

# Honors College Course Book: Fall 2024

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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 2024 registration appointment times will be available April 8th and can be found in PAWS on the right side of the Student Center page. *Be sure to check your PAWS account on this date to clear any holds on your account. Holds will prevent you from registering!*
2. Registration for Fall 2024 will begin on Monday, April 15th. Please review your registration assignment in PAWS and confirm that your enrollment date has been set for 4/15. Please take advantage of priority registration by enrolling at your assigned date and time.
3. There are no waitlists for Honors 199 or 200. If you are attempting to enroll in Honors 199 or 200 and it is full, please select another section. If you are registering for an upper-level course, be sure to check the “add to waitlist” box when putting the course in your shopping cart.
4. **Please ONLY register for two courses if you are planning to take two courses! Please be considerate of your classmates who are also trying to register for courses.** Any student enrolled in more than two Honors courses will be administratively dropped from the additional course(s) at the discretion of the Associate Director.
5. Enrollment in additional credits beyond the 21 required for the Honors Degree is permitted on a space available basis.
6. Clarification for L&S students: Nursing 380 satisfies part of the UWM GER Social Science requirement. It does not satisfy any part of the L&S 12 credit Social Science 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 15th - Priority Registration Morning?

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

- Visit us in the Honors House Office – HON 154. Help will be waiting!
- Call us at 414-229-4658.
- Contact us on Teams between 8am and 10am:
  - Video chat with us by using the link we sent you via email or...
  - Call us at 414-253-8850 and enter the Conference ID: 205 220 469#
- Email us at [honors@uwm.edu](mailto:honors@uwm.edu) and we will have an advisor get back to you as soon as possible.

# Honors College Courses Fall 2024

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

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

<b>Honors 199</b>	U 1H	Honors Independent Study				
	Admission to Honors College or consent by director. Not open to University Special Students.					
	SEM 001	12731	T	4:00-5:15 PM	Flores	<b>Honors College Research &amp; Writing</b>
	SEM 002	12732	R	10:00-11:15 PM	Flores	<b>Honors College Research &amp; Writing</b>
	SEM 003	12733	F	11:30-12:45 PM	Flores	<b>Honors College Research &amp; Writing</b>

*Students should be concurrently enrolled in English 102 and Honors 199. Students earning a B- or better in HON 199 and C or better in English 102 will receive 4 credits toward their Honors Degree.*

<b>Honors 200</b>	U 3H	Honors Seminar: The Shaping of the Modern Mind				
(HU, OWCB)	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	11321	MW	10:00-11:15 AM	Snow	<b>Samurai and Geisha (^, *)</b>
	SEM 002	11986	MW	11:30-12:45 PM	Listoe	<b>Human Rights at the Borders of Injustice</b>
	SEM 003	11258	MW	1:00-2:15 PM	Snow	<b>Samurai and Geisha (^, *)</b>
	SEM 004	11259	MW	2:30-3:45 PM	Flores	<b>Love Through the Ages</b>
	<b>SEM 205</b>	11984	MW	2:30-3:45 PM	Stuhmiller	<b>Telling Tales: Medieval Storytelling</b>
	SEM 006	12163	MW	4:00-5:15 PM	Southward	<b>Poetry and Empathy</b>
	SEM 007	11260	TR	8:30-9:45 AM	Schneider	<b>Growing Up</b>
	SEM 008	11261	TR	10:00-11:15 AM	Singer	<b>Imperial Idea in Modern European History (*)</b>
	SEM 009	11593	TR	11:30-12:45 PM	Schneider	<b>Growing Up</b>
	SEM 010	13099	TR	1:00-2:15 PM	Singer	<b>Imperial Idea in Modern European History (*)</b>
	SEM 011	14787	TR	1:00-2:15 PM	Southward	<b>Poetry and Empathy</b>
	<b>SEM 212</b>	11442	TR	2:30-3:45 PM	Stuhmiller	<b>Telling Tales: Medieval Storytelling</b>
	SEM 013	14788	TR	2:30-3:45 PM	Budny	<b>Left, Right, and Center: Bridging the Divide</b>
	SEM 014	14789	TR	4:00-5:15 PM	Budny	<b>Left, Right, and Center: Bridging the Divide</b>
	SEM 015	19689	MW	8:30-9:45AM	Flores	<b>Love Through the Ages</b>

<b>Math 221</b>	U 5H	Honors Calculus I				
(NS)	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	11339	MTWR	1:00-2:15 PM	Staff	<b>Honors Calculus I</b>

<b>AMLLC 381</b>	U 3H	Honors Seminar				
(HU)	Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.					
	SEM 001	18947	MW	11:30-12:45 PM	Familiant	<b>Solving the Enigma of Siberia</b>

<b>CHEM 381</b>	U 3H	Honors Seminar				
(NS)	Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.					
	SEM 001	14108	MW	4:00-5:15 PM	Gronert	<b>The Chemistry of Aging</b>

<b>COMPLIT 381</b>	U 3H	Honors Seminar				
(HU)	Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.					
	SEM 001	18398	MW	2:30-3:45 PM	Momcilovic	<b>Madonna &amp; the Humanities (*)</b>

