Honors College
Course Description Book
Spring 2026

Priority Registration

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

1. Spring 2026 registration appointment times will be available 10/10/25 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 and clear any holds on your account. Holds will prevent you from registering!*

2. Registration for Spring 2026 will begin on Monday, November 17th. Be sure to review your registration assignment in PAWS and confirm that your enrollment date has been set for 11/17. 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 the course 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 and Freshwater Science 380 satisfy part of the UWM GER requirements. They do not satisfy any part of the L&S Breadth requirement and do not count toward the 90 L&S credits needed for graduation with an L&S degree. They do, however, count as elective credit toward the 120 credits needed to graduate with an L&S degree.

Need help on Monday, Nov 17th - 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 Phone Conference ID: 298 920 604#
- Email us at honors@uwm.edu and we will have an advisor get back to you as soon as possible.

Honors College Courses Spring 2026

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 retakable with change in topic to 9 credits max other than HON 380. HON 380 is only retakable ONCE with change in topic.

Honors 199 U 1H Honors Independent Study
Admission to Honors College or consent by director. Not open to University Special Students.

SEM 001	44193	T	4:00-5:15 PM	Flores	**Honors College Research & Writing**
SEM 002	45065	F	11:30-12:45 PM	Flores	**Honors College Research & Writing**

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

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

SEM 001	44658	MW	10:00-11:15 AM	Flores	**Love Through the Ages**
SEM 002	44659	MW	11:30-12:45 PM	Flores	**Love Through the Ages**
SEM 003	44660	MW	1:00-2:15 PM	Budny	**Left, Right & Center: Bridging the Divide…**
SEM 004	45624	MW	2:30-3:45 PM	Stuhmiller	**Encounters with the Wilderness**
SEM 005	43900	MW	4:00-5:15 PM	Southward	**Poetry and Empathy**
SEM 006	45623	TR	8:30-9:45 AM	Schneider	**Dirty Realism and the Other America**
SEM 007	43869	TR	10:00-11:15 AM	Snow	**What is Art?**
SEM 008	43898	TR	11:30-12:45 PM	Listoe	**Questions of Exclusion: Politics of Identity**
SEM 009	43899	TR	1:00-2:15 PM	Singer	**Ruling Brittania: British People in the 18th…**
SEM 010	43901	TR	2:30-3:45 PM	Southward	**Poetry and Empathy**
SEM 010	45622	TR	4:00-5:15 PM	Singer	**Ruling Brittania: British People in the 18th…**

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

SEM 001	45076	MTWR	1:00-2:15 PM	Franecki	**Honors Calculus II**

AFRIC 381 (SS) U 3H Honors Seminar
Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.

SEM 001	48053	MW	1:00 – 2:15pm	Saint Jacques	**Migration in Africa and the Diaspora**

COMPLIT 381 (HU) U 3H Honors Seminar
Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.

SEM 001	46656	TR	2:30-3:45 PM	Momcilovic	**Worlds of Hurt: Represent Historical Trauma…(*)**

FRENCH 383 (HU) U 3H Honors Seminar
Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.

SEM 001	45244	TR	4:00-5:15 PM	Russell	**Fight for Truth, Justice, Freedom: Public Intellectual in France (*)**

FRSHWTR	U 3H	Honors Seminar				
381	Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.					
(NS)	SEM 001	48676	TR	10:00-11:15 AM	Deng	**Global Food Security & Nutrition: …Aquaculture** (†)
HIST	U 3H	Honors Seminar				
398	Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.					
(HU)	SEM 001	48279	TR	W 2:30-5:10pm	Sen	**Foodscapes: Reading the Urban Landscape**
HIST	U 3H	Honors Seminar				
399	Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.					
(SS)	SEM 001	45617	MW	2:30-3:45 PM	Haigh	**How the Computer Became Universal**
MATH	U 3H	Honors Seminar				
381	Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.					
(NS)	SEM 001	48354	MW	11:30AM-12:45PM	Boyd	**Mathematics through Ages: "Math like an Egyptian"**
NURS	U 3H	Honors Seminar				
380	Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.					
(SS)	SEM 001	41060	TR	8:30-9:45 AM	Galvao	**Global Health, Evidence to Action: Seeking Innovative** (†)
HONORS	Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.					
350	SEM 001	45625	MW	8:30-9:45 AM	Snow	**Sacred Asia (*)**
(HU)	SEM 002	48677	MW	10:00-11:15 AM	Snow	**Sacred Asia (*)**
	SEM 203	44661	MW	5:30-6:45 PM	Stuhmiller	**An Anatomy of Love**
	SEM 004	48288	TR	11:30AM-12:45PM	Schneider	**Hamlet and Friends**
	SEM 205	48289	TR	2:30-3:45 PM	Stuhmiller	**An Anatomy of Love**
HONORS	U 3H	Honors Seminar				
351	Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.					
(SS)	SEM 001	48291	MW	10:00-11:15 AM	Singer	**Oldest Hatred: Jewish People as the Perpetual…(*)**
	SEM 002	48292	TR	1:00-2:15 PM	Budny	**With Liberty & Justice for All: American Political …**
	SEM 003	48293	TR	4:00-5:15 PM	Budny	**With Liberty & Justice for All: American Political …**
HONORS	U 3H	Honors Seminar				
380	Soph st & cons Honors College Director. RETAKABLE ONCE w/chg in topic.					
(A)	SEM 001	43309	MW	1:00-2:15 PM	Southward	**Queer Victorians: Pioneers of Art & Identity**
	SEM 002	47052	MW	2:30-3:45 PM	Marks	**Narrative Prose: How to Make Stories Memorable**
	SEM 003	43847	TR	10:00-11:15 AM	Tasman	**Cultivating a Creative Life: Reclaiming Attention**
	SEM 004	44186	TR	11:30AM-12:45PM	Sands	**Slow Writing: Slow Looking**

Course Notes

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

(†) NURS 380 satisfies part of the UWM Social Science requirement and FRSHWTR 381 satisfies part of the UWM Natural Science requirement. Neither courses satisfy any part of the L&S breadth requirement and will not count toward the 90 L&S credits needed for graduation.

