphasis on research. We will explore strategies to improve your reading speed and comprehension, and will partner with campus librarians to expand your research ability no matter your field of study.

This course will emphasize active course discussion and historical inquiry. Students will engage in regular course discussions (15%), and as part of a group, twice lead class discussions (15%). In addition, students will be asked to complete weekly short informal assignments of approximately one-page each (30%). Students will also complete a project with multiple opportunities for revision (30%), and participate in an end-of-semester class symposium to showcase their work (10%).

NURSING 380 (SS)

A Failed System? An Exploration of America's Health and Healthcare System (Δ)

Barbara Haase, PhD, RN,CPNP-PC,IBCLC, Assistant Professor of Nursing

Sem 001, Class #42730: MW 4:00pm – 5:15pm

Reading/Viewing

Shi, L. & Singh, D. A. (2019). *Delivering Healthcare in America* (6th ed.). Burlington, MA: Jones and Bartlett Learning Print [ISBN-10 1-2840-4712-1]

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%

(Δ) 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.

***This topic counts for completion of Nursing 102 for Nursing majors.**

NURSING 380 (SS)

Global Health, from Evidence to Action: Seeking Innovative Solutions in a Globalized World

Loren Galvao, MD, MPH, Scientist II Global Health, College of Nursing

Sem 002, Class #49108: MW 10:00am – 11:15am

Reading

Required for purchase: Solomon Benatar and Gillian Brock (2021), *Global Health: Ethical Challenges*, 2nd Edition, Cambridge University Press. We will also be reading selected chapters and articles about critical global health issues, research, case studies, and viewing short videos and TedTalks. Students will use latest evidence and data sources from several global and local organizations such as WHO, CDC and others (all available in Canvas). The following title will be among the excerpted readings posted as link on Canvas site (available at UWM library): Paul Farmer et al (2013), *Reimagining global health: an introduction*, University of California Press. <https://doi.org/10.1525/9780520954632>

Course Description

As a globally engaged research institution, the University of Wisconsin-Milwaukee has a major role to play in educating scholars and students and developing a global health-minded workforce that can impact beyond geographic borders. Well-trained students need to be prepared to plan and respond to global and local threats. This becomes crucial as we attempt to address complex challenges in global and local health and structural determinants of health (SDH) including social, economic, education, political, gender, and inequalities, as well as a wide range of ethical dilemmas. To effectively address these challenges and design innovative and multidisciplinary solutions, it is essential that we develop a deep understanding about how global and local issues intersect to impact health and other outcomes.

This course is designed to engage students to examine why global health matters as well as to examine critical global/local health issues, ethical challenges, and how to address them through multidisciplinary solutions. Some of the classes will use a flipped classroom approach and students will use their communities and/or their own experiences to enrich discussions. For instance, students will examine how to improve healthcare and implement structural solutions that address major determinants of health. They will draw comparisons between low- and middle- income countries with the local context in the US. Building upon the readings, videos, and online resources, students will address questions such as following: How do poverty, culture, politics, race, and other determinants intersect to impact a person's health? How do gender disparities affect the health of women and girls and how to achieve equity? What can individuals, governments, local and global organizations do to strengthen the global response to infectious diseases and pandemics? What is the relevance of food security, hunger and nutrition globally and how do they relate to climate change? What are major ethical challenges and how do they impact global and local health? What is the role of multidisciplinary work to design/implement innovative solutions? How can we shape the future of global and local health through research and other interventions? How can I become a better-informed global advocate to address complex health needs at local and global levels?

Course Requirements

- Participation: regular attendance, evidence of class preparation, active and productive contributions to class discussions, thoughtful responses to readings and respectful engagement with peers (20%).
- Legislative Letter (2-3 pages): students will write a formal letter to a state/federal legislator either to discuss or to advocate for a critical global/local health issue (20%)
- In-Class Debate: to focus on a controversial global or local health topic selected by the students (10%)
- Reactions Papers (2-4 pages): 2 short reflective papers (10% each), in response to assigned readings/ videos (20%)
- Research Paper (5-7 pages): individual paper on a topic relevant to the course and to the student (20%)
- Group Presentation about one critical global health issue in a selected low- or middle- income country, drawing comparisons with the local context in the US or in Wisconsin (10 %).

POLITICAL SCIENCE 380 (SS)
National Security Policy

Steven B. Redd, Associate Professor of Political Science

Sem 001, Class #48950: TR 2:30pm - 3:45pm

Reading

Sarkesian, Sam C., John Allen Williams, and Stephen J. Cimbala. 2012. *U.S. National Security: Policymakers, Processes, and Politics*. 5th ed. Boulder, CO: Lynne Rienner.

