

Honors College Course Book: Fall 2025

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



Priority Registration

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

1. Fall 2025 registration appointment times will be available April 7th 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 Fall 2025 will begin on Monday, April 14th. Please review your registration assignment in PAWS and confirm that your enrollment date has been set for 4/14. Please take advantage of priority registration by enrolling at your assigned date and time.
3. There are no waitlists for Honors 199 or 200. If you are attempting to enroll in Honors 199 or 200 and 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 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 14th - 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: 789 558 053#
- Email us at honors@uwm.edu and we will have an advisor get back to you as soon as possible.

Honors College Courses Fall 2025

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	U	1H	Honors Independent Study			
199	Admission to Honors College or consent by director. Not open to University Special Students.					
	SEM 001	12400	T	4:00-5:15 PM	Flores	Honors College Research & Writing
	SEM 002	12401	R	10:00-11:15 AM	Flores	Honors College Research & Writing
	SEM 003	12402	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	U	3H	Honors Seminar: The Shaping of the Modern Mind			
200	Cons Honors College Director. Not open to students with credit in Honors courses 300-level & above. Retakable (HU, OWCB) once with a change in topic.					
	SEM 001	11233	MW	8:30-9:45 AM	Flores	Satire as Cultural Critique
	SEM 002	11771	MW	10:00-11:15 AM	Snow	Tokyo: A Cultural Biography (*,^)
	SEM 003	11184	MW	11:30-12:45 PM	Snow	Tokyo: A Cultural Biography (*,^)
	SEM 004	11185	MW	11:30-12:45 PM	Listoe	Human Rights at the Borders of Injustice
	SEM 005	11769	MW	1:00-2:15 PM	Flores	Satire as Cultural Critique
	SEM 006	11923	MW	2:30-3:45 PM	Stuhmiller	Telling Tales: Medieval Storytelling
	SEM 007	11186	MW	2:30-3:45 PM	Marks	Secret Societies to Snapchat: Concealment...
	SEM 008	11187	MW	4:00-5:15 PM	Southward	Graphic Memoir: The Art of Self Creation
	SEM 009	18922	MW	4:00-5:15 PM	Budny	Left, Right & Center: Bridging the Divide...
	SEM 010	11464	TR	8:30-9:45 AM	Schneider	Dirty Realism and the Other America
	SEM 011	12729	TR	10:00-11:15 AM	Singer	Idea of Progress in Modern European Hist (*)
	SEM 012	13919	TR	11:30-12:45 PM	Schneider	Dirty Realism and the Other America
	SEM 013	13920	TR	1:00-2:15 PM	Singer	Idea of Progress in Modern European Hist (*)
	SEM 014	18590	TR	2:30-3:45 PM	Southward	Graphic Memoir: The Art of Self Creation
	SEM 015	13921	TR	4:00-5:15 PM	Stuhmiller	Telling Tales: Medieval Storytelling

Math	U	5H	Honors Calculus I			
221	Maximum of 6 cr. in combination of Math 221 & 222 may count toward Honors College requirements.					
(QLB)	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	11247	MTWR	1:00-2:15 PM	Franecki	Honors Calculus I

AMLLC	U	3H	Honors Seminar			
381	Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.					
(HU)	SEM 001	18367	TR	11:30-12:45 PM	Familiant	Solving the Enigma of Siberia

ANTHRO	U	3H	Honors Seminar			
381	Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.					
(SS)	SEM 001	18833	MW	1:00 – 2:15pm	Malaby	American Masculinities

ARTHIST 381 (HU)	U 3H Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.	Honors Seminar							
	SEM 001	18390	TR	2:30-3:45 PM	Snow				Picture This: Prints in Europe and America
CHEM 381 (NS)	U 3H Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.	Honors Seminar							
	SEM 001	18421	MW	4:00-5:15 PM	Gronert				The Science and Chemistry of Aging
COMPLIT 381 (HU)	U 3H Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.	Honors Seminar							
	SEM 001	16426	TR	10:00-11:15 AM	Williams				Biblical Interpretations for Liberation (*)
ENGLISH 685 (HU)	U 3H Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.	Honors Seminar							
	SEM 001	18491	TR	11:30-12:45 pm	Sands				Slow Reading: Fiction
FRSHWTR 381 (NS)	U 3H Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.	Honors Seminar							
	SEM 001	18827	TR	1:00-2:15 PM	Waples				Nature's Math
GLOBAL 381 (SS)	U 3H Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.	Honors Seminar							
	SEM 001	18563	W & Async	2:30-3:45 PM	Sommers				The Evolving World System & its Flashpoints
HIST 399 (SS)	U 3H Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.	Honors Seminar							
	SEM 001	13486	MW	11:30AM-12:45PM	Carter				Seeing Race in Modern America
NURS 380 (SS&)	U 3H Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.	Honors Seminar							
	SEM 001	17590	TR	8:30-9:45 AM	Galvao				Negotiating Difference: Race & Culture Hlth (+,&)
POL SCI 380 (SS)	U 3H Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.	Honors Seminar							
	SEM 001	48704	MW	10:00-11:15 AM	Redd				National Security Policy
HONORS 350 (HU)	Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.								
	SEM 001	17030	MW	8:30-9:45 AM	Singer				We, Ourselves: Nations & Nationalism Modern...
	SEM 202	13198	MW	5:30-6:45 PM	Stuhmiller				Monsters & the Monstrous
HONORS 351 (SS)	U 3H Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.	Honors Seminar							
	SEM 001	11509	TR	2:30-3:45 PM	Budny				Judging Politics: US Con Law & Moot Court
	SEM 002	11926	TR	4:00-5:15 PM	Budny				Judging Politics: US Con Law & Moot Court
HONORS 352 (NS)	U 3H Soph st & cons Honors College Director. Retakable w/change in topic to 9H cr max.	Honors Seminar							
	SEM 001	17629	MW	10:00-11:15 AM	Freire				Project Neandertal
HONORS 380 (A)	U 3H Soph st & cons Honors College Director. RETAKABLE ONCE w/chg in topic.	Honors Seminar							
	SEM 001	16013	MW	1:00-2:15 PM	Southward				A Poetry Workshop (#)
	SEM 002	11696	MW	2:30-3:45 PM	McAdams				Decoding the Contemporary Art World
	SEM 003	16012	TR	1:00-2:15 PM	Symmes				Unstaging Performance: Creative Expression