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:

HON 684	0-6H	**Honors Experiential Learning:** Retakable to a max of 6H credits. Written consent required by the Honors College BEFORE registering for this course.
HON 685	1-6H	**Honors Tutorial:** Jr. Standing. Retakable to a max of 6H credits. Written consent required by the Honors College BEFORE registering for this course.
HON 686	3-6H	**Research in Honors:** Jr. Standing & 9 credits in Honors. Retakable to a max of 6 credits. Written consent required by the Honors College BEFORE registering for this course.
HON 687	3-6H	**Senior Honors Project:** Sr. Standing. Not open to students in HON 689. Written consent required by the Honors College BEFORE registering for this course.
HON 689	3-6H	**Senior Honors Thesis:** Sr. Standing. Retakable 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:

Honors Experiential Learning (Honors 684):

- **Community Embedded Experiential Learning:** Visit page 32 of this Course Book for additional information
- **WI Empathy Project**

Study Abroad: Earn credit for courses taken abroad. Students may earn 3 credits per term through study abroad and must complete both a pre- and post-study abroad appointment with an advisor.

*** Read more about the non-seminar options online:**
https://uwm.edu/honors/academics/curriculum/non-seminar-options/

HONORS 199: HONORS COLLEGE RESEARCH & WRITING
Independent Study

Steven Flores, Honors College Assistant Teaching Professor

Tuesdays 4:00pm - 5:15pm (1/27/2026 – 3/17/2026**)**

- Sem 001, Class #44193

Fridays 11:30am -12:45pm (1/30/2026 – 3/20/2026**)**

- Sem 002, Class #45065

Reading/Viewing

- *The Aggregate [Honors College Newsletter]*
- In-class readings
- In-class videos
    - *[Both in-class readings and video will be aimed at generating discussion.]*

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 and discussion-intensive setting. As the first course in the Honors sequence, HON 199 focuses on integrating students into 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-building as its central goal.

Honors 199 will meet once per week for the first eight weeks of the semester. During these meetings, students will focus on activities integral to Honors College success such as close reading, discussion practices, time management and academic risk-taking. Coursework includes classroom discussions, small group discussions, in-class writing, and visits to both an Honors-run club/activity *and* an HON 200 course. Through these activities, students become more oriented to the Honors community, one another, and themselves.

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

Course Requirements

- Class Engagement (60%): This refers to students' presence, which centers on discussion, but can take other forms as well: small group work, peer feedback, and discussion posts.
- Honors 200 Observation & Account (15%): 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 (15%): 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 the Honors College's award-winning biannual newsletter by producing a writeup of one issue.

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

Love Through the Ages

Steven W. Flores, Honors College Assistant Teaching Professor

Sem 001, Class # 44658: MW 10:00am-11:15am
Sem 002, Class # 44659: MW 11:30am-12:45pm

Reading

Charlotte Brontë, *Jane Eyre*
Nella Larsen*, Passing*
Justin Torres, *We the Animals*

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 the big questions in life. As both a mirror of lived experience and a clarion call for change, works of literary art—novels, stories, plays, films—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, 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 5-6 pg. papers, each worth 20% of your grade respectively; 10% will be based on informal 1 pg. curiosity papers ; 30% will be based on classroom presence (participating in discussion; leading discussions in groups of three).

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 Associate Teaching Professor

Sem 003, Class #44660: MW 1:00pm-2:15pm

Reading

There are no texts to be purchased for this course. All readings will be provided for free in Canvas, such as: selections from texts authored by Arthur Brooks, Edmund Burke, Noam Chomsky, Matthew Desmond, Thich Nhat Hanh, Nikole Hannah-Jones, John Locke, Lilliana Mason, Karl Marx and Friedrich Engels, Barack Obama, Parker J. Palmer, 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 and liberals/progressives in the United States, as well as those interested in bridging the divide between them. 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. No prior knowledge of American politics required.

Course Requirements

Engagement and class citizenship (30%), which includes actively joining in classroom discussions, as well as composing discussion questions and answers in an online forum; shorter, lower stakes assignments, including experiential learning activities (15%); student-led discussions (15%); a short essay (20%), to be revised in response to feedback from peers and the instructor; and a final project (20%).

HONORS 200: THE SHAPING OF THE MODERN MIND (HU, OWCB)
Encounters with the Wilderness

Jacqueline Stuhmiller, Honors College Associate Teaching Professor

Sem 004, Class #45624: MW 2:30pm – 3:45pm HYBRID

***This course is HYBRID. Classes will meet in-person for the first four weeks of the semester (1/26/26 through 2/18/26) and in-person the last four weeks of the semester (4/20/26-5/13/26). The course will be online synchronous for the weeks in between (2/23/26-4/15/26). This is an excellent opportunity to try a course with online components! ***

Reading

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

Viewing

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

Course Description

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

The course will ultimately ask you to contemplate the following questions: who am I, really? where am I going? how can I know what path to take? what is the meaning of life?

Please note several things. First, this is neither a science nor an outdoor education class. Second, although there is no religious component to the course, it includes a number of readings from the Bible. Third, this course is ultimately designed to cultivate self-awareness. Students should be prepared to spend a lot of time thinking about themselves and all aspects of their own lives. Most people find the course fairly emotionally intense, so it may not be suitable for those who are looking for an experience that is less psychologically demanding.