<b>ENGL 685</b>	U 3H	Honors Seminar	Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.			
(HU)	SEM 001	19082	TR	11:30-12:45 PM	Sands	<b>Slow Reading: Fiction</b>
	SEM 002	19742	MW	10:00-11:15 AM	Handley	<b>Urban Humanities and the Black Experience</b>
<b>FRENCH 383</b>	U 3H	Honors Seminar	Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.			
(HU)	SEM 001	14757	TR	4:00-5:15 PM	Russell	<b>Fighting for Truth, Justice, Freedom: The Birth of the Intellectual in France (*)</b>
<b>HIST 398</b>	U 3H	Honors Seminar	Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.			
(HU)	SEM 001	14781	TR	1:00-2:15 PM	Rothfels	<b>Animals in Global History</b>
<b>HIST 399</b>	U 3H	Honors Seminar	Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.			
(SS)	SEM 001	14032	MW	11:30-12:45 PM	Carter	<b>Seeing Race in Modern America</b>
<b>NURS 380</b>	U 3H	Honors Seminar	Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.			
(SS&)	<b>SEM 002</b>	19785	Onl & R	8:30-9:45 AM	Galvao	<b>Negotiating Difference: Race &amp; Culture in Contemporary Health Care (†, &amp;)</b>
<b>SOCIOL 380</b>	U 3H	Honors Seminar	Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.			
(SS)	<b>SEM 001</b>	19206	W & Onl	10:00-11:15 AM	Jordan	<b>The Sociology of Beer and Brewing</b>
<b>HONORS 350</b>	U 3H	Honors Seminar	Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.			
(HU)	<b>SEM 201</b>	13676	MW	5:30-6:45 PM	Stuhmiller	<b>Monsters and the Monstrous</b>
	<b>SEM 002</b>	19161	R & Async	2:30-3:45 PM	Lipinski	<b>Information, Law, &amp; Policy in the Info Society</b>
	<b>SEM 203</b>	14103	Async		Brusin	<b>Joseph: A Biblical Psychological Thriller</b>
<b>HONORS 351</b>	U 3H	Honors Seminar	Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.			
(SS)	SEM 001	11642	MW	8:30-9:45 AM	Singer	<b>Transatlantic Revolutions: Resistance, Rebellion...</b>
	SEM 002	12166	TR	11:30-12:45 PM	Snow	<b>Museums and Society</b>
	SEM 003	19413	TR	2:30-3:45 PM	Ghose	<b>Sustainability and Climate Change</b>
<b>HONORS 352</b>	U 3H	Honors Seminar	Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.			
(NS)	SEM 001	13584	TR	10:00-11:15 AM	Freire	<b>Beyond Burials: Death &amp; Science in Archaeology</b>
<b>HONORS 380</b>	U 3H	Honors Seminar	Soph st & cons Honors College Director. RETAKABLE ONCE w/chg intopic.			
(A)	SEM 002	11908	MW	1:00-2:15 PM	Southward	<b>A Poetry Workshop (#)</b>
	SEM 003	17602	MW	2:30-3:45 PM	Marks	<b>Narrative Prose</b>
	SEM 004	17603	TR	10:00-11:15 AM	Symmes	<b>Unstaging Performance: Creative Expression</b>

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

(^) Credits for this course count toward the Asian Studies Certificate.

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

(†) NURS 380 satisfies part of the UWM Social Science requirement. It does not satisfy any part of the L&S 12 credit Soc Sci breadth requirement & does not count toward the 90 L&S credits needed for graduation. See pg 21.

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

**Courses in blue are planning to meet partially or 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

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

### Open to seniors only:

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

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

**Alternative Honors Credit Proposal:** Many majors require a final capstone or project. With permission from both the degree-granting college and Honors College Director, students may add an honors component to this final capstone or project already built into their curriculum for up to 3 Honors credits.

**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.

**Community Embedded Experiential Learning:** Visit page 32 of this Course Book for additional information.

**\* 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

Honors College Faculty

**Tuesdays 4:00 p.m.-5:15 pm (9/3/2024 – 10/22/2024)**

- Sem 001, Class # 12731

**Thursdays 10:00 a.m.-11:15 pm (9/5/2024 – 10/24/2024)**

- Sem 001, Class # 12732

**Fridays 11:30 a.m.-12:45 p.m. (9/6/2024 – 10/25/2024)**

- Sem 002, Class # 12733

#### 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)  
**Samurai and Geisha: Understanding Japan (\*, ^)**

Hilary K. Snow, Honors College Lecturer

Sem 001, Class #11321: MW 10:00 a.m. – 11:15 a.m.

Sem 003, Class #11258: MW 1:00p.m. – 2:15 p.m.

Readings available on Canvas including selections from:

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

Liza Dalby. *Geisha*, 1983

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

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

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

Henry Smith. "Five Myths about Early Modern Japan," 1997

Amy Stanley. *Stranger in the Shogun's City*, 2020

Course Description

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

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

Course Requirements

Participation including regular attendance, evidence of careful class preparation, active and productive contributions to class discussions, thoughtful responses to readings and peer critiques, and respectful engagement with peers: 30%

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

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

Regular critical reflections on course material: 10%

Discussion leading in a small group: 5%

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

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

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

Daniel Listoe, Senior Lecturer in English

Sem 002, Class #11986: 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, Amartya Sen, 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 sovereign 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—what distinguishes, in other words, the drowned from the saved?

