



HONORS COLLEGE COURSE BOOK: Fall 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. Fall 2023 registration appointment times will be available April 3rd 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 2023 will begin on Monday, April 10th. Please review your registration assignment in PAWS and confirm that your enrollment date has been set for 4/10. 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 10th - 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: 875 194 721#
- Email us at honors@uwm.edu and we will have an advisor get back to you as soon as possible.

Honors College Courses Fall 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	13008	T	10:00-11:15 AM	Daigle	Honors College Research & Writing
	SEM 002	13009	R	4:00-5:15 PM	Daigle	Honors College Research & Writing
	SEM 003	13010	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	11401	MW	10:00-11:15 AM	Snow	Tokyo: A Cultural Biography (^, *)
	SEM 002	12117	MW	11:30-12:45 PM	Daigle	You, Me, & Buffy: Raising Stakes of Pop...
	SEM 003	11330	MW	1:00-2:15 PM	Snow	Tokyo: A Cultural Biography (^, *)
	SEM 004	11331	MW	2:30-3:45 PM	Daigle	You, Me, & Buffy: Raising Stakes of Pop...
	SEM 205	12115	MW	2:30-3:45 PM	Stuhmiller	Telling Tales: Medieval Storytelling
	SEM 006	12337	MW	4:00-5:15 PM	Southward	The Graphic Novel as Literature
	SEM 007	11332	TR	8:30-9:45 AM	Schneider	Dirty Realism and the Other America
	SEM 008	11333	TR	10:00-11:15 AM	Singer	Ruling Britannia: Worlds of British People...
	SEM 009	11689	TR	11:30-12:45 PM	Schneider	Dirty Realism and the Other America
	SEM 210	11527	TR	11:30-12:45 PM	Stuhmiller	Telling Tales: Medieval Storytelling
	SEM 011	15826	TR	1:00-2:15 PM	Singer	Ruling Britannia: Worlds of British People...
	SEM 012	13467	TR	1:00-2:15 PM	Southward	The Graphic Novel as Literature
	SEM 013	15827	TR	2:30-3:45 PM	Budny	Left, Right, and Center: Bridging the Divide
	SEM 014	15828	TR	4:00-5:15 PM	Budny	Left, Right, and Center: Bridging the Divide
	SEM 015	19058	MW	11:30-12:45 PM	Listoe	Human Rights at the Borders of Injustice

Math 221 (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	11419	MTWR	1:00-2:15 PM	Franecki	Honors Calculus I

ANTHRO 381 (SS)	U 3H	Honors Seminar				
	Soph st & cons Honors College Director. RETAKABLE ONCE w/chg in topic to 6H cr max.					
	SEM 001	15339	TR	4:00-5:15 PM	Gurcay	Youth in Crisis: Digital Discontent...

ATM SCI 381 (NS)	U 3H Soph st & cons Honors College Director. RETAKABLE ONCE w/chg in topic to 6H cr max.	Honors Seminar
SEM 001	15402 TR 10-11:15 AM	Roebber Science & Politics: Case of Global Climate Change
CHEM 381 (NS)	U 3H Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.	Honors Seminar
SEM 001	14980 TR 4-5:15PM	Gronert The Chemistry of Aging
ENGL 685 (HU)	U 3H Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.	Honors Seminar
SEM 001	15728 TR 1:00-2:15 PM	Handley Urban Humanities and the Black Experience
FRENCH 383 (HU)	U 3H Soph st & cons Honors College Director. RETAKABLE ONCE w/chg in topic to 6H cr max.	Honors Seminar
SEM 001	15792 TR 4-5:15PM	Russell The Birth of the Public Intellectual in France (*)
HIST 398 (HU)	U 3H Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.	Honors Seminar
SEM 001	15818 MW 1:00-2:15 PM	Carter American Mixed Race
HIST 399 (SS)	U 3H Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.	Honors Seminar
SEM 001	14786 TR 2:30-3:45 PM	Haigh How the Computer Became Universal
NURS 380 (SS&)	U 3H Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr. Max.	Honors Seminar
SEM 001	17377 TR 8:30-9:45 AM	Galvao Race & Culture in Contemporary Health Care (†, &)
HONORS 350 (HU)	U 3H Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.	Honors Seminar in the Humanities
	SEM 201 14218 MW 5:30-6:45 PM	Stuhmiller Monsters & the Monstrous
	SEM 202 14971 Async	Brusin Joseph: A Biblical Psychological Thriller
HONORS 351 (SS)	U 3H Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.	Honors Seminar in the Social Sciences
SEM 001	11745 MW 8:30-9:45 AM	Singer Liberty, Equality, Fraternity, and Terror (*)
SEM 002	12340 TR 11:30-12:45pm	Snow Museums and Society
HONORS 352 (NS)	U 3H Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.	Honors Seminar in the Natural Sciences
	SEM 201 14100 TR 11:30-12:45PM	Wimpee Plagues, Past and Present (Δ)
HONORS 380 (A)	U 3H Soph st & cons Honors College Director. RETAKABLE ONCE w/chg in topic to 6H cr max.	Honors Seminar in the Arts
SEM 001	11334 MW 1:00-2:15 PM	Southward A Poetry Workshop (#)
SEM 002	12032 TR 2:30-3:45 PM	Marks Narrative Prose: How to Make Your Stories Memorable
SEM 003	19059 TR 8:30-9:45 AM	Douglas Possible Worlds: Design Fiction for Imagining
SEM 004	19060 MW 10-11:15 AM	Symmes Unstaging Performance: Discovering Creative Express