Course Notes

(*) 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 count toward Cultural Diversity GER.

(†) 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 26.

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

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 supervision of a faculty advisor. Research may be conducted over one or two semesters.

Honors Tutorial (Honors 685) or Independent Study:

A self-designed course of reading and writing taken over one semester. Students may register for this under a departmental independent study or under Honors 685.

Open to all students:

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 (9/2/2025 – 10/21/2025)

- Sem 001, Class #12400

Thursdays 10:00am – 11:15am (9/4/2025 – 10/23/2025)

- Sem 002, Class #12401

Fridays 11:30am -12:45pm (9/5/2025 – 10/24/2025)

- Sem 003, Class #12402

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)

Satire as Cultural Critique

Steven W. Flores, Honors College Assistant Teaching Professor

Sem 001, Class #11233: MW 8:30am – 9:45am

Sem 005, Class #11769: MW 1:00pm – 2:15pm

Reading

Voltaire, *Candide*

Kurt Vonnegut, *Cat's Cradle*

Paul Beatty, *The Sellout*

Julie Schumacher, *Dear Committee Members*

Viewing

Dr. Strangelove, dir. Stanley Kubrick

Triangle of Sadness, dir. Ruben Ostlund

Course Description

What is the relationship between humor and pain? For instance, is it true what the old adage says: tragedy + time=comedy? Always, or just sometimes? What is the relationship between comedy and satire, and what is the value of each? Is humor, particularly satire, a way of coping with a world that is often absurd or unjust? What sorts of things permit satire and when?

This course will use satire to examine the relationship of the individual to dominant cultural forces: race, gender, imperialism, education, nuclear war, and government. One hypothesis we will test is this: satire functions as a way of pointing out the logical gaps in ideologies and institutions that shape our lives when plain argument won't work—i.e satire is “discourse by another means.” Through comic works both uproarious and dark, we will examine how satire speaks truth to power and questions the logic of institutions that serve some at the expense of others. With works spanning from 1757 to 2022, this course will ask participants to take a closer look at social structures that are often hidden in plain sight. Through close reading, we will see how satire can serve as a powerful antidote to social ills by questioning their logic, and how dismantling these systems is the first step toward a more just, equitable world.

Grading

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 (one of which can be ‘creative;’ all of which will have two drafts); 25% will be based on informal reading responses; 15% will be based on classroom presence.

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

Tokyo: A Cultural Biography (*)

Hilary K. Snow, Honors College Associate Teaching Professor

Sem 002, Class #11771: TR 10:00am – 11:15am

Sem 003, Class #11184: TR 11:30am – 12:45pm

Reading including: (available on Canvas)

Freeman, Alisa. “Traversing Tokyo by Subway.”

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

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

Inaba Mayumi. “Morning Comes Twice a Day.”

Nishiyama Matsunosuke. “Edo Temples and Shrines.”

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

Waley, Paul. “From Edo to Tokyo.”

Viewing: (available through UWM Libraries database)

Ozu Yasujirô, dir. *Tokyo Story (Tokyo monogatari)*. 1953.

Miki Satoshi, dir. *Adrift in Tokyo (Tenten)*. 2007.

Course Description

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

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

Course Requirements

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

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

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

Daniel Listoe, Senior Teaching Faculty, English

Sem 004, Class #11185: MW 11:30am – 12:45pm

Reading

All readings are provided: selected articles and chapters of philosophy, political science, law, history, literature, cultural studies, and journalism. Authors include Nancy Fraser, Hannah Arendt, J. M. Coetzee, Amartya Sen, Matthew Longo, James Dawes, Greg Grandin, Eyal Weizman, and Lea Ypi.

Course Description

This course investigates the ideals of human rights in an age of mass migration and hardening borders. 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?

To understand human rights at the border between justice and injustice, we will investigate their development 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.

Our readings and texts will be diverse, ranging from the philosophical to the documentary to the literary. Analyzing fine-grained representations of situations in which human rights cannot be assumed or taken-for-granted, we will work to better imagine their multiple, contradictory meanings; both their ideal power 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 six short response papers (30% of final course grade).
- The course requires consistent seminar participation and active engagement with the assigned readings and film viewings (25% of final course grade).
- The course concludes with a final reflection exercise on the course content (5%).