Drawing on a wide range of readings and films, we will investigate the development of Human Rights as a set of principles; the selective and uneven processes of their recognition and their instrumentalization; as well as their remaining potential as universal claims for the value of the human. These 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 selections from J. M. Coetzee's novel, *Waiting for the Barbarians*. Analyzing such fine-grained representations of situations in which Human Rights cannot be assumed or taken-for-granted, 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 eight short response papers (2 pages) (40% of final course grade).
- The course requires consistent seminar participation and active engagement with the assigned readings and film viewings (20% of final course grade).



HONORS 200: THE SHAPING OF THE MODERN MIND (HU, OWCB)  
**Love Through the Ages**

Steven W. Flores, Honors College Assistant Teaching Professor

Sem 004, Class #11259: MW 2:30pm-3:45pm

Sem 015, Class # 19689: MW 8:30am-9:45am

Reading

Charlotte Brontë, *Jane Eyre*

Zora Neale Hurston, *Their Eyes Were Watching God*

Adam Haslett, *Imagine Me Gone*

Viewing

*The Painted Veil*, dir. John Curran

*Moonlight*, dir. Barry Jenkins

Course Description

How have our ideas of love changed over time? In particular, is there anything *natural* about our so-called romances, or is “romantic love” simply one of a number of outlooks on love relationships that continue to evolve over time? Furthermore, how do economic circumstances, social developments, and historical events shape our love relationships?

This course is premised on the belief that literature is uniquely suited to help us navigate through life. As both a mirror of lived experience and a clarion call for change, works of literary art—novels, stories, plays, films, songs—do much to shape and reflect the mysterious force and field we call love. Through our course texts, we will consort with mythical beings, pining lovers, cuckolds, philanderers, prevaricators, poets, feminists and philosophers to see what each can teach us—not only about love but also about law, money, equality, jealousy, treachery, bravery and forgiveness. Most importantly, we will question how our social practices and official laws around love have perpetuated injustice around gender, race, and LGBTQ+ identities, as well as how art can challenge these injustices. Note: Some of the course content may be triggering.

Course Requirements

This course focuses heavily on writing and revision. Thus, 60% of the grade will be based on three 4-5pg. papers, each worth 15/20/25% of your grade respectively; 20% will be based on informal reading responses; 20% will be based on classroom presence (participating in discussion; leading two discussions in a group of two).

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

### Telling Tales

Jacqueline Stuhmiller, Honors College Associate Teaching Professor

Sem 205, Class #11984: MW 2:30pm. – 3:45pm **ONLINE**

Sem 212, Class #11442: TR 2:30pm. – 3:45pm **ONLINE**

#### Reading

##### Course Reader

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

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

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

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

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

#### Course Description

Traditional tales take many forms: myth, legend, folktale, fable, and parable, just to name some of the most well-known. Such stories typically have no set form and are passed down orally from generation to generation. They tend to be populated by flat characters and the stories and the language in which they are told is highly formulaic. To most contemporary Americans, such simple tales seem only appropriate for children. However, traditional tales are neither simple nor childish. In fact, they are typically far more difficult to understand, and are often more intricate, than contemporary tales.

In this seminar, students will (1) practice close-reading texts (that is, deciphering what they really say, not just what they seem to say); (2) examine different types of evidence and formulate original theories to explain the existence of that evidence; (3) learn to express their thoughts clearly and persuasively, both orally and on paper; and (4) engage in intellectual debate and discussion in a small group setting. The written work will be composed of a mixture of analytical and creative assignments.

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

#### Course Requirements

20% of the final grade will be based on two short formal papers. 20% of the final grade will be based on a final longer analytical paper. 30% of the final grade will be based on daily short, informal writing assignments. 10% of the final grade will be based on facilitations of two different class discussions. 20% of the final grade will be based on what I call student “presence”: attendance, preparedness, attention, and interest.

HONORS 200: THE SHAPING OF THE MODERN MIND (HU)  
**Poetry and Empathy**

David Southward, Honors College Senior Lecturer

Sem 006, Class #12163: MW 4:00pm - 5:15pm

Sem 011, Class #14787: TR 1:00pm - 2:15pm

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)  
**Growing Up**

Benjamin Schneider, Honors College Senior Lecturer

Sem 007, Class #11260: TR 8:30am – 9:45am  
Sem 009, Class #11593: MW 11:30am – 12:45pm

Texts:

*The House on Mango Street*, Sandra Cisneros  
*Ghost World*, Daniel Clowes  
*Fun Home*, Alison Bechdel  
*Marylou is Everywhere*, Sarah Smith  
*Everywhere You Don't Belong*, Gabriel Bump  
*It Follows*, David Robert Mitchell  
*Moonlight*, Barry Jenkins  
*Book Smart*, Olivia Wilde

Course Description:

The coming-of-age story recurs on many platforms – film, novel, graphic novel and memoir. This course will focus on what it means to move into adulthood, sometimes joyously, sometimes coming to terms with crises that threaten to darken one's life. What does it mean to be a child? What changes occur in people's lives and relations to others as they move toward being an adult? How do we "become an adult," and by doing so do we necessarily have to put an end to childish things? Are there ways to communicate to those who are in the process of transitioning what it is like on the other side? During the semester, we will explore this theme through the texts of the course and through discussion, inquiry-based research, and writing.