Course Requirements

15% of the final grade will be based on two short formal papers. 40% of the final grade will be based on short, frequent informal writing assignments. 20% of the final grade will be based on a substantial final project. 25% of the final grade will be based on what I call "presence": attendance, preparedness, attention, and interest.

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

David Southward, Honors College Senior Lecturer

Sem 005, Class #43900: MW 4:00pm - 5:15pm
Sem 010, Class #43901: TR 2:30pm – 3:45pm

Reading

Richard Blanco, *Looking for the Gulf Motel* [978-0822962014]
torrin a. greathouse, *Wound from the Mouth of a Wound* [978-1571315274]
Ross Gay, *Catalog of Unabashed Gratitude* [978-0822963318]
Marie Howe, *What the Living Do* [978-0393318869]
Ada Limón, *The Hurting Kind* [978-1639550494]
Nate Marshall, *Finna* [ISBN: 978-0593132456]

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 (15%). 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 (20%).

HONORS 200: THE SHAPING OF THE MODERN MIND (HU, OWCB)
Dirty Realism and the Other America

Benjamin Schneider, Honors College Associate Teaching Professor

Sem 006, Class #45623: TR 8:30am – 9:45am

Reading (selections)

Lucia Berlin, *A Manual for Cleaning Women (*2015)
Raymond Carver, *What We Talk About When We Talk About Love* (1981)
Denis Johnson, *Jesus' Son* (1992)
Maurice Carlos Ruffin, *The Ones Who Don't Say They Love You* (2021)

Course Description

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

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

Course Requirements

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

HONORS 200: THE SHAPING OF THE MODERN MIND (HU, OWCB)
What is Art?

Hilary K. Snow, Honors College Associate Teaching Professor

Sem 007, Class #43869: TR 10:00am – 11:15am

Readings available on Canvas including:

Boone, Elizabeth Hill. "When Art is Writing and Writing, Art: Graphic Communication in Preconquest Mexico."
Marcel Duchamp. "The Creative Act."
Carol Duncan. "The Art Museum as Ritual."
Paris A. Spies-Gans. "Why Do We Think There Have Been No Great Women Artists? Revisiting Linda Nochlin and the Archive."
Heinrich Wölfflin. "Principles of Art History."
Erica Warren. "Rearranging Memory: Bisa Butler's Portraits and the Discourse of Art History."

Other materials

Students should expect to visit the Milwaukee Art Museum at least once on their own and pay the $20 admission fee.

Course Description

At once simple and complicated, "art" can be defined in many ways. What makes the work of one person celebrated while others are forgotten? How do artists, art historians and the public approach works of art? This course interrogates the idea of "art" across history and cultures, focusing on what Western art history has defined as masterpieces of "art" and what ideas get left out from that perspective. We will examine important movements in art and art history, including feminist approaches, the rise of abstraction, and how art can be used to understand history. We will consider art not only as an aesthetic activity, but also as a part of social movements and political ideas. We will also discuss museum displays and how public presentations can affect our understandings. This course will include field trips to local museums accessible by bus. No background in art history is necessary for this course and students studying art history for the first time are especially welcome.

Course Requirements

Participation, including regular attendance, evidence of careful class preparation, active and productive contributions to class discussions, short assignments throughout the semester, thoughtful responses to readings and peer critiques, and respectful engagement with peers: 30%.
Formal analysis of a work of art (must be rewritten): 15%
Issue analysis paper: 15%
Paper about a work of art with research, 5-7 pages (optional rewriting): 20%
Discussion leading and presentation: 10%
Critical reflections: 10%

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

Questions of Exclusion: Ideologies of Identity

Daniel Listoe, Senior Lecturer in English

Sem 008, Class #43898: TR 11:30am-12:45pm

Course Description

This seminar is devoted to thinking through the ideologies and impacts of collective identities, whether they are understood as racial and ethnic groups, a sex, a people, a nation, or some smaller, communal cohort. In addition to exploring how a community imagines itself into being, and why, we will take an extended look at the ideologies and practices of exclusion that follow from such identities. In this way we engage concepts of self and other, insiders and outsiders, the familial and the foreigner.

To best grapple with this subject, we will focus on historical examples of radical, violent division and the ideas of distinction that drove them. Whether the division is cultural or finds its form in the law, the concentration camp, the reservation, or forced deportation, we can analyze its workings through an analysis of slavery, colonialism, apartheid regimes, and cases of ethnic cleansing, expulsion, and genocide.

At the same time, we will pay attention to alternative perspectives on human difference and a politics beyond exclusion. This will lead us to engage thinkers who offer us a sense of what is meant by hospitality, defenses of coexistence and cosmopolitanism, and an appreciation and cultivation of universal ideals.

Readings will be comprised of essays, articles, and book chapters of anthropology, cultural studies, history, philosophy, political science, and psychology. Additional course materials feature primary sources and documentary material.

Authors studied include Kwame Anthony Appiah, Etienne Balibar, Wendy Brown, Judith Butler, Frantz Fanon, Barbara Fields, Nancy Fraser, Mae Ngai, Kenan Malik, Mahmood Mamdani, Gayatri Chakravorty Spivak, and Lea Ypi.

Course Requirements

- Two critical essays (5-6 pages each) that will be workshopped and revised before being graded (50% of final course grade).
- Six response papers to assigned readings (2 pages each) (30% of final course grade).
- Consistent seminar participation and active engagement with course materials and classmates (20% of final course grade).