- (*) 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.
 - (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.**

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 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 Faculty

Tuesdays 10:00 a.m.-11:15 a.m. (9/5, 9/12, 9/19, 9/26, 10/3, 10/10, 10/17, 10/24)

- Sem 001, Class #13008

Thursdays 4:00 p.m.-5:15 pm (9/7, 9/14, 9/21, 9/28, 10/5, 10/12, 10/19, 10/26)

- Sem 002, Class # 13009

Fridays 11:30 A.m.-12:45 p.m. (9/8, 9/15, 9/22, 9/29, 10/6, 10/13, 10/20, 10/27)

- Sem 003, Class # 13010

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 (50%):** 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.
- ***The Aggregate* Assignment (10%):** Students will engage with at least one issue of the Honors College’s award-winning biannual newsletter.

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

Tokyo: A Cultural Biography (^, *)

Hilary K. Snow, Honors College Lecturer

Sem 001, Class #11401: MW 10:00am – 11:15am

Sem 003, Class #11330: MW 1:00pm – 2:15pm

Reading including: (available on Canvas)

Waley, Paul. “From Edo to Tokyo.”

Nishiyama Matsunosuke. “Edo Temples and Shrines.”

Ichikawa Hiroo. “Reconstructing Tokyo: The Attempt to Transform a Metropolis.”

Screen, Timon. *Tokyo Before Tokyo*.

Fraser, Karen. “Picturing the City.”

Vaporis, Constantine. “Digging for Edo: Archeology and Japan’s Premodern Urban Past.”

Imai, Heide. “Between Old Row Houses and Skyscrapers – Tsukudajima and the Residential *Roji*.”

Takeda Rintarô. “Japan’s Three-Penny Opera.”

Viewing

Yasujirô Ozu, *Tokyo Story*, 1953

Course Description

Tokyo was a small fishing village in 1590 when the warlord Tokugawa Ieyasu made it his military capital. By 1700, it was the largest city in the world with a population of over one million. In 2020, it had over 37 million residents and is one of the most important World Cities. Tokyo today would be completely unrecognizable to a resident from 1590. However, a resident from 1700 would be able to navigate parts of the central city today. Even as Tokyo has grown and changed dramatically, aspects of the city from the seventeenth century still can be found there.

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

Course Requirements

- Participation including regular attendance, evidence of careful class preparation, active and productive contributions to class discussions, thoughtful responses to readings and peer critiques, short assignments throughout the semester, and respectful engagement with peers: 30%.
- Cartography paper (with required rewrite): 15%
- Synthesis paper and presentation (with optional rewrite): 25%
- Fiction analysis paper: 15%
- Discussion leading: 5%
- Reflective writing assignments: 10%

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

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

HONORS 200: SHAPING OF THE MODERN MIND (HU, OWCB)
You, Me, & Buffy: Raising the Stakes of Pop Culture

Lindsay Daigle, Honors College Faculty

Sem 002, Class #12117: MW 11:30am – 12:45pm

Sem 004, Class #11331: MW 2:30pm – 3:45pm

Required Reading/Viewing

Buffy the Vampire Slayer, 40-45 episodes across all 7 seasons viewed outside of class (available on Hulu and Amazon Prime)

Various Buffy scholarship, including Lynne Edwards, Debra Jackson, Rhonda V. Wilcox, and others (available on Canvas)

Various other critical texts to be in conversation with episodes, including Krista Ratcliffe, Roxane Gay, and others (available on Canvas)

Course Description

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

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

This class will encourage us to slow our tendencies toward passively consuming pop culture, particularly television, and instead to critically participate in their conversations. Throughout the semester, I will ask each student to bring in examples from their own pop culture surroundings. With each episode and artifact, we will ask: How is this affecting me? How is this affecting others? And how can I use this analysis to be better citizens of a constantly and swiftly shifting media world?

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 roles of Discussion Facilitator and Pop Culture Presenter for one class each by developing discussion questions that closely interpret and make connections between course texts, outside pop culture artifacts, 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 #12115: MW 2:30pm. – 3:45pm **ONLINE**

Sem 211, Class #11527: TR 1:00pm – 2:15pm **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*, 2nd 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)
The Graphic Novel as Literature

David Southward, Honors College Senior Lecturer

Sem 006, Class #12337: MW 4:00pm - 5:15pm

Sem 012, Class #13467: TR 1:00pm - 2:15pm

Reading

Inio Asano, *Solanin* [ISBN: 978-1421523217]

Nick Drnaso, *Beverly* [ISBN: 978-1770462250]

Emil Ferris, *My Favorite Thing Is Monsters* [ISBN: 978-1606999592]

Scott McCloud, *Understanding Comics* [ISBN: 978-0060976255]

Fábio Moon and Gabriel Bá, *Daytripper* [ISBN: 978-1401229696]

Art Spiegelman, *The Complete Maus* [978-0141014081]

Course Description

A growing number of graphic artists now use the comic-book form to tell complex and meaningful stories for adults. Their graphic novels explore taboo areas of the psyche (*My Favorite Thing Is Monsters*), probe the mysteries of time and mortality (*Daytripper*), chart the horrors of war and genocide (*Maus*), and satirize consumer culture with dark humor (*Beverly*). The interaction of text and image in graphic novels—whether it be playful, provocative, or profound—broadens our conception of what reading is and constitutes a new kind of literature.