Students in the course will write both critical and maybe creative responses to the course texts and will be expected to participate actively in discussions. Students will present to the class on a coming-of-age novel chosen from a list of titles.

Course Requirements and Assessment:

- Knowledge of assigned readings, satisfactory completion of short assignments, class participation, and in-class work: 20%
- Three essays, two of which can be revised: 80%

HONORS 200: THE SHAPING OF THE MODERN MIND (HU)  
**The Imperial Idea in Modern European History (\*)**

Alan Singer, Honors College Senior Lecturer

Sem 008, Class #11261: TR 10:00am – 11:15am

Sem 010, Class #13009: TR 1:00pm – 2:15pm

Reading

Books:

Adam Hochschild, *King Leopold's Ghost: A Story of Greed, Terror, and Heroism in Colonial Africa* [ISBN-13 978-0618001903]

Excerpts and short essays including:

Philippa Levine, *The British Empire: Sunrise to Sunset*, J.A. Hobson “Imperialism”, V.I. Lenin, “Imperialism, the Highest State of Capitalism”, W.E.B. Dubois, “The Color Line Belts the World”, Rudyard Kipling, “The White Man’s Burden”, Alice L. Conklin, “The French Republican Civilizing Mission”, Adrian Hastings, “Christianity, Civilization, and Commerce”, Zeynep Celik, “Displaying the Orient”, Anne McClintock, “Advertising the Empire”, Ann Laura Stoler, “Gender, Race, and Class Boundaries in Southeast Asia”, Edward Said, “Orientalism”, Franz Fanon, “The Wretched of the Earth”, Afua Hirsch, *BRIT(ish)*

Film: *The Battle of Algiers* (dir. Gillo Pontecorvo, 1966)

Course Description

This in-person course will examine imperialism in the modern era. In a relatively short period of time, Europeans took part in a colonizing project that profoundly altered the world’s cultural, social, and political systems. We will concentrate most specifically on how people in both expansionist countries and colonized territories perceived the imperial idea. We will address the following important questions: How did European leaders and common people understand this phenomenon? How did people in positions of power create systems of oppression such as white supremacy and sexism to maintain their rule? What was the role of international economic and political competition in the drive towards imperialism? What forms of resistance were practiced by the colonized? How successful were they?

Course Requirements

Students will write two, short response papers, and three, revisable 4-6 page essays. All of the writing assignments will require critical analyses of the main themes covered. Students will be expected to attend all scheduled class meetings and attendance will be taken. Regular participation is also required.

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

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

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

Sec 013, Class #14788: TR 2:30pm – 3:45pm

Sec 014, Class #14789: TR 4:00pm – 5:15pm

Reading

Provided in Canvas: selections from texts authored by Arthur Brooks, Edmund Burke, Noam Chomsky, Patrick Deneen, Matthew Desmond, Thich Nhat Hanh, Nikole Hannah-Jones, John Locke, Lilliana Mason, Karl Marx and Friedrich Engels, Barack Obama, Parker J. Palmer, Ronald Reagan, Jean-Jacques Rousseau, Bernie Sanders, Alexis de Tocqueville, 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, progressives, 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 project (20%).

ANCIENT AND MODERN LANGUAGES, LITURATURES, AND CULTURES 381 (HU)  
**Solving the Enigma of Siberia**

Nina Familiant, Senior Teaching Faculty

Sem 001, Class #18947: MW 11:30am – 12:45pm.

Readings:

- Gowing, Lionel Francis. *Five Thousand Miles in a Sledge; A Mid-Winter Journey Across Siberia*. New York: D. Appleton and co., 1890.
- Nansen, Fridtjof. *Through Siberia, the Land of the Future*. New York: Frederick A. Stokes company, 1914.
- Naumov, Igor V. *The History of Siberia*. Routledge, 2006.
- Reid, Anna. *The Shaman's Coat: A Native History of Siberia*. New York: Walker & Company, 2003.
- Wood, Alan, ed. *The History of Siberia: From Russian Conquest to Revolution*. York: Routledge, Chapman & Hall, 1991.

Course Description:

In 1939, Winston Churchill called Russia, USSR at the time, “a riddle wrapped in a mystery inside an enigma.” The famous quote makes it fully pertinent to Siberia alone. To many, the territory of over five million square miles and of seemingly unlimited natural resources yet remains a barely known community centuries after being integrated into Russia.

The goal of this course is to introduce students to Siberia’s natural and cultural diversity and its rich history. Students will read contemporary texts about Siberia’s past, its present-day life, its native religious practices that are still in use today as well as first-hand accounts by early English-speaking travelers.

The course readings will lead students to the discovery of the real Siberia hidden behind common stereotypes such as the land of cold, land of isolation, and land of exile. Based on their findings about Siberia’s past and the present, students will also attempt to envision Siberia’s future significance on the global scale.

The classwork will include a tour of the UWM American Geographical Society Library that owns several dozens of travelogues by American and foreign travelers to Siberia from various centuries as well as state-of-the-art digital maps of the region.