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

Jacqueline Stuhmiller, Honors College Associate Teaching Professor

Sem 006, Class #119823: MW 2:30pm – 3:45pm **HYBRID**

Sem 015, Class #13921: TR 4:00pm – 5:15pm **HYBRID**

*****This course is HYBRID. Classes will meet in-person for the first four weeks of the semester (9/2/25 through 9/26/2025) and in-person the last four weeks of the semester (11/17/2025-12/11/2025). The course will be online synchronous for the weeks in between (9/29/2025-11/14/2025). This is an excellent opportunity to try a course with online components! *****

Reading

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

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

Maria Tatar, *The Classic Fairy Tales*, 2nd ed. (Norton)

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

Course Description

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

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

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

Course Requirements

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

HONORS 200: THE SHAPING OF THE MODERN MIND (HU, OWCB)
Secret Societies to Snapchat: Concealment in the Modern Era

Brian Marks, Senior Teaching Faculty, English

Sem 007, Class #11186: MW 2:30pm – 3:45pm

Reading

Milan Kundera, *Slowness* [ISBN-13 978-0060928414]

Course Reader containing readings from David Barrett, Mircea Eliade, Maximilian Forte, Robert Moore, Lilith Mahmud, Sherry Turkel, and Jay Kinney.

Viewings

Margaret Brown, *The Order of the Myths* (2008)

Course Description:

Humans seek belonging. They join fraternities, sororities, clubs, organizations, secret societies, and participate in specific online forums. They want to be a part of something, so they join a group. In some cases, gaining membership to a particular group is exclusive, and the group size is fixed. For example, witches' covens are said to number no more than 13 members. Why is that? What are the relationships between shared secrecy, identity, and power?

In the last ten years or so, there has been a major shift in the public's conception in what is public and private. On Facebook, people post the intimate details of undergoing chemotherapy for all to know. The boundaries between the public and private have shifted and reshaped. The secret society Anonymous seeks to reveal government secrets, and we both reveal ourselves and hide behind anonymity when online. Will it all eventually come out? Is secrecy at odds with the Internet? How have online platforms changed the ways we identity ourselves and how do we define these new relationships that are conducted through increasingly ephemeral means?

These are some of the questions we will examine in this course. One novel, some select articles, and film clips will help us explore this subject matter. Overall, we will apply a New Historicism and Jungian critical approach for analyzing concealment and exposure. In other words, we will study the historical conditions of the times to better understand a group or the way people interact. Ultimately, we hope to gain a greater understanding of human nature, through our conflicting desires to share and hide.

Statement of Writing Assignments:

- Attendance, punctuality, and active participation 30%
- 5 low stakes writing exercises 10%
- Two 3-4 page essays, and a 6-8 page paper, all of which will be revised 60%

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

Graphic Memoir: The Art of Self-Creation

David Southward, Honors College Associate Teaching Professor

Sem 008, Class #11187: MW 4:00pm – 5:15pm

Sem 014, Class #18590: TR 2:30pm– 3:45pm

Reading

Joel Christian Gill, *Fights: One Boy's Triumph Over Violence*

Ellen Forney, *Marbles: Mania, Depression, Michelangelo, and Me*

Maia Kobabe, *Gender Queer*

Marjane Satrapi, *Persepolis: The Story of a Childhood*

David Small, *Stitches: A Memoir*

Craig Thompson, *Blankets*

Course Description

We all have to become someone. Acquiring an identity is essential to human growth and happiness, but the process is seldom quick or painless. Family, relationships, work, school, health, politics, and spirituality all tug at the psyche, even as they supply it with content and shape. How do we weave the loose threads of our experience into a tapestry of selfhood? How do we tell our story in a coherent, meaningful way? Is it possible to integrate one's identity using words and pictures, and what is to be gained by doing so?

These questions find fresh impetus in the recent trend of autobiographical comics. Looking to their own lives for material, comics artists have begun to lay bare the private suffering, shame, and occasional triumph of becoming an adult—in a form traditionally reserved for childhood fantasy. Through their amusing and harrowing tales of abuse and escape, disease and desire, graphic memoirists hold a mirror up to humanity. Their exuberant self-portraits remind us of the infinite forms a life can take.

Through close reading and discussion of exemplary memoirs, we will explore how personal conflicts are shaped by narrative, how identity is represented in graphic form, and how art interacts with imagination in the construction of a self.

Course Requirements

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

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 009, Class #18922: TR 4:00pm – 5:15pm

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)
Dirty Realism and the Other America

Benjamin Schneider, Honors College Associate Teaching Professor

Sem 010, Class #11464: TR 8:30am – 9:45am
Sem 012, Class #13919: TR 11:30am – 12:45pm

Reading (selections)

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

Course Description

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

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

Course Requirements

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

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

Alan Singer, Honors College Associate Teaching Professor

Sem 011, Class #12729: TR 10:00am – 11:15am

Sem 013, Class #13920: TR 1:00pm – 2:15pm

Reading

Mary Shelley, *Frankenstein* [ISBN 0141439475]

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

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

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

Excerpts and shorter readings will be made available as pdfs:

Mary Wollstonecraft: *Vindication of the Rights of Woman*

Thomas Paine, *The Rights of Man*

Edmund Burke, *Reflections of the Revolution in France*

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

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

Course Description

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

Course Requirements

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

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

MATHEMATICAL SCIENCES 221 (QLB)
Honors Calculus I

Joseph Franecki, Ph.D., Senior Teaching Faculty, Mathematics

Sec 001, Class #11247: MTWR 1:00pm – 2:15pm

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

Reading

Required: *Calculus Single and Multivariable*, 8th edition, by Hughes-Hallet, et al, and access to WileyPLUS – an online learning platform. The ISBN for the bundle is: 978-1119696551. Students may also wish to purchase a Student Solutions Manual. Additional handouts may also be made available during the semester (at no charge).