Our focus in this course will be on how to read graphic fiction. We will consider the medium itself, using comics artist Scott McCloud's ingenious commentary, *Understanding Comics*, as our guide. How each author adapts the medium to a particular subject and personal style will be an important topic in this discussion. At the same time, we will think about the social context for the rise of the graphic novel: developments in American culture, technology, and reading habits since the 1980s that have contributed to this thriving art form.

Course Requirements

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

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

Dirty Realism and the Other America

Benjamin Schneider, Honors College Senior Lecturer

Sec 007, Class #11332: TR 8:30am – 9:45am

Sec 010, Class #11689: TR 11:30am – 12:45pm

Reading (selections)

Lucia Berlin, *A Manual for Cleaning Women* (2015)

Raymond Carver, *What We Talk About When We Talk About Love* (1981)

Denis Johnson, *Jesus' Son* (1992)

Maurice Carlos Ruffin, *The Ones Who Don't Say They Love You* (2021)

Course Description

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

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

Course Requirements

- Classroom presence 20%
- Three 4-5 page essays, two of which may be revised 80%

HONORS 200: THE SHAPING OF THE MODERN MIND (HU, OWCB)
Ruling Britannia: The Worlds of the British People in the Eighteenth Century

Alan Singer, Honors College Associate Teaching Professor

Sec 008, Class #11333: TR 10:00am – 11:15am

Sec 011, Class #15826: TR 1:00pm – 2:15pm

Reading

For purchase:

Defoe, Daniel, *Robinson Crusoe* ISBN-13: 978-0451530776 (Signet Classic ed.) (1719) approx. \$6.00 new.

The following readings will be made available online:

Defoe, Daniel *The True-Born Englishman*, Mandeville, Bernard *The Fable of the Bees: The Grumbling Hive: or, Knaves Turned Honest*, Colley, Linda “Protestants” “Profits” and “Womanpower” chapters from *Britons: Forging the Nation, 1707-1837*, Williams, Eric *Capitalism and Slavery* (excerpts), Equiano, Olaudah *The Interesting Narrative of the Life of Olaudah Equiano* (excerpts), George, M. Dorothy “Life and Death in London” and “London Immigrants and Emigrants”, chapters from the classic *London Life in the Eighteenth Century*, Linebaugh, Peter “The Tyburn Riot Against the Surgeons”

Course Description

This is an inclusive social history which examines a dynamic and changing Great Britain in the eighteenth century. While others were soon to follow, in this period, the British people inaugurated the modern era. For example, as a rare constitutional monarchy, politics became highly ideological and fraught with conflict. A new concept, public opinion, appeared which meant that while the well-born and wealthy were still in power, political culture was being democratized. The interests of the “crowd” or the “mob” entered the political discourse. As another example of the modern, some Britons in the eighteenth century adopted newly capitalistic worldviews. For many of them, making a profit in business, by whatever means, including enslaving persons, came to be seen as a patriotic and godly act. Conversely, as capitalism developed, resistance especially among the lower classes followed. They argued for what scholars call a “moral economy” where there would be protections from the exploitative and harmful aspects of the burgeoning free market. Through an examination of primary sources, fiction, art, and modern historical scholarship, we will consequently be able to get a clear picture of what it meant to be British in the at the dawn of the modern era.

Course Requirements

1. 3–4-page essay on Defoe’s *True-Born Englishman* and Colley’s “Protestants” “Profits” and “Womanpower” chapters (10 pts)
2. 4–6-page essay on Mandeville’s *Fable of the Bees* and Defoe’s *Robinson Crusoe* (20 pts)
3. 3–4-page Old Bailey Online research project and short presentation (20 pts) *
4. 3–4-page essay on *Capitalism and Slavery* and Olaudah Equiano memoir (10 pts)
5. 4–6-page comprehensive final essay (20 pts)
6. Participation (20 pts)

HONORS 200: THE SHAPING OF THE MODERN MIND (HU, OWCB)
Left, Right, and Center: Bridging the Divide in American Politics

Jill M. Budny, Honors College Assistant Director & Associate Teaching Professor

Sec 013, Class #15827: TR 2:30pm – 3:45pm

Sec 014, Class #15828: TR 4:00pm – 5:15pm

Reading

Provided in Canvas: selections from texts authored by Aristotle, David Boaz, Arthur Brooks, Edmund Burke, Noam Chomsky, Matthew Desmond, Thich Nhat Hanh, Nikole Hannah-Jones, John Locke, Lilliana Mason, Karl Marx and Friedrich Engels, Barack Obama, Parker J. Palmer, Jean-Jacques Rousseau, Bernie Sanders, Roger Scruton, and Isabel Wilkerson, among others.

Course Description

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

What can we do? The purpose of this course is to offer an alternative to the tendencies described above by fostering healthier dialogue about political ideas, their foundational assumptions, and their consequences. We will move beyond easy answers and convenient oversimplifications by performing critical, in-depth analysis of texts from across the American political spectrum as we seek to better understand the arguments offered by conservatives, liberals, and moderates in the United States. We will reflect on our own participation in polarization and contemplate reforms, in addition to practicing the skills required of members of a robust and thriving democracy: listening deeply, speaking thoughtfully, posing rigorous questions, analyzing strengths and weaknesses, deliberating respectfully, and seeking common ground when possible. This course also emphasizes experiential learning activities that require students to engage with individuals outside our classroom who embrace different political viewpoints.