Course Requirements:

- attendance and participation in class activities (pair work, group discussion, cross-examination, mini-contests, etc.) – 30%
- weekly analytical reflection on one of the assigned readings (written; 12 weeks) - 25%
- report on a tour to the UWM American Geographical Society Library – 10%
- in-class presentation on a Siberia-related phenomenon (e.g., endangered language, religious practice, tradition, prominent personality, etc.). – 10%
- multi-step research paper: 1) written proposal of the topic, 2) rough draft, 3) anonymous peer review, 4) final copy. – 25%.

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

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

Sem 001, Class #14108: MW 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, including classroom participation in the 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.



COMPLIT 381: HONORS SEMINAR (HU)

**Madonna & the Humanities (\*)**

Drago Momcilovic, Senior Lecturer in Comparative Literature

Sec 001, Class #18398: MW 2:30pm – 3:45pm

Tentative Readings Include:

- Short texts and excerpts by Franz Kafka, Anais Nin, Leo Tolsoy, Marjane Satrapi
- *Venus in Furs*, Leopold von Sacher-Masoch
- Poetry by Mary Oliver, Pablo Neruda, Rumi, Veronica Franco, William Shakespeare, Mira Bai
- Visual art by Andy Warhol, Frida Kahlo, Tamara de Lempicka, Remedios Varo, Keith Haring
- Excerpts: *Encyclopedia Madonnica 20*, *Madonna Companion*, *Madonnarama*, *Madonna & Me*
- Essays by John Fiske, Simone de Beauvoir, Camille Paglia, bell hooks, Roland Barthes, Jean Baudrillard, Gilles Deleuze, Susan Sontag, Luce Irigaray, Mircea Eliade, Dick Hebdige

Tentative Viewings and Recordings Include:

- Music videos, albums, concerts by Madonna
- Episodes of *POSE*, *Glee*, *Designing Women*, *Saturday Night Live*, *RuPaul's Drag Race*
- *Desperately Seeking Susan* (dir. Susan Seidelman)
- *Metropolis* (dir. Fritz Lang) *Meshes of the Afternoon* (dir. Maya Deren)
- *Truth or Dare* (dir. Alek Keshishian) *I Am Because We Are* (dir. Nathan Rissman)
- *Evita* (dir. Alan Parker) *Filth and Wisdom* (dir. Madonna)
- *Matthew Bourne's Swan Lake* *Paris is Burning* (dir. Jenny Livingston)

Course Description

Madonna is more than just a pop star. Her catalogue of work spans almost five decades and shapes popular culture and humanistic discourse throughout the world. She siphons culture, history, and other creative industries and rearranges their various elements in ways that foster new visions of the female performer in an increasingly globalized media ecosystem. In this course, we will consider Madonna as both singular artist and cultural driving force, a figure whose work shapes and is shaped in turn by the artistic legacies and philosophical traditions of the global humanities. Our survey of Madonna is organized into three thematic units. First, we will consider Madonna as a figure of creative autonomy and explore her performance aesthetics, intertextuality, fan communities and reception cultures, and her overarching concerns about authenticity. Second, we will frame Madonna as a political figure whose work and career narratives engage with questions of difference, marginalization, power, and opportunity, particularly as these questions form around identities and communities centering race, gender, sexuality, class, illness, and age. Finally, we will study Madonna as a philosophical figure whose work resonates across time and space with other performers—including Joséphine Baker, Marlene Dietrich, Sister Sourire, Marilyn Monroe, Miriam Makeba, Gloria Estefan, Selena, Kylie Minogue, Namie Amuro, Céline Dion, Britney Spears, Shakira, Missy Elliott, Beyoncé, Lady GaGa, Taylor Swift, Kim Petras, and various influencers—and humanist traditions, including existentialism, postmodernism, trauma studies, cosmopolitanism, feminism, mysticism, environmentalism, animal studies, and the digital turn. Through these critical approaches to Madonna's work and cultural impact, we will gain a more nuanced and intersectional understanding of the figure of the global pop star, her audiences, and her humanism(s). All course texts will be provided in Canvas; this is a no-cost course.

Course Requirements

- Active, thoughtful participation in class discussions and activities (25%)
- Two analytical papers (1500 words each) about assigned texts (30% total)
- Group presentation (with individual segments in groups of 4-5) (20%)
- Final research project: "After Madonna" Curated Online Exhibit and Report (25%)

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

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

Peter Sands, Honors College Director & Associate Professor of English

Sem 001, Class #19082: TR 11:30am – 12:45pm

Reading

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

Course Description

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

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

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

Course Goals

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

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

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

Course Requirements

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

## ENGLISH 685 (HU)

### Urban Humanities and the Black Experience

Dr. Derek G. Handley, Assistant Professor of English

Sem 002, Class #19742: MW 10:00am-11:15am

#### 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](#). 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 # 14757: 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, Albert Camus, Aimé Césaire, Franz Fanon, and Michel Foucault.

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)  
**Animals in Global History**

Nigel Rothfels, Professor, Department of History

Sem 001, Class #14781: TR 1:00pm – 2:15pm

Reading

We will be reading a wide variety of essays and book chapters that I will scan and make available on the course Canvas site throughout the term. No books need to be purchased for this course.