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

Alan Singer, Honors College Associate Teaching Professor

Sec 009, Class #43899: TR 1:00pm – 2:15pm
Sec 011, Class #45622: TR 4:00pm – 5:15pm

Reading

For purchase:

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

The following readings will be made available online:

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

Course Description

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

Course Requirements

1. 3–4-page essay on Englishness and Britishness (10 pts)
2. 4–6-page essay on Mandeville's *Fable of the Bees* and Defoe's *Robinson Crusoe* (20 pts)
3. 3–4-page Old Bailey Online research project and short presentation (20 pts) *
4. 3–4-page essay on *Capitalism and Slavery* and Olaudah Equiano memoir (10 pts)
5. 4–6-page comprehensive final essay (20 pts)
6. Participation (20 pts)

MATHEMATICAL SCIENCES 222 (NS)
Honors Calculus II

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

Sem 001, Class #45076: MTWR 1:00 p.m. – 2:15 p.m.

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

Reading

Required*: *Calculus Single and Multivariable*, 8th edition, by Hughes-Hallet, et al. The ISBN for the book is: 978-1-119-69655-1. Students may also wish to purchase a Student Solutions Manual. Additional handouts may also be made available during the semester (at no charge).

Course Description

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

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

The key concepts we will cover in the second semester are:
Sequences and Series.
Vectors and Vector functions.
Functions of several variables, partial derivatives.
Multiple Integrals.

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

Course Requirements

Students will be expected to solve a number of routine problems every week to test their knowledge of the mechanics of calculus. They will also solve a series of more challenging problems, some individually and others as group projects.

AFRIC 381 Honors Seminar (SS)

MIGRATION IN AFRICA AND THE DIASPORA

Ermitte Saint Jacques, Assistant Professor, African and African Diaspora Studies

Sem 001, Class #48053: MW 1:00 p.m. – 2:15 p.m.

Required Books:

The two required books are available through the UWM Libraries as e-books or pdfs. Journal articles, book chapters, and course materials are available on Canvas.

1. Bass, Loretta. *African Immigrant Families in Another France*. New York: Palgrave Macmillan, 2014.
2. Imoagene, Onoso. *Beyond Expectations: Second-Generation Nigerians in the United States and Britain*. Oakland: University of California Press, 2017.

Course Description and Learning Outcomes:

In this discussion seminar, students learn the different migration patterns in Sub-Saharan Africa and the African diaspora following a historical sequence from precolonial, colonial, to post-colonial migrations through the lens of Africans responding to social, economic, geopolitical, and environmental conditions. Based on the premise that migration is a central institution in African societies, student review precolonial practices of migration in West Africa to understand the development of rural-urban migration and its evolution into international migration to colonial metropoles. The cross-border practices of African migrants are extensions of established urban-rural linkages that have anchored urban migrants to their home communities. Students explore how destination option broadened in the late-20th century, particularly those with no colonial ties. At the points of destination in Europe, North and South America, and Asia, students examine the social integration of African migrants within policies of social inclusion or exclusion defined by notions of race, gender, and citizenship, particularly the different ways in which African migrants negotiate these ideas and practices. For example, through an analysis of gender roles and relations, students study how cultural traditions and religious beliefs govern differences in mobility for African men and women in the communities of origin. How these cultural practices are transformed through migration and shape the social integration of migrant men and women in the communities of reception are also considered. Students gain an understanding of the significance of gendered opportunities in the labor market in determining cultural and social change. The course concludes with an exploration of the diasporic encounters of African migrants and African descendent populations in Europe and North America, through which understandings of race, identity, and Blackness are considered for first and second-generation African migrants. After successfully completing this course, students will be able to:

- Describe, synthesize, and evaluate the dominant migration theories used to interpret African migration patterns
- Apply dominant migration theories to describe and analyze major migratory movements in Africa including precolonial, colonial, and postcolonial movements
- Apply gender analysis to explain the transformation of gender roles and relations resulting from migration
- Use theories of race, gender, and citizenship to examine the social integration of African migrants within the national ideologies of destination countries
- Interpret racial identity among African migrants and analyze their interaction with African-descendant populations in destination countries

Students are required to:

1. Attend class and participate in class discussions (Attendance and Participation, 20%).
2. Lead the discussion for three separate reading assignments (Lead Discussion, 30%).
3. Write four written assignments in which students develop and apply course topics: an op-ed, a review, an expert witness report, and a short proposal for a community/school initiative.

COMPLIT 381: HONORS SEMINAR IN THE HUMANITIES (HU)

Worlds of Hurt: Representing Historical Trauma in the Modern Humanities (*)

Drago Momcilovic, Senior Lecturer in Comparative Literature

Sem 001, Class #46656: TR 2:30pm – 3:45pm

Readings on Canvas

Ariel Dorfman, *Death and the Maiden*
Tadeusz Borowski, "This Way for the Gas"
Poems by: Paul Celan, Nelly Sachs, Pablo Neruda, Toge Sankichi, Anna Akhmatova
Essays by: Elaine Scarry, Sigmund Freud, Hannah Arendt, Susan Sontag
Jacques Tardi, *It Was the War of the Trenches*
Tim O'Brien, "The Things They Carried"

Audio and Visual Texts on Canvas

Danis Tanovic, *No Man's Land*
Roberto Benigni, *Life is Beautiful*
Episodes: *Downton Abbey*, *This Is Us*, *Pose*
Art: Banksy, Picasso, Dali, Dix, Haring
Madonna, *MDNA Tour*
J. A. Bayona, *The Impossible*
Alain Resnais, *Night and Fog*
George A. Romero, *Night of the Living Dead*
Beyoncé/Jonas Åkerlund, *Lemonade*
Matthew Bourne/PI Tchaikovsky, *Swan Lake*