Course Requirements

Engagement and class citizenship (30%), which includes actively joining in classroom discussions, writing discussion questions and answers, providing peer feedback, participating in experiential learning activities, and completing additional short assignments; student-led discussions (10%); two essays (20% each), to be revised in response to feedback from peers and the instructor; and a final paper (20%).

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

Daniel Listoe, Senior Lecturer in English

Sem 015, Class #19058: MW 11:30am – 12:45pm

Reading

All readings are provided: selected articles and chapters of philosophy, political science, law, history, cultural studies, and journalism. Authors include Hannah Arendt, Seyla Benhabib, J.M. Coetzee, James Dawes, Greg Grandin, Shannon Mattern, Eyal Weizman, and Lea Ypi.

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, cultural studies and longform journalism. In addition, we will be attentive to current events, work through several documentary films, and read a set of selections from 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 (5-6 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 seven short response papers (2 pages) (35% of final course grade).
- The course requires consistent seminar participation and active engagement with the assigned readings and film viewings (25% of final course grade).

MATHEMATICAL SCIENCES 221 (NS, QLB)
Honors Calculus I

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

Sec 001, Class #11419: MTWR 1:00pm – 2:15pm

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

Reading

Required: *Calculus Single and Multivariable*, 7th edition, by Hughes-Hallet, et al, and access to WileyPLUS – an online learning platform. The ISBN for the bundle is: 978-1119343998. Students may also wish to purchase a Student Solutions Manual. Additional handouts may also be made available during the semester (at no charge).

Course Description

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

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

1. Review of essential functions (exponential, logarithmic, trigonometric, polynomial, rational).
2. Continuity and Limits.
3. Differentiation: definition, interpretation, and short-cuts (basic rules and formulas). Applications of differentiation (such as linear approximation, optimization, and related rates problems).
4. Anti-differentiation, Integration (including some techniques of integration such as the methods of substitution and integration by parts), and applications of integration.

Course Requirements

Students will be expected to solve a number of routine problems every week to test their knowledge of the mechanics of calculus. They will also solve a series of more challenging problems, some individually and others as group projects (more challenging due to the pure mathematics or due to the fact they are word problems).

ANTHROPOLOGY 381 (SS)

Youth in Crisis: Digital Discontent in Middle East and North Africa

Ati Gurcay, PhD Candidate, Department of Anthropology

Sem 001, Class #15339: TR 4:00pm - 5:15pm

Required Reading*

1. Abu-Lughod, L. (2015). *Do Muslim women need saving?* Harvard University Press.
2. Zayani, M. (2015). *Networked publics and digital contention: The politics of everyday life in Tunisia*. Oxford University Press.
3. Yesil, B. (2016). *Media in new Turkey: The origins of an authoritarian neoliberal state*. University of Illinois Press.

*We will work to find affordable options for the required books. Additional short essays for required or recommended reading will be made available as pdf files.

Course Description

We have a problem – a good number of young people all around the world are in crisis: The social institutions that surround them increasingly exclude them from participating in everyday life. In this seminar, we work to identify and interrogate a few institutions that fail to understand and include youth in the Middle East and North Africa (MENA). In Turkey, family is an important social and financial support system for youth; at the same time, it is frequently experienced as highly oppressive. Tunisian citizens' struggle with their country's political institutions gave rise to Arab Spring. In Iran, young women are fighting for their right to make choices about their lives, while young Syrian refugees, scattered across Europe, face discrimination. Layered over these complexities is the shifting landscape of digital media technologies, a potential avenue for youth agency but also for their surveillance. In the midst of all of this, are these youth “resilient” or “adaptive” as is often claimed, or are they buckling under the pressure?

In this seminar, we focus on reading BIPOC, queer, and women scholars who study different contexts in MENA. We will tackle histories of colonialism in MENA by utilizing anthropological frameworks, intersectionality, postcolonial studies, and feminism. Most importantly, we will try to decolonize our knowledge of MENA. The core of this course is to understand why youth, or some groups of youth, fail to connect with the social institutions which govern them. We will read Zayani's notable work on Tunisia and social nonmovements to unpack what it means to come together politically and use digital media as a tool. Ozbay's monograph on “rent boys” in Istanbul will help us understand “Western” and “Eastern and Southern” masculinities. Together, we will aim to unpack the Islamic, postcolonial, capitalist, and imperialist social institutions of MENA in order to make sense of these youths' struggle to connect and live peacefully.

Course Requirements

In this course, we will use a labor-based grading system that relies on feedback from the instructor and peers. Your grade will be based on number of completes and incompletes you receive. 20% Active participation in seminar discussion; 40% Short discussion questions and weekly assignments throughout the semester. Each student will develop a final project (a traditional final paper or otherwise) with the instructor. The project has five steps; a (research) question + consultation (5%); first draft (5%) + peer review (5%); presentation (5%); final revised product (20%).