Reserve readings: There will be a series of electronic and traditional reserve readings to be read throughout the semester. These readings will normally take the form of journal articles and/or book chapters.

Course Description

If we pay attention to the news, it seems that the world is becoming a more dangerous place, contrary to what many predicted with the end of the Cold War. The tragic events of 9/11 and the ensuing "War on Terrorism," Chinese threats against Taiwan as well as China's rapid military buildup, with its emphasis on increased nuclear capabilities, and the more recent Russian invasion of Ukraine, are perhaps only a few of the most visible reminders that U.S. national security policymakers still have much to consider as they navigate the role of the U.S. on the international stage, and whether U.S. influence should be expanded, maintained, or diminished. This course will join and examine this debate, focusing on national interests, national power, and the global security environment from the perspective of the United States. We will also address domestic actors in the national security policymaking process. Instead of a broad survey-type course, we will concentrate on some of the more important topics of current interest in national security policy. At the end of the course, students will have an understanding of U.S. national security interests and the policy-making process, and be able to determine and analyze threats to those interests and propose policy options for handling those threats.

Course Requirements

Students are expected to attend class, participate fully in class discussions, and complete assigned readings. Students will write three response essays (approx. three pages each) based on assigned readings for particular weeks, due 2-3 days before class. Students will also participate in four group projects as part of a policy analysis and recommendation team. Students will also write an 8-10 page research project in various stages throughout the semester. Grades will be determined as follows: 15% for the three response essays; 30% for the research project; 40% for the four group projects; and 15% for class participation.

WOMEN'S & GENDER STUDIES 381 (HU)
Indigiqueer Theory & Practice

Sharity Bassett, Ph.D., Visiting Assistant Professor, Women's and Gender Studies

Sem 001, Class #49038: TR 1:00PM – 2:15PM

Course Materials

Selections from:

- Mark Rifkin, ed. (2012) *The Erotics of Sovereignty: Queer Native Writing in the Era of Self-Determination*
- Anne Fausto-Sterling (2000) *Sexing the Body: Gender Politics and the Construction of Sexuality*
- Sydney Freeland (2014) “*Drunktown’s Finest*” (film)
- Joshua Whitehead (2017) *Full-Metal Indigiqueer*
- Qwo-Li Driskill (2011) *Sovereign Erotics: A Collection of Two-Spirit Literature*
- Matika Wilbur & Adrienne Keen (2019) *All My Relations Podcast, Ep #6: Indigiqueer*
- Qwo-Li Driskill, et al., eds. (2011) *Queer Indigenous Studies: Critical Interventions in Theory, Politics, and Literature*

Course Description

Emerging out of queer studies, queer theory has worked to dismantle heteronormativity and hierarchy but, operating out of Euro western paradigms and frameworks, does not adequately interrogate how colonization and settler nation states are built on these norms and structures. Two decades after “mainstream” queer theory took hold in academic programs and more explicitly informed community praxes, *Queer Indigenous Studies: Critical Interventions in Theory, Politics, and Literature* (2011) articulated some of what is possible when Indigenous ways of knowing (gender fluidity, all things belong, web of relatedness) inform queer theory and activism. At this intersection, Indigenous efforts toward things like, healthy masculinity, love, language, the body, and relationships to the environment work to unsettle that which settler nation states hold within the soil, legislations, and informal institutions, such as the family: heteronormativity, gender binary, hierarchy, and roles, and race-based politics.

Indigiqueer Theory & Practice centers the perspectives of LGBTQ2+ Indigenous peoples. This class examines the ways in which queer Indigenous theories intervene in interpretations of gender within the logics of settler nation states, as well as the ways historical and contemporary realities intersect with Indigenous feminisms, western feminism, and mainstream LGBTQ+ movements.

Course Requirements

Class attendance and participation: 30%

Indigenous Cultural/Co-Curricular Events (Two): 10% X 2 = 20%

Essay: 10%

Self-Assessment: 10%

Reading Facilitation: 10%

Final Research paper, 8-10 pages: 20%

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 Zamarrappa, 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.

COVID-19 VACCINATION NOTICE: UW-Milwaukee does not require students to get the COVID-19 vaccine; however, hospitals, clinics, and community-based agencies may require students to show proof of COVID-19 vaccination. Some facilities may be willing to review student vaccine requests for exceptions. Other facilities defer the exception decision to the student's school. Since UWM does not have a vaccine mandate, there is no way to approve an exception. Furthermore, UWM cannot grant exceptions to the policy of another agency.