Course Description

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

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

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

Course Requirements

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

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

Nina Familiant, Senior Teaching Faculty

Sem 001, Class #18367: TR 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.

All course materials will be available on Canvas at no cost.

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%.

ANTHROPOLOGY 381 (SS)
American Masculinities

Thomas Malaby, Professor of Anthropology

Sem 001, Class #18833: MW 1:00pm - 2:15pm

Required Reading*

1. Ta-Nehisi Coates. *The Beautiful Struggle*. 2008. Penguin Random House.
2. Thomas Page McBee. *Amateur: A Reckoning with Gender, Identity, and Masculinity*. 2019. Simon and Schuster.
3. Jared Yates Sexton. *The Man They Wanted Me to Be*. 2019. Counterpoint.

**Books should be purchased individually. Additional short essays for required or recommended reading will be made available as pdf files.*

Course Description

Recent works of scholarship and memoir have shone a light on what masculinity is and where it comes from. By reading across these two arenas, we can gain a better understanding of a subject, balancing the intimacy and power of the memoir with the context-setting and empiricism of scholarship. Work by anthropologists and historians on masculinity around the world and in the United States raises challenging questions about whether there is anything “natural” about being a man, insisting that the evidence suggests we take a hard look at cultural context and specific histories for an understanding of how men are made. At the same time, memoir has proven to be a fruitful site for the communication of personal truths and experiences about manhood, and increasingly from voices that until recently had gone mostly unheard.

In this seminar we will begin by reading key anthropological work on masculinity, with a focus on the United States, and the role of professions in shaping gender. This perspective sets the stage for the three memoirs about American masculinities that we read in the course alongside continued short selections from anthropologists and historians. Ta-Nehisi Coates’ *The Beautiful Struggle* gives us our first encounter with a personal account, and it is one that highlights American black experience, the American city, and the role of fathers in how masculinity is produced. From Thomas Page McBee, a trans man and professional boxer, we read his second book about realizing his gender, one that not only allows us to hear from that primary experience but also provides the opportunity for him to share his own dialog with academic accounts of masculinity and trans identity. Jared Yates Sexton’s memoir brings many of the issues of the course home to the Midwest and what it means to be white and cismale and also highlights the significance of multi-generational factors on becoming a man.

Together these works both inform us and challenge us to think more deeply about masculinity and the role it plays in culture today.

Course Requirements

Active participation in seminar discussions will contribute 30% of the grade for this course. Required discussion questions constitute another 15% of your final grade. There will be a short analytical paper about professions and masculinity, worth 15% of the grade. You will receive critical feedback on your writing that can inform your research essay, which is the final requirement of the class. This essay, worth 40% of your final grade, will be developed in four stages, with the following breakdown of components: essay proposal with bibliography + consultation (5%); essay draft (5%); formal oral presentation (5%); and final revised draft (25%).

ART HISTORY 381 (HU)
Picture This: Prints in Europe and America

Hilary K. Snow, Honors College Associate Teaching Professor

Sem 001, Class #18390: TR 2:30pm – 3:45pm

Reading (available on Canvas)

Excerpts available on Canvas including:

Markey, Lia. “The Female Printmaker and the Culture of the Reproductive Print Workshop.”

Benjamin, Walter. “The Work of Art in the Age of Its Technological Reproducibility”

Beyers, Holm. “Rembrandt as an Etcher”

Lochnan, Katherine A. “The Gentle Art of Marketing Whistler Prints”

Chapin, Mary Weaver. “Posters of Paris: The Spectacle in the Street.”

Dyer, Jennifer. “Understanding Andy Warhol’s Serial Imagery”

Course Description

Gutenberg’s invention of the printing press in 1440 revolutionized the circulation of written texts. Printed pictures also become widely available to viewers of all kinds. This course will trace the history of prints in the West as works of art, with an emphasis on their social and cultural contexts. From religious images meant to educate the illiterate to Pop Art images of the twentieth century intended to challenge our notions of “art,” prints were important to art and society at many points in history. Students in this course will explore how prints were made, as well as why. We will compare artists who worked primarily in printmaking with those whose prints were part of a larger artistic practice. Major examples will include the Renaissance artist Albrecht Durer, the Baroque master Rembrandt van Rijn, nineteenth-century painters such as James McNeill Whistler and Mary Cassatt, and contemporary artists like Andy Warhol, Frances Myers and Warrington Colescott.

Class discussions will engage with both readings and visual images. Assignments will be based upon both research and close visual observation. Students will also have the opportunity to view prints in the UWM Art Collection and the UWM Library Special Collections. Revisions will be available and encouraged for some of the papers.

No background in art or art history is necessary.

Course Requirements

- Participation including regular attendance, evidence of careful class preparation, active and productive contributions to class discussions, thoughtful responses to readings and peer critiques, various short assignments, and respectful engagement with peers: 30%.
- Discussion leading: 10%
- Critique paper (can be revised): 15%
- UWM Print analysis paper with presentation (can be revised): 25%
- Critical response papers (short papers throughout the semester): 20%

CHEMISTRY 381 (NS)
The Science and Chemistry of Aging

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

Sem 001, Class #18421: 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 fell in popularity as it was unable to fully explain the aging process. We will also explore how other theories on aging have evolved more recently and how they have impacted mainstream culture and consumer behavior.

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 make compelling written arguments to advance an effort or initiative are needed.