ATMOSPHERIC SCIENCES 381 (NS)
Science and Politics: The Case of Global Climate Change

Paul J. Roebber, Distinguished Professor, Atmospheric Science Group,
School of Freshwater Sciences

Sec 001, Class # 15402: TR 10:00am – 11:15am

Reading

This is a continuously evolving area, with new scientific findings and intertwining political developments emerging on a monthly basis. We will draw from a number of sources, including selected articles from MIT Technology review, the Wall Street Journal, and myriad other popular and scientific sources. Some relevant books and studies that we may consult include:

Intergovernmental Panel on Climate Change (IPCC), *Sixth Assessment Report
US Fifth National Climate Assessment*
J. Bennett, *A Global Warming Primer*
A. Dessler, *Introduction to Modern Climate Change (2nd Ed)*.
P. Wadhams, *A Farewell to Ice*

Course Description

Climate change is a topic of widespread (indeed, global) interest, much in the news, and filled with obfuscation. In this rancorous debate, an alarming discrepancy exists between the science, public understanding, and the political representation of and societal action on the issue. In this course, we will consult original materials and separate fact from fancy. How does the process of science work, and how in a politicized environment, can this lead to confusion? What role has the media played in contributing to misunderstanding? What is scientifically established? What are the most prominent risks, as currently understood? What are embellishments introduced into the debate by vested political interests on both sides? Perhaps most importantly, *what is to be done about it?*

Course Requirements

You will be expected to attend class regularly and participate fully. With each assigned reading, you will prepare a position paper (1-2) pages for class discussion. A draft position paper will be submitted on the day of discussion on that topic. This paper will then be revised, based on information obtained from the class discussion and specific instructor comments on the draft. A grade will be assigned following your revision. Course grades will be determined as follows: 60% for final position papers and 40% for class discussion (this latter will be assigned based on the quantity and especially quality of your contributions to the class discussion).

CHEMISTRY 381 (NS)
The Chemistry of Aging

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

Sem 001, Class #14980: 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)
Urban Humanities and the Black Experience

Dr. Derek G. Handley, Assistant Professor of English

Sem 002, Class #15728: TR 1:00pm – 2:15pm

Reading

Baldwin, James. "Sonny's Blues" *The Oxford Book of American Short Stories* edited by Joyce Carol Oates

Brown, Adrienne. *The Black Skyscraper: Architecture and the Perception of Race*

Coates, Ta-Nehisi. "The Case for Reparations." *The Atlantic*, June 2014.

-- "The Black Family in the Age of Mass Incarceration" *The Atlantic*, October 2015.

Cuff, Dana, Anastasia Loukaitou-Sideris, Todd Presner, Maite Zubiaurre and Jonathan Jae-an Crisman.

Urban Humanities New Practices for Reimagining the City

Gilyard Keith, Adam Banks. *On African-American Rhetoric*

Hughes, Langston. *The Collected Poems of Langston Hughes*. *The Atlantic*, June 2014.

Wilkerson, Isabel *The Great Migration: An American Story*

Wilson, August *Jitney*

Viewing A Raisin in the Sun (1961)

Description

What is Urban Humanities? The term is not easy to define because urban has an expansive and varying definitions. For instance, some scholars define urban as a physical space, while others focus on social, cultural, or economic aspects of urban life. This complexity of what is urban provides a variety ways in which to examine the city. As a relatively new and interdisciplinary field, urban humanities combines elements of the humanities such as history, rhetorical theory, literature, art history, and philosophy, with elements of urban studies, such as urban planning, architecture, geography, and design in order to examine the complexity of city life and culture. But more importantly, "Urban humanities views the city through a lens of *spatial justice*, and its inquiries are centered on the micro settings of everyday life" (Cuff, et al).

In this course, we will employ this intersection of disciplinary fields to explore the way people live and interact in urban environments today or in the past. With Milwaukee as a frequent point of discussion, we'll draw from interdisciplinary texts about the experiences of Black Americans in cities so as to confront issues related to the built environment, social and cultural diversity, economic development, and the politics of urban life. This approach may get us a little closer to understanding the ways in which cities reflect and shape broader social, cultural, and political trends. The course will also include the class engaging with the city of Milwaukee directly through several class activities.

Some of the questions we will address are as follows: What ways does technology and media shape urban experiences? What is the role of art and culture in the city? What impact does cultural diversity have on the historical geographies of the city? How has race and racism shaped the development and function of cities? We will also participate as community researchers in the [Mapping Racism and Resistance in Milwaukee County \(MRR-MKE\) Project](#) and receive a guest lecture about restrictive housing covenants from Anne Bonds of the Geography department. Because urban humanities as a field of study is still evolving, students will have the opportunity to develop new methods, theories, and approaches which may contribute to defining the field.

Course Requirements

- *Course engagement and participation (25%)*
- *Conversation/Discussion Leaders (10%)*
- *Informal Writing Assignments (20%)*
- *Overview of Research-Based Project (15%)*
- *Research-Based Project (30%)*

FRENCH 383 (HU)

Fighting for Truth, Justice, and Freedom: The Birth of the Public Intellectual in France (*)

Nicolas Russell, Associate Professor of French

Sec 001, Class # 15792: TR 4:00pm – 5:15pm

Reading

Pierre Bourdieu, *On Television*

Edward Saïd, *Representations of the Intellectual*

Jean-Paul Sartre, *What is Literature?*

Voltaire, *Voltaire: Treatise on Tolerance*

Emile Zola, *The Dreyfus Affair: "J'Accuse" and Other Writings*

Various online readings, including short texts by Simone de Beauvoir, Gisèle Halimi, Albert Camus, Aimé Césaire, and Franz Fanon.

