Honors College Course Description Book

Spring 2027



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

Priority Registration

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

1. Spring 2027 registration appointment times will be available 11/9/2026 and can be found in PAWS on the right side of the Student Center page. *Be sure to check your PAWS account on this date and clear any holds on your account. Holds will prevent you from registering!*

2. Registration for Spring 2027 will begin on Monday, November 16th. Be sure to review your registration assignment in PAWS and confirm that your enrollment date has been set for 11/16. Please take advantage of priority registration by enrolling at your assigned date and time.

3. There are no waitlists for 200-level Honors courses. If you are attempting to enroll in 200-level course and it's 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 381 satisfies part of the UWM GER requirements. It does not satisfy any part of the L&S 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 elective credit toward the 120 credits needed to graduate with an L&S degree.

Need help on Monday, November 16th - 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: 859 496 502#
- Email us at honors@uwm.edu and we will have an advisor get back to you as soon as possible.

Honors College Courses Spring 2026

To satisfy graduation requirements in the Honors College, you must complete 21 credits in courses approved for Honors credit. This includes: 3-6 credits of 200-level HON seminars, a minimum of 9 credits of upper-level seminars, and up to 9 credits of optional non-seminar or Honors experiences.

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 are retakable with change in topic to 9 credits max.

Changes to General Education

Current UWM students who officially enrolled for spring 2026 or PRIOR will continue to follow the previously established General Education Requirements (GER).

Students admitted at any UW campus for fall 2026 and beyond will be following new general education degree requirements known as the Core General Education Requirements (CGER).

Students wishing to change from the old GER to the new CGER need to meet with their school/college advisor. An extensive discussion about the impact of this change on your degree plan is necessary as a change may or may not be to your advantage.

Both GER and CGER will be listed in this book at the top of each course description page. Both sets of requirements are also listed in the UWM Schedule of Classes. **PLEASE ENSURE YOU ARE SELECTING COURSES BASED ON YOUR REQUIRMENTS.**

Old GER (students admitted to UWM spring 2026 or prior)

Arts (A)
Cultural Diversity (CD)
Humanities (HU)
Natural Sciences w/ Lab (NS+)
Natural Sciences (NS)
Social Sciences (SS)

New GER (students admitted to UWM for fall 2026 or later)

Civics & Perspectives (CP)
Communication & Literacy (CL)
Humanities & Arts (HA)
Math & Quantitative Reasoning (MQR)
Natural Science and Wellness (NSW)
Natural Science & Wellness Lab (NSW+)
Social and Behavioral Science (SBS)

Course Notes

(^) Credits for this course count toward the Asian Studies Certificate
(*) Credits for this course topic count toward the College of Letters and Science International Requirement.
(*!) Credits for this course are being reviewed for the L&S International Requirement. Hoping for official approval soon.
(+) Credits for this course count toward the Arabic minor.
(#) This course topic cannot be taken if completed under a different course number with the same topic name.

Courses highlighted are planning to meet partially or completely online.

200-Level Honors Courses

All courses below count toward the 200-level honors seminar requirement:

Honors 200: Old GER-HU & OWCB / New CGER-HA, all topics also count for the L&S Humanities Breadth Req

Sec 001, class #44088, MW 10:00am-11:15am, Snow – **What is Art?**

Sec 002, class #44089, MW 11:30am-12:45pm, Snow – **What is Art?**

Sec 003, class #44090, TR 8:30am-9:45am, Schneider – **Growing Up**

Sec 004, class #44783, TR 1:00pm-2:15pm, Flores – **Love through the Ages**

Sec 005, class #43452, TR 4:00pm-5:15pm, Flores – **Love through the Ages**

Honors 201: Old GER-OWCB / New CGER-SBS, all topics also count for the L&S Social Science Breadth Req

Sec 001, class #47449, TR 10:00am-11:15am, Singer – **Bandits!**

Sec 002, class #47450 TR 1:00pm-2:15pm, Singer – **Bandits!**

Honors 202: Old GER-OWCB / New CGER-CL

Sec 001, class #47451, MW 2:30pm-3:45pm, Stuhmiller – **Between the Lines: Self-Fashioning** HYBRID