Course Requirements

The course will focus on the development of a proposal to investigate the role that biochemical processes, broadly speaking, play in the progression aging. We will work together throughout the semester building it from an informal idea to a formal proposal. The course will have four evaluation elements: (1) a team-based exploration of the general theories that have been linked to the aging process leading to brief presentations; (2) an individual pre-proposal focused on exploring a hypothesis on the biochemical basis of aging; (3) a pre-proposal review process; and (4) an individual proposal on a biochemical model of aging. Student participation will be a component in the grading of all activities. In the team-based efforts, each student will receive an individual grade based on their contribution to the team's work.

COMPLIT 381: HONORS SEMINAR IN THE HUMANITIES (HU)
Biblical Interpretations for Liberation

Demetrius Williams, Associate Professor, Comparative Literature & Religious Studies

Sem 001, Class #16426: TR 10:00am – 11:15am

Reading and Viewing

Stacy Floyd-Thomas and Anthony B. Pinn, *Liberation Theologies in the United States: An Introduction*

Miguel A. De La Torre, *Reading the Bible from the Margins*

The Bible (preferably in New Revised Standard Version [NRSV] or New International Version [NIV])

Writings of leading Liberation Theologians and Biblical Scholars

Videos on various topics in which the Bible has been used to support oppression: South Apartheid, American Segregation, Sexism, Homophobia, etc.

Course Description

The Bible is considered a literary classic of Western civilization. Biblical images, themes, motifs and traditions can be found in all aspects of Western social, artistic, legal, political, and religious culture. To be sure, the Bible, historically considered as the “Word of God,” was often the final court of appeal for all matters of human concern. Nevertheless, the Bible has played an ambiguous role in the history of Western civilization. Far from being neutral on issues of human freedom and equality, the Bible has been read as saying both “yes” and “no” to human liberation or oppression. For this reason, for a very long time the Bible could be used by those in power (i.e., political, economic, military, colonial, gender, educational, or religious) to exploit those who were weaker and outside the realms of power and privilege. This is most evident in the history of European expansion beginning (in earnest) in the 16th century as European colonizers set out to discover the “New World” and encountered in the process new and different peoples and cultures. In the cultural and political exchanges, they turned to the Bible for answers and paradigms for understanding these new worlds and new encounters. Although muted, the voices of those who sought to counter oppressive readings of Bible slowly rose over the centuries. The coalescing of these muted voices rose to a chorus in the 20th century, when in the 1960’s previously colonized peoples and oppressed groups around the world began to challenge their oppression and the theological interpretations of the Bible used in its support. This course will examine, explore, and analyze these newer voices (feminist, womanist, Latin American, Black, Native American, Queer, Hindu, Dalit, Asian, etc.) and liberative currents in theological and biblical interpretation.

Course Requirements

In-class Attendance, Participation, and Engagement: 25%

Five-page essay, submitted at midterm, workshopped and revised: 20%

Short online assignments (e.g., submitting possible discussion questions for class): 10%

Campus engagement activity (attend a campus event related to the course, submit a 2-3 page analysis): 10%

Final project: a 10-12 page research paper or a comparable creative project, developed with the support of shorter assignments (proposal, rough draft, and presentation): 35%

ENGLISH 685 (HU)
Slow Reading: Fiction

Peter Sands, Honors College Director & Associate Professor of English

Sem 001, Class #18491: 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 ~25-50 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 Canvas 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 Canvas.

FRESHWATER 381 (NS)

Nature's Math

James T. Waples, Associate Professor, School of Freshwater Sciences

Sem 001, Class #18827: TR 1:00pm – 2:15pm

Reading:

Required readings will be distributed to all students as PDFs. There is no student cost associated with these handouts. Source material for each handout will be taken from or inspired by the following books:

Broecker, W. S. and T. H. Peng. 1982. *Tracers in the sea*. Eldigio Press. ISBN-13: 978-0961751104.

Deaton, M. L. and J. J. Winebrake. 2000. *Dynamic modeling of environmental systems*. Springer. ISBN-13: 978-0387988801.

Harte, J. 1988. *Consider a spherical cow*. University Science Books. ISBN-13: 978-0935702583.

Soetaert, K. and P. M. J. Herman. 2009. *A practical guide to ecological modelling*. Springer. ISBN-13: 978-1402086236.

Swartz, C. E. 1993. *Used math*. Prentice Hall. ISBN-13: 978-0917853500.

Tuft, E. R. 2001. *The visual display of quantitative information*. Graphics Press. ISBN-13: 978-0961392147.

Weinstein, L. and J. A. Adam. 2008. *Guesstimation: solving the world's problems on the back of a cocktail napkin*. Princeton. ISBN-13: 978-0691129495.

Course Description

Math is often taught for math's sake, with little consideration for how it can be applied to the real world. This is understandable but unfortunate, for even a small amount of math can unlock the most amazing insight into how things work, where things are going, and how we can bring about change. In this seminar, we'll dust off our math skills – basic algebra – and apply what we already know of math to better understand the world around us. Each week, we'll tackle a new real-world puzzle using the tools and techniques of guesstimation, back of the envelope calculation, graphing, big data manipulation, and micro-modeling to explore a wide-ranging variety of topics from dinosaurs to tides in Lake Michigan, from the spread of disease to the carbon footprint of a lightbulb – in short, anything we find interesting.

Course Requirements

Students in this seminar will need a laptop computer. Students without a computer will be lent one at no cost for the duration of the semester. Classroom activities will include the use of three software programs: a spreadsheet (Excel), a graphing package (SigmaPlot), and a visual programming application (Stella). All of these programs will be provided to students free of charge through a VPN remote computer. Some knowledge of Excel would be helpful, but no previous experience with SigmaPlot or Stella is necessary.