Viewing

Pierre Carles, *Sociology is a Martial Art* (Icarus Films, 2002)

Course Description

Throughout history there have been numerous individuals who have fought in the public sphere for truth, justice, and freedom. In late nineteenth-century France, these figures came to be called *intellectuels* (translated as “public intellectuals” in English). Public intellectuals became important figures in twentieth-century public life, especially in France where their role in society has been continually discussed and debated. They are not exactly political activists or pundits. For Edward Saïd, the ideal public intellectual is a perpetual outsider opposed to the status quo, someone who is fiercely independent, a gadfly who makes us uneasy, yet at the same time a charismatic figure who fights for and embodies universal principles of truth and justice.

In this course, we will look at the debates surrounding public intellectuals and the role they play in society. In addition, we will read texts by French public intellectuals to get a more immediate sense of who these figures were and what causes they defended (causes including religious tolerance, freedom of speech, as well as gender and racial equality). The readings also will lead us to discuss a range of questions about taking action in the public sphere: What does it take to bring about positive change in society? As individuals, what are our responsibilities with respect to how our society functions? How do different forms of media (newspapers, books, television, the Internet) shape our ability to take a stand in the public sphere? **Please note: no knowledge of French is required to take this course.**

Course Requirements

Preparation for class, active participation in class discussion, and regular attendance are expected from all students (25% of the final grade). Three papers will be assigned: two short analytical essays (4-5 pages, 15% of the final grade each) and one longer paper including a research component (7-10 pages, 30% of the final grade). Students will all revise the first short essay and will have the option of revising the second. Students will also participate in Canvas online discussion forums four to five times throughout the semester. Each discussion forum post will be about one page long (15% of the final grade).

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

HISTORY 398 (HU)
American Mixed Race

Greg Carter, Associate Professor of History

Sem 001, Class #15818: MW 1:00pm – 2:15pm

Reading

We will read several full-length books and some articles including:

Broyard, Anatole. *Kafka Was the Rage: A Greenwich Village Memoir*.

Buirski, Nancy. *The Loving Story*. Directed by Nancy Buirski. Augusta Films, 2011.

Kennedy, Randall. *Interracial Intimacies*.

Library of Congress. “The Hemingses of Monticello: An American Family.”

“Oprah with Meghan and Harry: A CBS Primetime Special.”

Thompson, Shirley. “‘Ah Toucoutou, ye conin vous’: History and Memory in Creole New Orleans.”

Course Description

Through most of the history of the United States, laws have prevented interracial intimacy and the production of mixed-race offspring. Since the nineteenth century, it was not uncommon to hear stories and accounts of “the Tragic Mulatto figure” who was assumed to be a victim of confusion and isolation. At the same time, since the Europeans first came in contact with the Native Americans who populated the new world, writers have championed the idea of Americans as a “new” race, a race of hybrid men (and women), moral and spiritual “role models” for the rest of the world. Ironically, while Americans frowned upon racial mixing, they celebrated the concept of the “new” race which has always gone hand in hand with ideas of inclusion, equality, acceptance, and progress.

Why have Americans championed the ideal of a progressive and powerful mixed race while simultaneously labeling the actual mixed race children and adults as “half-breeds,” “intermediaries,” or “misfits”? Have stereotypes of these individuals altered during the past two hundred years? Do they reflect how mixed-race people identify themselves? This Honors seminar will focus on these questions which we will explore in discussions and by reading and analyzing a range of interdisciplinary sources.

Course Requirements

Regular attendance, completion of assignments, and active participation constitute the basis for success in this class. The other facets emphasize critical thinking and written communication. There will be four two-page papers responding to specific issues in the reading, one ten to twelve-page research project, and a ten-minute oral presentation as part of a research forum. I encourage students to revise written assignments for credit. This course will be instructive, and I hope appealing, to anyone interested in race, diversity, and hybridity in American culture.

HISTORY 399 (SS)
How The Computer Became Universal

Thomas Haigh, Professor of History

Sem 001, Class #14786: MW 2:30pm – 3:45pm

Reading and Sources

The seminar will center on Thomas Haigh's book, *A New History of Modern Computing* (MIT Press, 2021), written with Paul Ceruzzi of the Smithsonian, supplemented with additional primary and secondary sources. The additional materials will all be made available electronically through Canvas. To take advantage of material culture as a source, many of the class meetings will take place in UWM's [Retrocomputing Lab](#) which is home to a collection of functional computer systems plus software, books, and magazines. **No knowledge of computer science is required, but an interest in finding out what goes on inside computers and what it was like to use them would be advantageous.**

Course Description

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

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

Course Requirements

- Course participation: 35%. Includes evidence of careful class preparation, active contribution to in-class discussion, and preparation of small assignments for verbal presentation in class.
- Two short papers: 10% each. Each advances an original argument through engagement with the readings for multiple weeks of class.
- Material engagement paper: 15%. Based on an analysis of the student's own experiences using systems in the Retrocomputing Lab. (This will require scheduling a few hours of lab sessions outside regular class meeting times).
- Term paper: 30%. The default form for this assignment will be a paper of 2-3,000 words on a topic selected by the student in consultation with the professor. It should advance an original argument through engagement with multiple class readings and additional relevant secondary sources. Other formats are also possible. Students may choose to incorporate further Retrolab experiences into this assignment.