Course Description

As a cultural concept with broad reach in the humanities, trauma gathers many different types of suffering under its auspices, including somatic injury and psychic wounding, and exerts its force far beyond its sites of immediate impact. Historical trauma, in particular, is a painful variation of this theme. It implicates both individuals and entire groups of people who suffer directly from the nightmares of history and who also pass those testimonies and memories to subsequent generations. Artists and writers re-imagine these sites of devastation in sobering detail—and sometimes with pronounced artistic license—in some of the most widely recognized works of our modern global canons. What kinds of representational languages do these creative figures use to adequately capture the full scope of traumatic events? How might trauma literature and visual and popular culture enable survivors and other witnesses to "work through" the devastations of history and its lingering afterlives? What limits that creative or documentary process? What are the relative values of historical accuracy, on the one hand, and postmodern innovation, on the other? To what extent are these "artistic memories" of atrocity shaped by the unresolved concerns of the present rather than the facts of the past?

This interdisciplinary course examines these questions in a broad range of literature, film, television drama, and visual and performing arts. Our focus will include texts about WWI, WWII and the Vietnam War; the modern legacies of slavery, Jim Crow, and civil rights unrest; Chilean authoritarianism; the AIDS crisis; the explosion of Chernobyl; and the Boxing Day tsunami.

Course Requirements

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

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

FRENCH 383 (HU)

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

Nicolas Russell, Associate Professor of French

Sem 001, Class #45244: 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.

FRESH WATER 381 (NS)

Global Food Security and Nutrition: The Contribution of Aquaculture (†)

Dong-Fang Deng, Professor, Aquaculture Nutrition Program, School of Freshwater Sciences

Sem 001, Class #48676: TR 10:00am-11:15am

Reading

All required readings will be available on Canvas or through online access. Weekly assignments will primarily consist of journal articles and selected book chapters.
Examples of articles for discussion:

- Naylor et al., 2021. A 20-Year Retrospective Review of Global Aquaculture, Nature 591(7851):551
- Stanford Center for Ocean Solutions et al., 2024. Integrating blue foods into national climate strategies: Enhancing nationally determined contributions and strengthening climate action. Stanford Center for Ocean Solutions.
- FAO, 2024. The State of World Fisheries and Aquaculture 2024 – Blue Transformation in action. Rome. https://doi.org/10.4060/cd0683en

Course Description

Aquaculture is the cultivation of aquatic organisms in controlled environments for food, recreation, and ecosystem services. The industry supplies over half of the world's seafood, providing essential protein, omega-3 fatty acids, and other micronutrients that support human health and livelihoods worldwide. Through guided readings, discussions, and case study analyses, students will examine how aquatic food systems can contribute to sustainable, nutritious, and equitable diets in a changing world. Key topics include the nutritional value and cultural dimensions of aquatic foods, innovations in sustainable production, the dynamics of global supply chains, and the influence of policy, trade, and governance. By engaging in collaborative projects, term papers, and critical reflection, students will integrate scientific, social, and ethical perspectives to evaluate the opportunities and challenges aquaculture presents in feeding a growing global population under climate stress.

Course Requirements

Active participation is essential. Students are expected to:

- Attend and contribute to class discussions.
- Complete assigned readings and weekly reflections.
- Work collaboratively on a group case study presentation.
- Produce an individual final paper on a selected course topic.

Assessment

- Participation & Discussion: 25%
- Reading Reflections (weekly): 30%
- Case Study Presentation: 25%
- Final Paper: 20%

Assignments

- *Reading Reflections:* Ten weekly 1-page critical summaries or response essays.
- *Case Study Presentation:* Students (3–5 per group) will select and analyze a topic relevant to the course themes, such as how aquaculture supports nutrition, livelihoods, and sustainability through a case study from the literature. Presentations will be 10 -12 minutes for each group and will be assessed based on content depth, critical insight, clarity, and effective collaboration.
- *Final Paper:* This assignment allows students to integrate scientific, social, and policy perspectives to examine a focused issue related to aquaculture and global food systems. Students will demonstrate their ability to synthesize evidence, think critically, and communicate concisely to an interdisciplinary audience.
  Length: Maximum 3 pages (excluding references, tables, and figures)
  Format: 12-point font, double-spaced, standard margins
  Topic: A self-selected topic related to course themes (e.g., aquaculture, food security, nutrition, or sustainability in aquatic food systems).

(†) FRSHWTR 381 satisfies part of the UWM Natural Science requirement. It does not satisfy any part of the L&S 12 credit Nat Sci breadth requirement & does not count toward the 90 L&S credits needed for graduation.

HISTORY 398 (HU)

Foodscapes: Reading the Urban Landscape as Historical Artifact

Arijit Sen, Associate Professor of History and Urban Studies

Sem 001, Class #48279: W 2:30pm-5:10pm

Site visits

Field visits will take place on the second and fourth Wednesdays of February, March, and April during class hours. Sites are accessible by MCTS bus, free to UWM students.

Readings

We will draw from a body of scholarship by historians, anthropologists, cultural geographers, and folklorists, including Grady Clay, Peirce Lewis, Alice Walker, J.B. Jackson, Barbara Kirshenblatt-Gimblett, Lucy Long, and Jennifer Jordan. All readings will be available on Canvas.

Course Description

The most enduring works in the humanities—whether by Herodotus, Sinclair, Austen, or Baldwin—share a conviction that the everyday is never merely ordinary. These scholars remind us that the built environment is a text—an "unwitting autobiography" of the people who shape it and are shaped by it.