Students will be graded on class participation (20%) and eight “lab report” writing assignments (80%) with an emphasis on mathematical writing (i.e., numbers, equations, and units of measurement). Opportunities to revise an assignment before final submission will be provided.

GLOBAL 381: HONORS SEMINAR IN THE SOCIAL SCIENCES (SS)
The Evolving World System and its Flashpoints

Jeffrey Sommers, Professor of Political Economy and Public Studies in African & African Diaspora Studies,
Senior Fellow, Institute of World Affairs

Sem 001, Class #18563: W 2:30pm – 3:45pm **in-person and Async Online**

Reading (Selections from below, with others included based on current events during semester)

- Christine Belton, *Putin's People: How the KGB Took Back Russia and Then Took on the West* (Farrar, Straus and Giroux, 2020).
- Nicholas Shaxson, *Treasure Islands: Uncovering the Damage of Offshore Banking and Tax Havens* (Griffin Press, 2012).
- William Engdahl, *A Century of War: Anglo-American Oil Politics and the New World Order* (Progressive Press, 2011).
- Martin Jacques, *When China Rules the World: The End of the Western World and the Birth of a New Global Order* (Penguin Press: 2009).

Course Description

The world is undergoing tectonic changes, with evolving power dynamics realigning economic and political orders. The power of nations is increasingly in flux as the global system reorients in new ways. We investigate US prospects for renewed prosperity in a world where the role of the BRICs countries (Brazil, Russia, India, China and South Africa) is creating a multipolar order. We further analyze whether “Social Europe” can persist as a prosperous entity. Furthermore, we inspect the place of Central Asia, the Middle East, and Latin America in the re-configuring world order. Lastly, we analyze whether globalization is giving way to a renewed great powers “spheres of influence” system.

In short, this course delivers an understanding of geo-economic and geo-political reordering. This can only be achieved by situating it into its continuum in the past, present and future. Let’s start!

Course Requirements

Participation	25%
Mid Term Discussion	25%
Research Paper	25%
End of Semester Discussion	25%

HISTORY 399 (SS)
Seeing Race in Modern America

Greg Carter, Associate Professor of History

Sem 001, Class #13486: 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.

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

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

Sem 002, Class #17590: TR 8:30am – 9:45am

This will be an in-person class. All students will meet in person on Tuesdays and Thursdays, during Fall 2025. Two classes during the semester (October 14 and October 16, 2025) will be virtual (in asynchronous mode).

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%

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

POLITICAL SCIENCE 380 (SS)
National Security Policy

Steven B. Redd, Professor of Political Science

Sem 001, Class #18762: MW 10:00am – 11:15am

Reading

Williams, John Allen, Stephen J. Cimbala, and Sam C. Sarkesian. 2022. *U.S. National Security: Policymakers, Processes, and Politics*. 6th ed. Boulder, CO: Lynne Rienner.

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

Course Description

If we pay attention to the news, it seems that the world is becoming a more dangerous place, contrary to what many predicted with the end of the Cold War. The tragic events of 9/11 and the ensuing "War on Terrorism," Chinese threats against Taiwan as well as China's rapid military buildup, with its emphasis on increased nuclear capabilities, and the more recent Russian invasion of Ukraine, are perhaps only a few of the most visible reminders that U.S. national security policymakers still have much to consider as they navigate the role of the U.S. on the international stage, and whether U.S. influence should be expanded, maintained, or diminished. This course will join and examine this debate, focusing on national interests, national power, and the global security environment from the perspective of the United States.

We will also address domestic actors in the national security policymaking process. Instead of a broad survey-type course, we will concentrate on some of the more important topics of current interest in national security policy. At the end of the course, students will have an understanding of U.S. national security interests and the policy-making process, and be able to determine and analyze threats to those interests and propose policy options for handling those threats.

Course Requirements

Students are expected to attend class, participate fully in class discussions, and complete assigned readings. Students will also participate in four group projects as part of a policy analysis and recommendation team. Students will also write an 8-10 page research project in various stages throughout the semester. Grades will be determined as follows: 40% for the research project; 40% for the four group projects (4 @ 10% each); and 20% for class participation.

HONORS 350: HONORS SEMINAR IN THE HUMANITIES (HU)

We, Ourselves: Nations and Nationalisms in the Modern World

Alan H. Singer, Honors College Associate Teaching Professor

Sem 001, Class #17030: MW 8:30am – 9:45am

Readings

All reading selections will be made available on Canvas or elsewhere online.

Book chapters, articles, and excerpts include:

Eric Hobsbawm and Terrence Ranger eds, *The Invention of Tradition*

Anthony Smith, *The Nation in History*

Ernest Gellner, *Nations and Nationalism*

Ernest Renan, “What is a Nation?”

Benedict Anderson, *Imagined Communities*

Geisler, Michael, ed. *National Symbols: Contesting the National Narrative*

Along with the readings, this course will also be following current and recent events such as the rise of White and Christian Nationalisms, and conflicts provoked by nationalism around the globe. Students will be reading relevant articles and news items throughout the semester and especially for the final project.

Course Description

“We, Ourselves (*Sinn Fein*)”, which is the name of the nationalist political party of Ireland, is also an apt and concise way to characterize the idea of nationalism and its ultimate goal of nation building in general. Irish Republicans worked, and continue to work for a united Ireland, finally freed from centuries of English and British domination. Like the Irish, people all over the world, especially after World War Two, formed nationalist movements to cast off their colonial rulers and create nations based on the principle of self-determination.