Course Description

By examining the place and meaning of animals in human cultures and histories, this course will explore the importance of animals in world history. If we do not notice the animals around us, we not only miss the presence of significant historical actors, but also miss part of the meaning of human history itself. We will explore a range of topics, from domestication and hunting, to animals in medicine, as vectors for disease, in war, and as food. We'll talk about mammals and birds, but there will be room for all kinds of creatures, even some imagined ones.

The materials for the course come from historians, anthropologists, literary scholars, visual artists, writers, filmmakers, and more. From week to week, we will be looking at very different contexts and different kinds of texts. We will discuss, for example, herding in Mongolia, domesticating emus in Australia, and American obsessions with plastic pink flamingos; we will consider a strange history of “wild cattle” in Britain, read about the long history of lion/human relations, and discuss all manner of creatures from small invertebrates to huge elephants.

Course Requirements

This seminar emphasizes active in-class discussion and both informal and formal writing. There will be brief writing assignments due for some class meetings and two formal writing assignments: a larger essay (8-10 pages) due near the end of the term and a shorter essay (2-4 pages) due after the first five or six weeks. 60% of the course grade will come from the timely and thoughtful completion of the informal writing assignments and in-class participation; the shorter paper will count for 15% of the grade and the larger paper will count for 25% of the final grade.

HISTORY 399 (SS)  
**Seeing Race in Modern America**

Greg Carter, Associate Professor of History

Sem 001, Class #14032: MW 11:30am – 12:45pm

Reading

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

Coleman, Robin R. Means. *Horror noire: A History of Black American Horror from the 1890s to Present*. 2nd ed. New York, NY: Routledge, 2023.

Phillips, Kendall R. *Projected Fears: Horror Films and American Culture*. Westport, CT: Praeger Publishers, 2005

Shorter readings will be available in .PDF format on Canvas. You each have one assigned viewing whose availability will be covered in a separate handout.

Course Description

Discussing the genre of his recently Golden Globe-nominated movie, *Get Out* (2017), writer-director Jordan Peele quipped, “I submitted it as a documentary... Here’s the thing, the movie is truth. The thing that resonated with people was truth, so for me it’s more of a historical biopic.” His movie quickly became a horror classic, mainly because of how it compels viewers to consider matters of racism and representation in the United States. However, *Get Out* was not the first horror movie to do so. From *Birth of a Nation* (1915), to *King Kong* (1931), to *Night of the Living Dead* (1968), to *Candyman* (1992), horror movies have reflected everyday anxieties, even as they purvey images of the supernatural. They often use visual symbolism to communicate messages about race and racism, and audience reception (viewing habits, criticism, social networking) brings the real world to bear upon their fantastic realms. Still, the questions we use to analyze the more distant past remain useful for this brand of popular culture: How do we train our eyes to see race accurately? What historical precursors inform this process? Can detecting stereotypes lead to broader, anti-racist practice? This Honors seminar will focus on these questions in discussions and by reading and analyzing a range of interdisciplinary sources.

Note: Expertise in horror films is not a prerequisite of this course. Also, my aim is to avoid materials that may be triggering to any of you.

Course Requirements

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

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

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

Sem 002, Class #19785: **Thurs 8:30am – 9:45am & ASYNC ONLINE**

Tentative Reading List

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 2024.

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%

**(†) NURS 380 credits are eligible for UWM GER Social Science distribution but ARE NOT eligible for the L&S Breadth Social Science Requirement and does not count toward the 90 L&S credits needed for graduation for L&S majors.**

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

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

Jennifer Jordan, Professor of Sociology and Urban Studies

Sem 001, Class #19206: **W 10:00am – 11:15am & ASYNC ONLINE**

Reading

- Kopp, Peter Adam. 2016. *Hoptopia: A World of Agriculture and Beer in Oregon's Willamette Valley*. Oakland, California: University of California Press. (excerpts)
- Patterson, Mark and Nancy Hoalst-Pullen, eds. 2014. *The Geography of Beer: Regions, Environment, and Societies*. New York: Springer. (excerpts)
- Unger, Richard W. *Beer in the Middle Ages and the Renaissance*. Philadelphia: University of Pennsylvania Press, 2004, 1-36. (excerpts)
- Various articles (available on Canvas or through library databases)

Course Description

What can beer and brewing tell us about society, both today and in the past, in the US and far beyond our borders? Beer offers a window into how people organize social structures, shape landscapes, and pursue both nutrients and intoxication. The tastes that individuals and societies have for particular flavors and styles of beer change dramatically over time, and in ways that help us understand broader social, political, and economic changes as well. We will also study the changes in the plants (hops and barley), microorganisms (yeast), and the water supply that affect the brewing of beer. Because we are in Milwaukee, we will also take full advantage of the rich brewing history and dynamic brewing present of this city. This course will provide a sound foundation in the social history and sociology of beer, as well as an introduction to some of the theories and methodologies of the study of the social world.

Course Requirements

We will engage with conventional scholarly texts, as well as historical materials, online reporting and data, and other sources. We will also have field trips and guest speakers. This course will emphasize rigorous reading and discussion of the assigned course materials. In addition, students will be expected to create a final project that they develop in stages throughout the semester. 20% of the grade will be based on “presence,” which includes attendance, participation, and in-class and out-of-class assignments. Students will write a preproposal (10%), a proposal (20%), and final project (40%), and give a final presentation (10%). The course will involve several field trips, at a range of times—some will be scheduled during class time (and mandatory), while others may be scheduled at a range of non-class times, and students can select which of these to attend based on their schedules. Note that this class will be a hybrid—we will meet in person on Wednesdays, and the other course material will be available on Canvas in an asynchronous format, and will also include the field trips (virtual and in-real-life) that are scheduled for non-class times.