This seminar will bring the same interpretive depth to Milwaukee's foodscape: We will explore how ethnic stores help immigrants and refugees remember a world they left behind, how coffee shops work as third spaces. We will ask why there are so many neighborhood bars in Milwaukee's Lower East Side and why we find vending machines and junk food in laundromats, waiting rooms, and gas stations. We will examine how community gardens have always been sites of resistance against injustice. Through accessible yet sophisticated readings, we will uncover how spaces of food production, exchange, and consumption tell stories about history, belonging, and cultural identity.

This is an intellectually serious yet refreshingly hands-on seminar—uniting theory, fieldwork, and creative authorship. Students will emerge not only with a richer understanding of urban cultural landscapes, but with the practiced skill of reading the world with the same acuity one might bring to a classic text.

Course Requirements

This seminar emphasizes active in-class discussion and both informal and formal writing, sketching, and note taking *during class* and outside class. The each field trip will be a prompt for observation, discussion, and analysis. Site visits will be followed by 2 weeks of reading, discussion, analysis and writing about this place-type. As part of their semester assignment, the class will produce a Milwaukee tour of their own. Each student will identify a series of sites along MCTS Greenline bus route. These stories will be compiled into a digital story map/smartphone tour. (see example here https://www.portlandlandmarks.org/explore-west-bayside; https://www.huntsville.org/events/tours/digital-huntsville-history-tour/)

Evaluation:

- 60% – Timely and thoughtful completion of reading, writing, and participation (in class & field). Writing assignments will take numerous forms throughout the semester, both creative and analytic.
- 40% – Final collaborative digital tour project.

HISTORY 399 (SS)

How The Computer Became Universal

Thomas Haigh, Professor of History

Sem 001, Class #45617: MW 2:30 pm – 3:45 pm

Reading

The seminar will center on Thomas Haigh's book, *A New History of Modern Computing* (MIT Press, 2021), written with Paul Ceruzzi of the Smithsonian, supplemented with additional primary and secondary sources. The additional materials will all be made available electronically through Canvas. To take advantage of material culture as a source, many of the class meetings will take place in UWM's Retrocomputing Lab which is home to a collection of functional computer systems from late-1970s to the early 2000s plus software, books, and magazines. No knowledge of computer science is required, but an interest in finding out what goes on inside computers and what it was like to use them would be advantageous.

Course Description

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

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

Course Requirements

- Course participation: 35%. Includes evidence of careful class preparation, active contribution to in-class discussion, and preparation of small assignments for verbal presentation in class.
- Two short papers: 10% each. Each advances an original argument through engagement with the readings for multiple weeks of class.
- Material engagement paper: 20%. Based on an analysis of the student's own experiences using systems in the Retrocomputing Lab. (This will require scheduling a few hours of lab sessions outside regular class meeting times).
- Term paper: 25%. The default form for this assignment will be a paper of 2-3,000 words on a topic selected by the student in consultation with the professor. It should advance an original argument through engagement with multiple class readings and additional relevant secondary sources. Other formats are also possible. Students may choose to incorporate further Retrolab experiences into this assignment.

MATHEMATICAL SCIENCES 381 (NS)

Mathematics through the Ages: "Math like an Egyptian…."

Suzanne Boyd, Associate Professor, Mathematical Sciences

Section 001, Class # 48354: MW 11:30am – 12:45pm

Reading

The History of Mathematics: An Introduction, by David Burton, McGraw-Hill Science/Engineering/Math; 7th edition (February 9, 2010).

Course Description

Where does our number system come from? What advantages does it have over others (roman numerals, hieroglyphics, etc.)? Why are there 360 degrees in a circle? How/Why did humans develop bookkeeping, geometry, and calculus? This course provides some answers by surveying the chronological development of mathematics, from its beginnings in Mesopotamia and Egypt through the nineteenth century. We will learn how each culture performed its key mathematics, and discuss the people, stories, and cultural contexts behind mathematics' greatest advances. Did you ever hear about how Apollo 13 astronauts had to use only tools on board to fit a square peg into a round hole? This course, "Math like an Egyptian", is a bit like that – using only the tools and techniques available, and subject to the limitations of the cultural context, we will learn how mathematics was performed and advanced by various civilizations.

We will begin with Math's early days in Mesopotamia, Egypt, and Greece; consider non-European contributions from China, India, and the Middle East, then on to specific "inventions" such as bookkeeping, algebra, geometry, and calculus.

Prerequisites

The principal requirements for this course are a sense of curiosity and a willingness to learn and write about the mathematical techniques taught in today's high schools. This class combines history with writing and mathematics. Students will find that writing ability is just as important in communicating mathematics as in any other subject.

Formally, the course prerequisite is Sophomore standing or above & admission to Honors College.

Course Requirements

The class will include a little lecture/demonstration of mathematics, some in-class discussion, and regular in-class problem presentations by the students (don't worry—you can always show me your presentation in advance in office hours if you want to practice!). Homework will consist of write ups of your presented problems, assigned readings, short writing activities, and two longer essays, which can be revised for a higher grade.

Grading:

- In-class problem presentations and their subsequent write-ups (daily) 20 %
- Attendance/Participation (daily) 10 %
- Short writing assignments (usually due Mondays): 20 %
- 2 essays (7-10 pages), each of which can be revised for a higher grade: 15 + 15 = 30%
- Final presentation (on the topic of either of your two essays): 20%

NURSING 380 (SS)

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

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

Sem 001, Class #41060: TR 8:30am - 9:45 am

Reading

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

Course Description

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

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

Course Requirements

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

(†) 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.