NURSING 380
Negotiating Difference: Race and Culture in Contemporary Health Care (SS&†)

Loren Galvao, MD, MPH, Scientist II - Global Health
Nursing

Sem 001, Class #17377: TR 8:30am – 9:45am

This will be an in-person class. All students will meet in person on Tuesdays and Thursdays, during Fall 2023. Two classes during the semester (Nov 7 and Nov 9, 2023) will be virtual (in synchronous mode).

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. Some resources may be revised for Fall 2023.

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

- Class participation will include face-to-face discussions and other in-person activities.
- Students will write one legislative letter and two short reaction papers to select assigned readings and videos.
- Each member of the seminar will write a final concept analysis paper. 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 as a final group presentation.
- Final grades will be based on the following criteria:
 - Class Discussion Participation: 20%; Reaction Papers: 20%; Legislative Letter: 20%; Concept Analysis Paper: 20%; Group Model Presentations: 20%

(†) The credits for Nursing 380 are eligible for GER distribution for *non-L&S majors* but ARE NOT eligible for the GER Breadth Requirements for L&S majors-see page 3. (&) This course topic satisfies the UWM Cultural Diversity Requirement.

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

Jacqueline Stuhmiller, Honors College Lecturer

Sem 201, Class #14218: MW 5:30pm - 6:45pm **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*

Todd Field, *Tár*

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 202, Class #14971: **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)
Liberty, Equality, Fraternity, and Terror: Revolutionary France, 1789-1799 (*)

Alan Singer, Honors College Senior Lecturer

Sem 001, Class #11745: MW 8:30am – 9:45am

Reading

Required for purchase:

R.R. Palmer, *Twelve Who Ruled: The Year of Terror in the French Revolution*
[ISBN-13 978-0691121871]

Pdfs of the following will be made available online:

Darlene G. Levy and Harriet Applewhite, “Women, Radicalization, and the Fall of the French Monarchy”

Dominique Godineau, “Masculine and Feminine Political Practice during the French Revolution, 1793-Year III”

Georges Lefebvre, *The Coming of the French Revolution* [excerpts]

Simon Schama, *Citizens* [excerpts]

C.L.R. James, *The Black Jacobins* [excerpts]

Various primary documents from the Enlightenment and the French Revolution

Viewing

Danton, dir. Andrzej Wadja (1983)

Course Description

The French Revolution is often described as the seminal event that ushered in the modern era. As the story goes, the institutions and symbols of the Old Regime were trampled upon while new experiments in government, popular politics, and society itself were attempted with mixed results. This course will pick up this theme but it will also center on one which proposes that the Revolution was also a window into the future. It is remarkable as to how many of the ideas and practices of twentieth and twenty-first century politics and society debuted in the final years of the eighteenth century. During the Revolution, democracy, republicanism, human rights, dictatorship, nationalism, feminism, socialism, laissez-faire capitalism, terrorism, racism, and colonialism were all practiced and debated. With a focus on primary documents and seminal secondary texts, we will address the following types of questions: Who made the Revolution? Who were the winners and losers? Did the leaders practice what they preached or did they often act hypocritically? Ultimately we will discuss whether or not the legacy of the French Revolution should be considered as positive or something else.

Course Requirements

Along with the quality of their participation, the students' grades will be based on the assessment of the following assignments: *Danton* review (3-5 pages) 15%, *Twelve Who Ruled* essay (3-5 pages) 15%, four short document essays 20%, final essay 30%, participation/presence 20%

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

HONORS 351: HONORS SEMINAR IN THE SOCIAL SCIENCES (SS)
Museums and Society

Hilary Snow, Honors College Lecturer

Sem 002, Class #12340: TR 11:30am – 12:45pm

Readings available on Canvas:

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

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

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

Christina Kreps. “Changing the Rules of the Road: Post-Colonialism and the New Ethics of Museum Anthropology.”

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

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

Course Description

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

Students should plan to pay admission for two to three museum visits as part of the course.

Course Requirements

- Participation, including: regular attendance, evidence of careful class preparation, active and productive contributions to class discussions, thoughtful responses to readings and peer critiques, short assignments, and respectful engagement with peers: 25%.
- Exhibition analysis paper with optional rewrite: 15%
- Issue analysis paper with optional rewrite: 20%
- Expanded exhibition analysis project: 25%
- Critical response papers: 10%
- Discussion leading: 5%

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

Plagues, Past and Present (Δ)

Chuck Wimpee, Emeritus Associate Professor of Biological Sciences

Sem 201, Class #14100: 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 19th 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 380: HONORS SEMINAR IN THE ARTS (A)
A Poetry Workshop (#)

David Southward, Honors College Senior Lecturer

Sem 001, Class # 11334: MW 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)
Narrative Prose: How to Make Your Stories Memorable

Brian Marks, Honors College Senior Lecturer

Sem 002, Class # 12032: TR 2:30pm - 3:45pm

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

Reading

Course Reader will include short stories by Margaret Atwood, JD Salinger, Jennifer Egan, F Scott Fitzgerald, Neil Gaiman, Ted Chiang, Caty Weaver, Hunter S Thompson, 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).

Shailin Bishop, *Reedsy*. Youtube Series.