Sec 002, class #47452, TR 2:30pm-3:45pm, Stuhmiller – **Between the Lines: Self-Fashioning** HYBRID

Honors 204: Old GER-OWCB / New CGER-CP

Sec 001, class #47453, MW 1:00pm-2:15pm, Budny – **Left. Right, Center: Bridging the Divide in Politics (#)**

Sec 002, class #47454, MW 4:00pm-5:15pm, Budny – **Left. Right, Center: Bridging the Divide in Politics (#)**

Upper-Level Honors Courses

All courses below count toward the upper-level honors seminar requirement:

AFRIC 381: Old GER-SS, all topics also count for the L&S Social Sciences Breadth Req
Sec 001, class #46090, MW 11:30am-12:45pm, Saint Jacques – **Migration in Africa and the Diaspora**

ARABIC 385: Old GER-HU / New CGER-HA, all topics also count for the L&S Humanities Breadth Req
Sec 001, class #48022, MW 4:00pm-5:15pm, Masalkhi – **Topics in the Study of Islam: Exploring the Qur'an through its Biblical Parallels (+,*!)**

ARTHIST 381: Old GER-HU / New CGER-HA, all topics also count for the L&S Humanities Breadth Req
Sec 001, class #47072, TR 1:00pm-2:15pm, Snow – **Images of Japan's Floating World (*,^)**

ECON 381: Old GER-SS / New CGER-SBS, all topics also count for the L&S Social Sciences Breadth Req
Sec 001, class #47295, TR 10:00am-11:15am, Peoples – **Industry Analysis: The Economics Behind the Development of Industries that Changed Humanity**

GLOBAL 381: Old GER-SS / New CGER-SBS, all topics also count for the L&S Social Sciences Breadth Req
Sec 001, class #48015, W 1:00pm-2:15pm & ASYNC, Sommers – **The Evolving World System & its Flashpoints (*!)**
Sec 002, class #48016, TR 11:30am-12:45pm, Momcilovic – **Global Human Rights (*!)**

HIST 382: New CGER-CP
Sec 001, class #47448, MW 1:00pm-2:15pm, Carter – **Seeing Race in Modern America (#)**

NURS 381: New CGER-NSW
Sec 001, class #47821, TR 8:30am-9:45am, Lartey – **Global Health, from Evidence to Action: Seeking Innovative Solutions in a Globalized World (#)**

WLC 381: Old GER-HU/New CGER-HA, all topics also count for the L&S Humanities Breadth Req
Sec 001, class #48017, MW 2:30pm-3:45pm, Libbey – **Food and Cultural Identity (*)**

HONORS 350: Old GER-HU/ New CGER-HA, all topics also count for the L&S Humanities Breadth Req
Sec 001, class #44784, MW 10:00am-11:15am, Singer – **We, Ourselves: Nations and Nationalisms in the Modern World**
Sec 202, class #46636, MW 5:30pm-6:45pm Online SYNC, Stuhmiller – **The Symbolic Animal**
Sec 003, class #46300, TR 1:00pm-2:15pm, Schneider – **Hamlet and Friends**
Sec 204, class #44091, ASYNC, Brusin – **Joseph: A Biblical Psychological Thriller**

HONORS 352: Old GER-NS / New CGER-NSW, all topics also count for the L&S Natural Science Breadth Req
Sec 001, class #18377, MW 10:00am-11:15am, Reisel – **Energy: Sources, Uses, and Economics**
Sem 202, class 48172, T 5:30pm-8:10pm Online SYNC, Freire – **Pseudoarchaeology: Fads, Fallacies, and Flim-Flam**

HONORS 353: New CGER-CP
Sec 001, class #47455, TR 4:00pm-5:15pm, Budny – **Speech, Faith, Freedom: The First Amendment (#)**
Sec 202, class #47456, ASYNC, Listoe – **Thinking in Dark Times**

HONORS 380: Old GER-A/ New CGER-HA
Sec 001, class # 42930, MW 2:30pm-3:45pm, Marks – **Narrative Prose: How to Make Your Stories Memorable**
Sec 002, class # 45419, TR 10:00am-11:15am, Tasman – **Cultivating a Creative Life: Reclaiming your Attention**
Sec 003, class # 43406, TR 11:30am-12:45pm, Sands – **Slow Writing: Slow Looking**

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:

Open to Seniors Only:

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

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

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

Graduate Course: Students may count courses completed for graduate credit as non-seminar toward their Honors College Degree. Permission must be obtained from the instructor, department chair or designee of the appropriate school/college, and Honors College Director.