HONORS 350: HONORS SEMINAR IN THE HUMANITIES (HU)
Sacred Asia (*)

Hilary K. Snow, Honors College Associate Teaching Professor

Sem 001, Class #45625: MW 8:30am – 9:45am
Sem 002, Class #48677: MW 10:00am – 11:15am

Readings available on Canvas including:

Clifford Geertz. "Religion as Culture System."
B.N. Goswamy and Caron Smith. "I See No Stranger: Early Sikh Art and Devotion."
Ebba Koch, "The Taj Mahal: Architecture, Symbolism, and Urban Significance."
Julius Lipner. "On Hinduism and Hinduisms."
Scott Pacey. "Sinitic Buddhism in China, Korea, and Japan."
John Powers. "Buddhas and Buddhisms."
Sonoda Minoru. "Shinto and the Natural Environment."
D.T. Suzuki. "What is Zen?"

Course Description

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

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

Course Requirements

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

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

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

Jacqueline Stuhmiller, Honors College Associate Teaching Professor

Sem 201, Class #44681: MW 5:30pm-6:45pm ONLINE
Sem 205, Class #48289: TR 2:30pm-3:45pm ONLINE

Reading

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

Viewing

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

Course Description

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

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

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

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

Course Requirements

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

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

Benjamin Schneider, Honors College Associate Teaching Professor

Sem 001, Class #48288: TR 11:30am – 12:45pm

Texts:

Hamlet, *Prince of Denmark* – William Shakespeare
Rosencrantz and Guildenstern are Dead – Tom Stoppard
Fat Ham – James Ijames
Station Eleven – Patrick Somerville
Grand Theft Hamlet – Pinny Grylls and Sam Crane
Hamlet: Poem Unlimited – Harold Bloom
"Beyond Fidelity: The Dialogics of Adaptation" – Robert Stam

Course Description

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

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

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

Course Assignments and Assessment

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

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

Alan Singer, Honors College Associate Teaching Professor

Sem 001, Class #48291: MW 10:00am – 11:15am

Reading

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

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

Martin Luther, *On the Jews and their Lies*
Henri Baptiste Grégoire, *An Essay on the Physical, Moral and Political Reformation of the Jews*
Richard Wagner, "Jewishness in Music"
Éduard-Adolphe Drumont, "Jewish France"
Émile Zola, *J'Accuse*
Marion Kaplan, "Sisterhood Under Siege: Feminism and Antisemitism in Germany"
Daniel Jonah Goldhagen, "The Evolution of Eliminationist Antisemitism in Modern Germany"

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

Viewing

Gentleman's Agreement, dir. Elia Kazan (1947)
Europa, Europa, dir. Agnieszka Holland (1990)

Course Description

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

Course Requirements

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

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

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

Jill M. Budny, Honors College Associate Teaching Professor

Sem 002, Class #48292: TR 1:00pm – 2:15pm
Sem 003, Class #48293: TR 4:00pm – 5:15pm

Reading

All texts used in this course will be made available for free through Canvas. Some of the authors covered include W.E.B. DuBois, Jane Addams, Eugene Debs, Chief Joseph, Harriet Jacobs, Cesar Chavez, Thomas Jefferson, Alexander Hamilton, Frances Harper, Malcolm X, Vine Deloria, Jr., Angela Davis, Abraham Lincoln, and Frederick Douglass, among others. This course has a collaborative reading list, so students play an active role in selecting some of the additional texts we study together. As a result, the readings will vary to some degree each semester depending on students' selections.

Course Description

"The time has come, God knows, for us to examine ourselves, but we can only do this if we are willing to free ourselves from the myth of America and try to find out what is really happening here."
—James Baldwin

Is it true that we are a nation founded on ideas? If so, what are the ideas at the heart of the American experiment? How were they articulated by the leaders of the founding era? How were they reinterpreted and challenged by later generations? Why do they matter for contemporary political life in the United States? Are there ways in which our focus on ideas has obscured the truth of our lived experiences as a nation?

In this political philosophy course, students will explore the development of American political thought from the founding to the present by examining the writings of leading thinkers, political actors, and activists. This list includes a variety of lesser known and marginalized voices as we endeavor to expand our conception of "We the People." In particular, this course highlights the voices of American authors of color as they challenged their oppression, speaking to how their experiences were shaped by race, class, gender, and other factors. By investigating the social, intellectual, and political structures that support and maintain asymmetries of power, we will develop a more nuanced and comprehensive understanding of the history of participatory freedom in the United States. In addition to examining these authors' unique historical contexts and intersectional identities, we will also analyze the ways in which they speak to one another across time. Finally, we will reflect on the ways these thinkers inform and challenge our own contemporary ideas about the meaning of justice, liberty, and equality in the American political community today.

Course Requirements

Daily class participation (30%), which includes contributions to classroom conversations, daily written discussion questions, as well as other short assignments; two student-led discussions (15%); one short essay (20%); and a longer, multi-stage research paper (35%).

HONORS 380: HONORS SEMINAR IN THE ARTS (A)
Queer Victorians: Pioneers of Art and Identity

David Southward, Honors College Associate Teaching Professor

Sem 001, Class #43309: MW 1:00pm – 2:15pm

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

Reading:

Walter Pater, *The Renaissance*
Violet Paget/ Vernon Lee, "Oke of Okehurst"
Henry James, "The Figure in the Carpet"
Oscar Wilde, *The Picture of Dorian Gray, The Importance of Being Earnest*, *De Profundis*
'Michael Field' (Katharine Bradley and Edith Cooper), *Long Ago* and *Sight and Song*
Poems by Algernon Charles Swinburne, Amy Levy, and Gerard Manley Hopkins
Paintings by Simeon Solomon and John Singer Sargent

Course Description:

The 1895 prosecution of Oscar Wilde (for acts of "gross indecency") first brought homosexuality into the public eye. But Wilde was part of an already burgeoning subculture with extensive roots in English society and art. Who belonged to this subculture? And how did queer artists like Wilde negotiate the hostile legal and moral norms of their time?