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%
- 1 Short stories (5+ pages) to undergo several revisions plus a Critical Reflection (1-3 pages) 30%
- 1 Narrative Prose piece (short story, fairy tale, creative non-fiction New-journalism, speculative fiction, or short story graphic novel) (5+ pages) plus a Critical Reflection (1-3 pages) 30%

HONORS 380: HONORS SEMINAR IN THE ARTS (A)
Possible Worlds: Design Fiction for Imagining Otherwise

Coe Douglas, Lecturer in Art & Design

Sem 003, Class # 19059: TR 8:30am – 9:45am

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

Readings from:

Bleecker, Julian, et al. *The Manual of Design Fiction: A Practical Guide to Exploring the Near Future*. Near Future Laboratory, 2022.

Mitrović, Ivica, et al. *Beyond Speculative Design: Past — Present — Future*. Speculative Edu, 2021.

Hoffman, Johanna, *Speculative Futures: Design Approaches to Navigate Change, Foster Resilience, and Co-Create The Cities We Need*. Penguin Random House, 2022.

Fisher, Mark. *Capitalist Realism: Is There No Alternative?* Zero Books, 2009.

Montgomery, Elliott P., and Woebken, Chris. *Extrapolation Factory Operator's Manual*. Extrapolation Factory, 2016.

Olufemi, Lola. *Experiments in Imagining Otherwise*. Hajar Press, 2021.

Hopkins, Rob. *From What Is To What If*. Chelsea Green, 2019.

—Plus, additional stories, essays, podcasts, and interviews.

Course Description

In her speech at the 2014 National Book Awards, Ursula K Le Guin reminded us that, when thinking of the state of the world, “Resistance and change often begin in art, and very often in our art, the art of words.” Yet there is a sense that the current trajectory of the world is inevitable as we accelerate into the Anthropocene. In this class, we’ll use techniques from speculative design, design fiction, and futures thinking so that we may, as Lola Olufemi writes, “imagine otherwise.” We have a say in what kind of world we want to live in, but it requires imagination and the ability to see potential futures, time travel with our imaginations, and create possible realities that are more equitable, regenerative, and kind. We’ll develop tools and techniques and apply them to several speculative design and world-building projects including creating artifacts from the future, writing speculative essays and stories, and creating a group artifact that will be conceptualized and realized in class. As our guides, we’ll use current examples by studios like SuperFlux in London and Near Future Laboratory in Los Angeles, as well as other examples from around the world.

Course Requirements

This course requires curiosity and a willingness to time-travel with your imagination. Readings, podcasts, and video will be assigned each week and students will post reflections (500 - 1000 words) in Canvas. Together, we’ll think beyond, look forward, and mine potential futures for clues to what could be. We’ll engage in collective world-building and create artifacts and narratives that reflect our vision of the future.

Grades will be evaluated as follows: 25% in-class participation, 25% Canvas posts on assigned materials, and 50% the ongoing world-building, artifact creation, and narrative development projects.

HONORS 380: HONORS SEMINAR IN THE ARTS (A)
Unstaging Performance: Discovering Creative Expression Beyond the Arts

Dr. Tommy Symmes, Lecturer

Sem 004, Class # 19060: MW 10:00am – 11:15am

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

Films

Every Little Thing (Philibert)

Fyre: The Greatest Party that Never Happened (Smith) and *Fyre Fraud* (Furst and Nason)

Books

Antonin Artaud: *The Theatre and Its Double*

Emmanuel Ladorie: *Carnival in Romans*

Judith Butler: *Performative Acts and Gender Constitution*

Maggie Nelson: *The Art of Cruelty*

Articles

Stine Krøijer: *Figurations of the Future: On the Form and Temporality of Protests among Left Radical Activists in Europe*

Franz Fanon: *On National Culture*

Course Description

This course explores instances when theatrical performances find themselves alive and well and far afield from anything remotely resembling a stage. Or maybe these are instances when the stage has grown legs and scampered out a back exit to pop itself in the sunshine. We will study performance in everyday life, in consensus reality, and in identity. We will look at performance as a technique for sometimes doubting and sometimes reinforcing the separation between the real world and the stage. We will read accounts of performance as a strategy for suggesting that the real world is not the only world and accounts of performance as a strategy to effect political change. And we will consider performance as both a cause and an effect of solidarity.

Classes consist of discussion, group work, and sharing in relevant media. The goals of this course are to improve critical thinking, writing, reading, and discussion skills, including the collaborative skill of providing feedback. Students will improve these skills by considering the multiple ways performances play out in their own lives, and in the course material. And although the emphasis of this course is on *thinking* about performance, classes will include some acting exercises. By the end of the course, students will be able to: decode theoretical underpinnings and aesthetic priorities of everyday and formal performances; interrelate different performances, specifying what they share and what they stand to learn from each other; open themselves to their classmates' work; and offer constructive, respectful critique.

Course Requirements

25% written reflections on homework (minimum 150 words including 2 questions about quotes or specific material from the assignment; students will complete 10 of these).

25% class participation (providing feedback, engaging in class activities, attendance).

50% analytic papers (2 papers that go through multiple group-worked drafts before submission; these papers can be revised for improved grades until the end of the semester).

HONORS 380: HONORS SEMINAR IN THE ARTS (A)
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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.

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.

TB TEST NOTICE: Some facilities may require that students complete a tuberculin skin test (TB Test), the cost of which would be incurred by the student. Please reach out to Dr. Schneider with questions or concerns.