Open to Juniors and Seniors:

Research in Honors (Honors 686): Assist a faculty member with current research or design and complete an original experiment or data-analysis under the supervisor of a faculty advisor. Research may be conducted over one or two semesters.

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

Open to All Honors Students:

Honors Experiential Learning (Honors 684):

- **Community Embedded Experiential Learning:** Visit page 33 of this Course Book for additional information
- **WI Empathy Project:** Visit page 34 of this Course Book for additional information
- **Milwaukee Film (mkefilm):** Visit page 35 of this Course Book for additional information

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 200: Honors Seminar in Humanities & Arts
(GER: HU & OWCB | CGER: HA)

What is Art?

Hilary K. Snow, Honors College Teaching Professor

Sec 001, Class #44088: MW 10:00am – 11:15am
Sec 002, Class #44089: MW 11:30am – 12:45pm

Readings available on Canvas including:

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

Other materials

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

Course Description

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

Course Requirements

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

HONORS 200: Honors Seminar in Humanities & Arts
(GER: HU & OWCB | CGER: HA)

Growing Up

Benjamin Schneider, Honors College Associate Teaching Professor

Sem 003, Class #44090: TR 8:30am – 9:45am

Reading

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

Course Description

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

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

Course Requirements and Assessment

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

HONORS 200: Honors Seminar in Humanities & Arts
(GER: HU & OWCB | CGER: HA)

Love Through the Ages

Steven W. Flores, Honors College Assistant Teaching Professor

Sem 004, Class #44783: TR 1:00pm-2:15pm
Sem 005, Class #43452: TR 4:00pm-5:15pm

Reading

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

Viewing

Lady Macbeth, dir. William Oldroyd
Portrait of a Lady on Fire, dir. Celine Sciamma

Course Description

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

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

Course Requirements

This course focuses heavily on writing and revision. Thus, 60% of the grade will be based on three 4-5 pg. papers, each worth 20% of your grade respectively; 15% will be based on informal 1 pg. curiosity papers ; 25% will be based on classroom presence (participating in discussion; leading discussions in groups of three).

HONORS 201: Honors Seminar in Social & Behavior Science
(GER: OWCB | CGER: SBS)

Bandits!

Alan Singer, Honors College Senior Lecturer

Sem 001, Class #47449 TR 10:00am – 11:15am
Sem 002, Class #47450 TR 1:00pm - 2:15pm

Reading

Book:
Marcus Rediker, *Villains of all Nations: Atlantic Pirates in the Golden Age*

Excerpts and Articles:

Eric Hobsbawm, "Bandits"
J.C. Holt, *Robin Hood*
R.H. Hilton, "The Origins of Robin Hood"
Chris Frazer, *Bandit Nation: A History of Outlaws and Cultural Struggle in Mexico, 1810-1920*
William A Settle, Jr., *Jesse James Was His Name*

Viewing

Bonnie and Clyde dir. Arthur Penn (1967)
The Assassination of Jessie James by the Coward Robert Ford dir. Andrew Dominick (2007)

Course Description

Why are some thieves, murderers, extortionists, and other outlaws remembered and widely celebrated? In virtually all religious and ethical traditions, people are supposed to treat each other fairly and live peacefully, yet these transgressors are often considered heroes and have qualities that many people admire. These sections of Honors 200 examine this paradox. We will primarily focus on what historians, sociologists, and folklorists call "social banditry"—a phenomenon which occurs when members of the public view certain outlaws as avengers, fighters for justice, and liberators. We will study some of the most popular examples of social banditry in the Anglo-American world from the late Middle Ages through the 20th century. Class discussions will consider the following questions: Are there ideal types of social and economic conditions which make banditry more favorable? If so, what are they? How does our historical memory of bandits change over time and context? What types of social banditry are notable today and what social conditions help produce them?