We will explore works by Victorian writers and artists now recognized as queer, to peel back this forgotten layer of history. We will consider how artists experienced queerness before there were terms for it, and how their works addressed sexuality without sparking moral outrage. By what alternative codes did they communicate—with audiences and with themselves? Why have the creative arts and aesthetics been central to queer identities ever since?

Taking inspiration from artistic forebears, students will create queer-friendly art and artifacts of their own. The Victorians' subtle, complex, and imaginative approaches to sex and gender will open doors to creative thinking about the past and about ourselves.

Course Requirements:

In addition to weekly discussion posts and classroom participation (25% of final grade), each student will: create three works (of poetry, graphic art, or mixed media) engaging with a queer Victorian precedent and accompanied by a written reflection (15% each); present polished versions of these works to the class during end-of-semester Gallery Days (10%), and complete a final project relating to the career of Oscar Wilde (20%).

HONORS 380: Honors Seminar in the Arts
How to Make Your Stories Memorable

Brian Marks, Honors College Senior Teaching Faculty

Sem 002, Class #47052: MW 2:30pm-3:45pm

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

Readings

Course Reader will include short stories by Margaret Atwood, JD Salinger, Jennifer Egan, Kazuo Ishiguro, David Foster Wallace, F Scott Fitzgerald, Stephen King, Zadie Smith, and others as well as assignments sheets, tip sheets, and expert advice for crafting your stories.

Viewings

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)
Cultivating a Creative Life: Reclaiming your Attention

Marc Tasman, Senior Teaching Faculty, Digital Arts and Culture

Sem 003, Class #43847: TR 10:00am – 11:15am

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

Reading and Viewing

Course material, available on Canvas, will include readings from: Jenny Odell's "How to Do Nothing," Michael Easter's "The Comfort Crisis," Catherine Price's "The Power of Fun," Robin Wall Kimmerer's "Braiding Sweetgrass," and Meghan O'Gieblyn's "God, Human, Animal, Machine," and viewings including "The Social Dilemma" by Jeff Orlowski, "Coded Bias" by Shalini Kantayya, and "Happy" by Roko Belic.

Course Description

You open your screen to –wait, what was it that you were going to take care of? Ugh, now it's twenty minutes later. You won't be able to get that time back, but you can work to reclaim your attention. In this seminar we seek to comprehend the relationships between creativity, technology, nature, and the self. Through readings and discussions, students examine how creativity functions within our constantly connected, information-saturated world, where digital platforms are in the business of capturing and monetizing people's attention. Creative practices and mindfulness exercises are crucial tools to resist these forces. With an inclusive approach to inspiration, students will investigate an array of expressive forms, curation methods, and even physical activities, all useful for building and maintaining a satisfying and creative life.

We will draw upon a range of diverse materials and experiential learning to help us understand how creativity can thrive amidst digital distractions, societal pressures, and ecological concerns. Students should expect to use some in-and out-of-class time for field trips to explore nature, cultural institutions, live performances, and other arts. Students will engage in regular journaling, take part in class discussions, and collaborate in peer workshops to refine ideas and writing. These assignments are steps toward the final project, where you will pinpoint barriers, then create and carry out a structured plan (such as learning a new language, training for a wilderness hike, honing baking skills, preparing music for an open mic, or producing a series of drawings, etc.) as an instrument for cultivating a creative life.

Course Requirements

- Class participation and engagement (20%)
- Weekly reflections and creative journals (~5 pages per week-20%)
- Peer group work and proposals (1-2 pages every other week-30%)
- Final project and presentation (30%)

HONORS 380: HONORS SEMINAR IN THE ARTS (A)

Slow Writing: Slow Looking

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

Peter Sands, Honors College Director & Associate Professor, English

Sem 004, Class #44186, TR 11:30am – 12:45pm

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

Readings/Required Materials

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

Course Description

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

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

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

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

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

Grading

50% = Acceptable/Unacceptable, for informal writing. 50% = standard A-F scale emphasizing quality of the work and adherence to the conventions of Standard Edited English.

HONORS 684: HONORS EXPERIENTIAL LEARNING
Community Embedded Experiential Learning (CEEL)

Benjamin Schneider, Honors College Associate Teaching Professor

MF 9:00am-1:00pm

*** Interested students should meet with Dr. Ben Schneider in HON 158 or email him at 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 Zamarippa, Community artist Isabel Castro, El Rey Super Mercado, Zocalo Food Truck Park, and more.

Student Assessment

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

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.

HONORS 684: HONORS EXPERIENTIAL LEARNING
Wisconsin Empathy Project

Jacqueline Stuhmiller, Honors College Associate Teaching Professor
Peter Sands, Honors College Director & Associate Professor, English

Fridays, Time TBD

*** Interested students should contact Dr. Stuhmiller at stuhmill@uwm.edu now to plan involvement for future semesters ***

Reading

Arthur C. Brooks, *Love Your Enemies: How Decent People Can Save America from the Culture of Contempt* (excerpts)
David Brooks, *How to Know a Person: The Art of Seeing Others Deeply* (excerpts)

Course Description

The Wisconsin Empathy Project is dedicated to helping its members cultivate empathy and self-awareness. Members may join the student group Artifacts of Us after completing this course. The primary goal of the course will be for students to investigate their own relationships with themselves and others, as well as to cultivate relationships with people for whom they may initially feel no empathy.

Course Requirements

Students will meet as a group with the instructor for one hour every week (25% of final grade). Students will keep an empathy journal and complete small reading and real-world laboratory assignments each week (25%). Each student will complete one practice interview and one final interview (50%). This course should take approximately 40 hours to complete, in addition to the 15 hours of class meetings.