HONORS 350: HONORS SEMINAR IN THE HUMANITIES (HU)

**Monsters and the Monstrous**

Jacqueline Stuhmiller, Honors College Lecturer

Sem 201, Class #13676: 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)  
**Information, Law, and Policy in the Information Society**

Tomas A. Lipinski, Professor, School of Information Studies

Sem 002, Class #19161: **R 2:30pm – 3:45pm & ASYNC ONLINE**

Reading

MICHAEL L. RUSTAD, GLOBAL INTERNET LAW IN A NUTSHELL (5th Ed. 2021) ISBN: 9781636590868.

Representative Readings:

Alastair Pearson, Putting the Blindfolds on Driverless Panopticons, 56 Columbia Journal of Law and Social Problems 245 (2023); and Alan Harrison, Where Next for the Right to Delete: Stepping Out of the Shadow of the Right to be Forgotten, 375 Federal Communications Law Journal 319 (2023).

Note: Primary resources will also be assigned, such as cases, statutes, and congressional or agency reports, for example:

*Hachette v. Internet Archive, Inc.*, 2023 WL 2623787 (S.D.N.Y.); and *Oracle America, Inc. v. Google LLC*, 141 S.Ct. 1183 (2021).

Course Description

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

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

Course Requirements

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

HONORS 350: HONORS SEMINAR IN THE HUMANITIES (HU)

**Joseph: A Biblical Psychological Thriller**

David Brusin, Senior Lecturer in Foreign Languages and Literature

Sem 205, Class #14103: **ASync 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 13<sup>th</sup> century BCE Egyptian text] and "The Tradition of Seven Lean Years" [an Egyptian text of uncertain antiquity].

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

Course Requirements

This online class will be asynchronous.

Two **Reflection Papers**, making up 40% of the final grade, about three pages each, will be required. One of these papers can be revised and resubmitted for a higher grade. And there will be **Class Discussions** on Canvas every week, beginning on Mondays at noon and ending the following Sunday evening at 11:59 PM. Students will answer questions pertaining to the week's reading and respond to posts of other students.

Class Discussions will make up 60% of the final grade.

HONORS 351: HONORS SEMINAR IN THE SOCIAL SCIENCES (SS)  
**Transatlantic Revolutions: Resistance, Rebellion, and Social Conflict, 1700-1850**

Alan Singer, Honors College Senior Lecturer

Sem 001, Class #11642: MW 8:30am-9:45am

Reading

Books

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

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

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

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

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

Olaudah Equiano, *The Interesting Narrative of the Life of Olaudah Equiano*

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

Eric Williams, *Capitalism and Slavery*

Course Description

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

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

Course Requirements

Students will write four critical essays (4-6 pages each) based on the texts assigned in the course. Regular, positive participation is also required.

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

Hilary Snow, Honors College Lecturer

Sem 002, Class #12166: TR 11:30am – 12:45pm

Readings available on Canvas including selections from:

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.*”

Staffan Lundén. “Looting and Learning: Teaching about the Illicit Antiquities Trade and Professional Responsibility in Higher Education.”

Christopher A. Norris. “The Future of Natural History Collections.”

Laura Pozzi. “Local Museum, National History: Curating Shanghai’s History in the Context of a Changing China (1994-2018).”

Z.S. Strother. “‘Breaking Juju,’ Breaking Trade: Museums and the Culture of Iconoclasm in Southern Nigeria.”

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.

Materials for the course include a student membership to the Milwaukee Public Museum (\$35) and possibly other museum admission fees for independent visits. We will make three or four field trips to museums during class time. All field trips will be accessible via public transportation.

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: 20%
- Critical response papers: 15%
- Discussion leading: 5%

HONORS 351: HONORS SEMINAR IN THE SOCIAL SCIENCES (SS)  
**Sustainability and Climate Change**

Rina Ghose, Professor, Industrial Engineering, College of Engineering and Applied Science

Sem 003, Class #19413: TR 2:30pm – 3:45pm

Reading

Text : To be decided

Chapters: Sustainability and Sustainable Development: An Introduction. Lisa Benton Short. 2023. The Rowman and Littlefield Publishing, Maryland.

Website: <https://www.un.org/sustainabledevelopment/climate-change/>

Peer-reviewed journal articles will be posted on the Canvas course site.

Case study documentary videos will be reviewed.

Course Description

“With rising greenhouse gas emissions, climate change is occurring at rates much faster than anticipated. Its impacts can be devastating and include extreme and changing weather patterns and rising sea levels. 2010 – 2019 was the warmest decade ever recorded, bringing with it massive wildfires, hurricanes, droughts, floods and other climate disasters across continents. Climate change is disrupting national economies and affecting lives and livelihoods, especially for the most vulnerable. Between 2010 and 2020, highly vulnerable regions, home to approximately 3.3–3.6 billion people, experienced 15 x higher human mortality rates from floods, droughts and storms compared to regions with very low vulnerability.” (United Nations)

This course explores the topic of sustainability and sustainable development in an era of climate change, so that equitable and sustainable strategies and practices can be formulated. The course defines and discusses climate change risks, sustainability, SDG, uneven development, poverty, and socio-spatial inequalities that lead to environmental injustices. Through a multidisciplinary perspective, it offers strategic and equitable solutions drawn from indigenous knowledge, conservation, community practices and scientific research.