Course Requirements

*Two 5–7-page papers 25% each
*Two short essays 10% each
*Discussion with the instructor 20%
*Class participation 20%

HONORS 202: Honors Seminar in Communication & Literacy
(GER: OWCB | CGER: CL)

Between the Lines: Self-Fashioning

Jacqueline Stuhmiller, Honors Lecturer

Sem 001, Class #47451: MW 2:30pm-3:45pm
Sem 002, Class #47452: TR 2:30pm-3:45pm

Reading

David Ives, *Sure Thing*
Amiri Baraka, *Dutchman*
Susan Glaspell, *Trifles*
Samuel Beckett, *Krapp's Last Tape*
Tennessee Williams, *The Glass Menagerie*
George Bernard Shaw, *Pygmalion*

Course Description

What does it mean to understand another person as far as possible, to the point that their words can become our own? Students will learn to attend closely to language, context, tone, and subtext. They will recognize that what we mean often isn't what we say, and that what we say often isn't what we believe.

The work of this course will happen primarily in the classroom. Students will participate in cold readings and discussions, prepare scenes for repeated readings, memorize and perform selected passages, and explain the interpretive choices they make as readers and performers. The semester will culminate in a prepared performance. No previous acting experience is necessary; the only thing that is necessary is an openness to new experiences and a willingness to learn to read and look very, very closely.

N. B.: This seminar will explore a different theme each semester. The first semester's theme will be "self-fashioning."

Course Requirements

Grading will be based 50% on participation in regular classroom activities, 25% on short written assignments, 25% on a final performance.

HONORS 204: Honors Seminar in Civics & Perspectives
(GER: HU & OWCB | CGER: CP)

Left, Right, and Center: Bridging the Divide in American Politics (#)

Jill M. Budny, Honors College Associate Teaching Professor

Sem 001, Class #47453: MW 1:00pm-2:15pm
Sem 002, Class #47454: MW 4:00pm-5:15pm

Reading

There are no texts to be purchased for this course. All readings will be provided for free in Canvas, including selections from texts authored by Arthur Brooks, Edmund Burke, Noam Chomsky, Matthew Desmond, Thich Nhat Hanh, Russell Kirk, John Locke, Lilliana Mason, Karl Marx and Friedrich Engels, Barack Obama, Parker J. Palmer, Ronald Reagan, Jean-Jacques Rousseau, Bernie Sanders, and Alexis de Tocqueville, 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 (25%), to be revised in response to feedback from peers and the instructor; and a final project (15%).

(#) Not open to students who have taken HON 200 with the same topic title.

AFRIC 381: Honors Seminar
(GER: SS | CGER: None)

Migration in Africa and the Diaspora

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

Sem 001, Class #46090: MW 11:30am-12:45pm

Reading

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

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

Course Description

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

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

Course Requirements and Grading

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

ARABIC 385: Honors Seminar
(CGER: HA)

Topics in the Study of Islam: Exploring the Qur'an through its Biblical Parallels (+,*!)

Fahed Masalkhi, Senior Teaching Faculty, Arabic

Sem 001, Class #48022: MW 4:00pm-5:15pm

Reading

There is no textbook for this class. Scriptural texts are available for free from multiple sources online. We will use https://www.biblegateway.com/ and https://quran.ksu.edu.sa/ or https://quran.com/en. All other readings are available as PDFs or links on the course Canvas site.

Course Description

This course delves into the Qur'an by examining its profound intertextual relationship with the Bible, illuminating both commonalities and divergences in sacred narratives. Through the figures venerated in both traditions—such as Abraham, Moses, and Mary—as well as those universally condemned, like Satan, we will explore how the Qur'an reinterprets, recontextualizes, and, at times, challenges biblical accounts. By tracing these shared personalities across the scriptures, we will uncover the theological, ethical, and historical dimensions that shape the Qur'anic discourse. In doing so, this course invites students to engage with the Qur'an not as an isolated text, but as part of a broader conversation within the Abrahamic tradition, revealing the intricate interplay between continuity and transformation in sacred history.

By the end of this course, students will be able to compare key theological themes and shared figures in the Qur'an and Bible; interpret religious texts within their historical and theological contexts; develop evidence-based scholarly arguments using primary sources and academic research; examine the relationship between continuity and transformation in religious traditions; and demonstrate an informed, nuanced understanding of Islamic and biblical traditions that fosters respectful interreligious dialogue.