This course is mostly *not* about specific histories of decolonization or the birth of nations. Instead, it focuses on the main aspects of the *idea* of the nation and nationalism. While the word “nation” has premodern roots that often can be used synonymously with “tribe,” a nation in the context of this course is primarily a modern construction. As old European monarchies evolved into more democratic forms of government, the subjects of the realm became, at least in theory, citizens or components of the state itself. In the new mass society, the loyalties of the wealthy, poor, and the new middle class alike were directed to the “nation”. Social problems that were brought on by class conflict and inequality, were supposed to dissolve into a society based on a patriotic “horizontal comradeship.”

By reading some of the most prominent scholars and theorists on the topic, students will develop the skills to better understand the history and development of nations. An essential goal of the course will be to write quality essays and have productive, positive, and scholarly discussions of both history and current events. The following questions and others will be addressed: Are nations old, new, or something else? What is nationalism? How is it different from patriotism? How does it use or abuse history? What is the role of public monuments and museums? How is nationalism gendered? How does nationalism change once the movement becomes a nation? How are White and Christian nationalisms alike or different from nation-state building nationalisms?

Course Requirements and Grading

- 4-5-page essay on the significance of Ernest Renan’s lecture, “What is a Nation?” 25%
- 4-5- page essay on monuments, memory, and museums 25%
- 5-7- page research essay on a historic or contemporary ethnic, racial, religious, or political nationalism. The essay should apply the theorists discussed in the class to the chosen topic 25%
- Participation and Presence 25%

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

Jacqueline Stuhmiller, Honors College Associate Teaching Professor

Sem 202, Class #13198: MW 5:30pm - 6:45pm ONLINE

Reading

Course Reader
Beowulf, trans. Seamus Heaney

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 351: HONORS SEMINAR IN THE SOCIAL SCIENCES (SS)
Judging Politics: U. S. Constitutional Law and Moot Court

Jill M. Budny, Honors College Associate Teaching Professor

Sem 001, Class #11509: TR 2:30pm – 3:45pm

Sem 002, Class #11926: TR 4:00pm – 5:15pm

Required Reading*

There are no texts to be purchased for this course. All readings will be available for free through Canvas. A small sample of cases that will be studied in this course include *Dobbs v. Jackson Women's Health Organization*, *SFFA v. Harvard*, *Obergefell v. Hodges*, *Bostock v. Clayton County*, and *Trump v. United States*, among many others.

Course Description

Can an employer fire an employee because they are gay or transgender? Why aren't colleges and universities allowed to take race into account during the admissions decision-making process? What are the limits on presidential power in terms of altering the federal bureaucracy or banning birthright citizenship?

Each year, the Supreme Court considers momentous questions such as these as it interprets and applies the U.S. Constitution to the cases on its docket, and its decisions fundamentally impact the lives of individuals throughout the nation. Yet, despite the vast scope of its power, survey data consistently demonstrate that most Americans are not familiar with the functioning of the judicial branch, nor do they understand the details of the document that serves as the supreme law of the land.

In this course, we will seek to deepen our understanding of the Supreme Court's interpretation of the Constitution from *Marbury v. Madison* through the present day. We will learn to read, brief, analyze, and critique landmark Supreme Court opinions on a variety of constitutional issues (e.g., the limits of judicial, legislative, and executive powers; federalism; economic and substantive due process; and equal protection), as we scrutinize the Court's decisions pertaining to civil rights, gay marriage, reproductive rights, immigration, and executive privilege, to name a few. Throughout the semester, students will also examine and evaluate different approaches to constitutional interpretation, in addition to learning the basic principles of legal reasoning, research, and writing.

Most importantly, students will apply the knowledge and skills they have acquired by participating in a team-based, moot court exercise in which they will play the roles of either attorneys or justices in order to research, argue, and decide a case.

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 (15%); student-led discussions (15%); and participation in a moot court exercise (40%), which includes a written research memo, active team collaboration, participation in oral arguments, and contributions to either a final legal brief or court opinion.

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

Shannon Freire, Visiting Assistant Professor, Department of Anthropology

Sec 001, Class #17629: MW 10:00am – 11:15am

Reading

“Neanderthals.” PBS. Encoded for digital streaming on February 4, 2019.

Hawks, John 2025. Neandertals. John Hawks Weblog (blog). <https://johnhawks.net/tag/neandertals/>, accessed March 19, 2025.

Romagnoli, Francesca et al. 2022. *Updating Neanderthals: Understanding Behavioral Complexity in the Late Middle Paleolithic*. Academic Press, London.

Tuniz, Claudio and Patrizia Tiberi Vipraio 2016. *Humans. An Unauthorized Biography*. Translated by Juliet Haydock. Springer Nature: Switzerland.

Wragg Sykes, Rebecca 2020. *Kindred: Neanderthal Life, Love, Death and Art*. Bloomsbury, London.

A variety of recent journal articles, book chapters, newspaper articles, brochures, commercials, cartoons, films, documentaries, and creative fiction covering topics from antigens to zooarchaeology.