Course Requirements

**Weekly writing assignments:** Students are expected to submit a written summary of weekly readings. The summary should be written in the manner of an annotated bibliography, and the assignments will assist students to write three term papers. **20%**

**Class Participation:** regular attendance, class preparation, productive contributions to class discussions, thoughtful responses to readings and peer critiques, and respectful engagement with peers: **20%**.

**Three papers (with optional rewrite):** The course emphasizes the development of critical writing skills. Paper themes, format and structure will be posted in Canvas. Each 4-page paper must incorporate readings and discussion and must be well written and introspective: **60%**

HONORS 352: HONORS SEMINAR IN THE NATURAL SCIENCES (NS)  
**Beyond Burials: Death and Science in Archaeology**

Shannon Freire, Visiting Assistant Professor, Department of Anthropology

Sem 001, Class 13584 TR 10:00am – 11:15am

Course Materials

- Banning, Edward B. 2020 *The Archaeologist's Laboratory*. Springer, New York.
- Dawdy, Shannon Lee 2021 *American Afterlives: Reinventing Death in the 21<sup>st</sup> Century*. Princeton University Press, Princeton.
- Laqueur, Thomas W. 2015 *The Work of the Dead. A Cultural History of Mortal Remains*. Princeton University Press, Princeton.
- Nystrom, Kenneth C. (ed.) 2017 *The Bioarchaeology of Dissection and Autopsy in the United States*. Springer, New York.
- Mitford, Jessica 1998 *The American Way of Death Revisited*. Alfred A. Knopf, New York.
- Sappol, Michael 2002 *A Traffic in Dead Bodies: Anatomy and Embodied Social Identity in Nineteenth-Century America*. Princeton University Press, Princeton.
- Sloane, D.C. 1991 *The last great necessity: Cemeteries in American History*. Johns Hopkins University Press, Baltimore.

A variety of archaeological site reports, book chapters, brochures, documentaries, journal articles, newspaper articles, and podcasts covering topics from arboreta to patent medicines.

Course Description

What do botany, body snatchers, and mass spectrometry have in common? Cemeteries! This course explores the curious and frequently complex relationships between cemeteries and scientific activity revealed through archaeological research. Our archaeology of science will focus on the interactions between people (living, dead, and “slightly alive”), artifacts, and action. Each week will feature a different scientific topic—including medicine, forensics, public health, and archaeology itself— in behavioral and societal context. Historic cemeteries in Britain and the United States will provide the basis of our archaeological evidence. Throughout the semester, we will build connections between past and present practices. This course includes a laboratory component wherein students will explore topic-specific fundamentals and conduct fieldwork at Forest Home Cemetery. Students will complete a major research project, developing powerful bodies of evidence to complement, corroborate, and challenge historical information. Your research will provide an evidence-based analysis of an historical scandal, narrative, or practice paired with archaeological site data or a comparable modern phenomenon. You will draw connections between your primary data sets and generate a critical analysis of the relationships between death and science as it relates to your topic(s). Overall, these papers will demonstrate, to quote Faulkner, that “the past is never dead. It’s not even past,” (1951:2).

Course Requirements

Thirty percent (30%) of the course grade will be based on engaged class participation, including regular, prompt attendance, preparation and quality participation in discussion, peer review, and your mini research presentation. Twenty percent (20%) of the course grade will be based on laboratory activities and fieldwork at Forest Home. Twenty percent (20%) of the course grade will be based on meeting two separate research milestones, consisting of robust primary source research to support the research project. The final thirty percent (30%) of the course grade will be based on the research paper. The research paper will be written and revised in stages.

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

David Southward, Honors College Senior Lecturer

Sem 002, Class #11908: 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 Teaching Faculty

Sem 003, Class #17602: MW 2:30pm – 3:45pm

**(Honors 380 is re-takable one time with a change in topic)**

Readings

*Course Reader* will include short stories by Margaret Atwood, JD Salinger, Jennifer Egan, Kazuo Ishiguro, David Foster Wallace, F Scott Fitzgerald, Neil Gaiman, Ted Chiang, Caty Weaver, Zadie Smith, 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).

Shaelin 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)  
**Unstaging Performance: Discovering Creative Expression Beyond the Arts**

Dr. Tommy Symmes, Lecturer

Sem 004, Class # 17603: TR 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 Ladurie: *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 plop 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.

The emphasis of this course is on *thinking* about performance. 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. 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 685: HONORS TUTORIAL  
**Community Embedded Experiential Learning (CEEL)**

Benjamin Schneider, Honors College Senior Lecturer

MF 9:00am-1:00pm

**\*\*\* Interested students should meet with Dr. Ben Schneider in HON 158 or email him at [terrapin@uwm.edu](mailto:terrapin@uwm.edu) now to plan involvement for future semesters \*\*\***

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 Zamarrippa, 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.