Assignments & Grading

- **Participation** (15%)
- **Discussion leading** (10%) – At each class meeting, a student leads the initial discussion of the reading through providing questions and background.
- **First Essay (15%)**: Critically analyze a course topic using assigned readings and scholarly sources.
- **Second Essay (15%):** Compare a shared biblical and Qur'anic figure, examining theological, ethical, and literary differences.
- **Critical Response Papers (10%):** Submit brief (400–500 word) responses to course readings and discussions throughout the semester. Due dates announced in class.
- **Research Paper & Final Presentation (15%, 20%):** Conduct and present an independent research project on a course-related topic. Presentations take place during the final two weeks; papers are due Saturday of exam week.

(+) Credits for this course count toward the Arabic minor.
(*!) Credits for this course are being reviewed for the L&S International Requirement. Hoping for official approval soon.

ART HISTORY 381: Honors Seminar
(GER: HU | CGER: HA)

Images of Japan's Floating World (*,^)

Hilary K. Snow, Honors College Teaching Professor

Sem 001, Class #47072: TR 1:00pm – 2:15pm

Readings available on Canvas including excerpts from:

Julie Nelson Davis. *Utamaro and the Spectacle of Beauty.*
Christine M.E. Guth. *Hokusai's Great Wave.*
Julia Meech and Jane Oliver, eds. *Designed for Pleasure: The World of Edo Japan in Prints and Paintings, 1680-1860*.
Smith, Henry D. "The True Colors of Meiji Prints."
Elizabeth de Sabato Swinton, ed. *The Woman of the Pleasure Quarters: Japanese Paintings and Prints of the Floating World*

Course Description

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

This course explores the history of these intriguing images and what they reveal of Japanese culture during the eighteenth and nineteenth centuries. We will talk about why these prints were made and how they chronicle the rise of Edo (Tokyo) as a city full of theater and other amusements. The course is arranged thematically and roughly chronologically, covering ukiyo-e throughout the Edo period (1615-1868) and printmaking into the twentieth century. Early sections of the course will discuss how woodblock prints are produced and their evolution from hand-colored prints to full color prints. We will investigate why this genre was popular and culturally significant, both in Japan and later in the West. There will be two off-campus opportunities to view Japanese prints during class time.

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

Course Requirements

Participation including regular attendance, evidence of careful class preparation, active and productive contributions to class discussions, and respectful engagement with peers: 30%.
Discussion leading: 10%
Writing assignments including identification and analysis of a print: 30%
Print research paper and presentation: 30%

(*) 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.

ECONOMICS 381: Honors Seminar
(GER: SS | CGER: SBS)

Industry Analysis: The Economics Behind the Development of Industries that Changed Humanity

James Peoples, Professor of Economics

Sem 001, Class #47295: TR 10:00am-11:15am

Reading

The majority of the reading material is case studies from scholarly articles. Information from the following books will also be covered.

•James Brock (2016), *The Structure of American Industry*, 13th edition, Long Groce, IL: Waveland Press.
•Richard Whittington, Patrick Regner, Duncan Angwin, Gerry Johnson, and Kevan Scholes, (2023), *Exploring Strategy: Text and Cases*, 13th edition.
•Tim O'Shannassey and Justin Pierce (2023), *Strategic Management Case Studies*, RMIT Open Press.

Course Description

An industrial agriculture society characterized economic development in the early 19th century, which gave way to the analog industrial revolution by the mid-19th century. Technological advancement in freight transportation (railroad) and energy generation (coal-fired steam engines) constitute the foundation of this revolution. Continued technological innovation in the 20th century promoted mass production of goods critical to economic growth and enhanced standards of living. This shift to an industrial manufacturing base contributed to a growing middle class in the US and allowed for greater leisure time. Digitalization of manufacturing production and growth of robotics in this century has dramatically changed the US economy to one that is serviced based and heavily data dependent.

This class provides students with the empirical and analytical tools needed to examine the historic rise and fall of key industries that contributed to the economic development of the US. Analysis will be grounded in standard microeconomic theory with emphasis on the theory of the firm. Prior knowledge of microeconomics is not required as lecture content will provide information needed for industry analysis. Statistical methods used to quantify the influence of technology on industry development will also be provided by the instructor. These methods include a very basic introduction to linear regression analysis. While analysis in theory that can be tested empirically is important to industry analysis, emphasis for the course will center on student interpretations of case studies.