Course Description

Is it Neandertal or Neanderthal? Is the disappearance of the Neandertals *really* the greatest murder mystery of all time? Why does National Geographic’s Genographic Project include a “Why Am I Neanderthal?” component? Why did John Hawks, author of the recurring weblog series *Neandertal Anti-Defamation Files*, famously state, “Neandertals have the mother of all image problems?” What do Looney Tunes, Doctor Who, William Shatner, and Geico have in common? Through careful study and class discussion of abundant archaeological and biological data, students will develop a critical understanding of *Homo neanderthalensis* and our evolutionary past. Throughout the semester, we will return to a question: what do our attitudes toward Neandertals historically tell us about ourselves? This course includes a laboratory component wherein students will make direct observations of Neandertal morphology and conduct experimental archaeology projects. In the final part of our course, we will explore the relationship between humans and Neandertals in science and science fiction. This will help us explain why Trinkhaus and Shipman describe Neandertals as “mirrors that reflected, in all their awfulness and awesomeness, the nature and humanity of those who touched them.”

Course Requirements

Twenty-five percent (25%) of the course grade will be based on engaged class participation, including regular, prompt attendance, preparation, and quality participation in discussion. Twenty percent (20%) of the course grade will be based on laboratory activities, including our experimental archaeology projects. Twenty-five percent (25%) of the course grade will be based on periodic writing assignments. Content organizers facilitate learning at multiple levels, and will help you build your knowledge about archaeology, biological anthropology, the social matrix of science, and of course, Neanderthals. The final thirty percent (30%) of the course grade will be based on a creative project. This project will provide students with an opportunity to demonstrate their knowledge of the course material by integrating rich scientific detail within their creative work. The creative project will be constructed and revised in stages.

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

David Southward, Honors College Associate Teaching Professor

Sem 001, Class #16013: 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)
Decoding the Contemporary Art World

Shane McAdams, Adjunct Assistant Professor

Sem 001, Class #11696: MW 2:30pm – 3:45pm

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

Reading (Excerpts from the following will be provided)

Ernest Samuels, *Bernard Berenson: The Making of a Connoisseur*; Walter Benjamin *Art in the Age of Mechanical Reproduction*; Herbert Marcuse *One-Dimensional Man*; Brian O'Doherty *Inside the White Cube*; Daniel Bell *Modernism and Capitalism*; Carol Duncan *The Museum as Ritual*; Jean Francois Lyotard *The Postmodern Condition*; Bianca Bosker *Get the Picture*; Judith Butler *Gender Trouble*; Nicolas Bourriaud *Relational Esthetics*; Susan Sontag *Notes on Camp*; Dave Hickey *Feint of Heart*

Course Description

This course is a general overview and inquiry into the evolution of the contemporary art as it has developed in relationship to various agents of influence in postwar society: globalization, capitalism, mass-media, social activism, identity, social networks, individualism, theory, and traditional academic assumptions about what art means to us. It will then investigate, appraise, analyze, and consider the agency of the art world against prevailing attitudes, technologies, histories, and distractions. This process will serve to address a very fundamental question: is what we call “contemporary art” an inevitable expression and form in modern society, or an accident of a set of conditions very particular to the conditions of the period in which it emerged, i.e. late capitalism and post-industrial society.

After arriving at individual assumptions about what the “art world” is, how it arrived at its current state, and finally, how to even make qualitative evaluations of these conditions, students will be asked to produce a series of ethical and practical conclusions about what art should and could mean in a rapidly changing world. These investigations will be expressed and interpreted through a series of weekly reflection papers based on topics discussed in our course meetings. These weekly one-page meditations will involve incorporating information we’ve learned from readings and site visits to galleries and museum and evaluating how it all confirms, disrupts, innovates, or perpetuates the status quo. This process will culminate in a final essay in which the student will use the information gathered and propose a way to build a better version of the world they’ve learned over the course. This investigation will begin by looking at the most recent Whitney Biennial, “Even Better than the Real Thing,” looking at the work in the show, the exhibiting institution, the history of that exhibition, and how all of those factors map onto more general picture of an art world as it faces an evolving cultural landscape. From there we will chase history, values, ideals, and instrumentalities of change and production. Through reading, research, lectures and discussion, the student will gain an understanding of contemporary art through a variety of cultural contexts. The student will:

- Understanding basic, overarching trends in contemporary art and culture
- Developing a sense of how art reflects the historical transformation of society
- Examining the relationship between a “global” contemporary aesthetic and local cultures and identities
- Identifying the histories and cultures that feed into a “pluralistic” notion of contemporary art
- Learning to read, critique and write about a works of art within contemporary contexts
- Recognizing the function of art within society
- Articulating their own definition and philosophy of art
- Developing a capacity to enjoy and respond to contemporary art

Course Requirements

Reading and discussion are paramount. This course will demand each student not only read and consider the texts, but to integrate them into an understanding of where and how they shape our subject. Grading will be based on each student’s level of interaction as well as their weekly reflection papers on topics relevant to the course content. Finally, each student will have to write one essay, with an overview and draft to be presented at mid-term, based on a thesis supported by both subjective observed conditions as well as cited information from our readings and any supplemental information the student has established as meaningful throughout the semester. The paper will be 7-10 pages and involve an analysis about the history of the art world, it’s conditions at the moment, possible developments based on contemporary observations, and a possible path moving forward. Evaluation of the course will be proportionally divided between weekly reflection papers, participation in weekly discussions, and the final paper.

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

Tommy Symmes, Adjunct Assistant Professor

Sem 003, Class #16012: TR 1:00pm – 2:15pm

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

Films

Every Little Thing (Philibert)

Books

Antonin Artaud: *The Theatre and Its Double*

Frantz Fanon: *The Wretched of the Earth*

Judith Butler: *Performative Acts and Gender Constitution*

Maggie Nelson: *The Art of Cruelty*

Articles

Jean Oury: *The Hospital is Ill*

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

Donna Haraway: *A Manifesto for Cyborgs*

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 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.