Course Requirements

Work required for this course consists of written assignments for each unit of material (1-2 pages) (40%) a ten-minute presentation on a published article on the industry of your choice (20%), a term paper worth 25% of the final grade, and (15%) for class participation. For both the presentation and the term paper, students will be required to meet with me well before the due date to review an early draft of their work and make sure that students are on track.

GLOBAL 381: Honors Seminar in the Social Sciences
(GER: SS | CGER: SBS)

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 #48015: W 1:00pm-2:15pm in-person and Asynchronous 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 Treasure Islands* (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%**

(*!) Credits for this course are being reviewed for the L&S International Requirement. Hoping for official approval soon.

GLOBAL STUDIES 381: Honors Seminar
(GER: SS | CGER: SBS)

Global Human Rights (*!)

Drago Momcilovic, Teaching Faculty III in Comparative Literature

Sem 002, Class #48016: TR 11:30am-12:45pm

Tentative Readings

- Shorter readings by James Baldwin, Angela Davis, Hannah Arendt, Václav Havel, Phillip Gourevitch, Kofi Annan, Susan Sontag, Naomi Klein, Rigoberta Menchú Tum, Dubravka Ugrešić, Ken Saro-Wiwa, Malcolm X, W. E. B. Du Bois, Kwame Anthony Appiah, Edward Said, Antjie Krog, Michel Foucault, and Achille Mbembe
- Selections from *International Human Rights* (Jack Donnelly); *In Protest: 150 Poems for Human Rights* (eds. Helle Abelvik-Lawson, Laila Sumpton, and Anthony Hett); and *Human Rights & Revolutions* (eds. Jeffrey N. Wasserstrom, Greg Grandin, Lynn Hunt, and Marilyn B. Young)
- Films: *Call Me Kuchu*; *Quo Vadis, Aida?*; *The Pinochet Case*; *Night and Fog*; and *Hotel Rwanda*

Course Description

"Global human rights" is an evolving concept that transcends national, cultural, and linguistic boundaries and organizes legal, political, governmental, and social life, especially in transnational contexts. But what do we mean when we insist on the importance of a shared "global human rights", and how have those meanings changed over the last two centuries? What kinds of rights – political, social, economic, even environmental – do "human rights" paradigms try to enshrine into international law and practice? How "universal" are these rights, and how "universal" should they be? This course introduces students to the different historical, theoretical, socio-cultural, political, and legal dimensions of these and other questions, especially as they relate to particular groups – including women and children, migrants and refugees, and indigenous and transnational LGBTQ+ communities – and ongoing issue like genocide, biopolitics, necropolitics, and torture; humanitarian aid and disaster relief; reconciliation efforts; and R2P (Responsibility to Protect) norms. Our interdisciplinary exploration begins with a close reading of foundational documents, including the 1948 United Nations' "Universal Declaration of Human Rights", as well as responses from scholars, historians, philosophers, politicians, social activists, writers, and film makers in the 20th and 21st centuries. Our weekly surveys will focus on a particular issue, usually framed in relation to a particular historical event, like South African apartheid, the Civil Rights movement in the US, the civil war in former Yugoslavia, the transnational decolonization movement, and the invasion of Ukraine. At the end of each thematic cluster, students will take turns presenting material using textual analysis methods on our assigned readings and viewings and offering historical, cultural, or theoretical contexts. At the end of the semester, students will create and share with their peers an analysis of a human rights issue of their choice in any region of the world. The project, which features both a research element and a creative narrative element, will consist of a compiled report and an accompanying media campaign meant to educate and raise awareness about a particular human rights abuse or violation; its historical, cultural, political, and legal dimensions; and long-term implications and challenges associated with it. This course fulfills the Social & Behavioral Sciences GER, the L&S Breadth requirement in Social Sciences, and the L&S international requirement.

Course Requirements

- Active, weekly participation in class discussions & informal writing tasks (25%)
- Two analytical papers about assigned texts (15% each)
- Class presentation (20%)
- Individualized final project: Human Rights Campaign (Narrated Audio-Visual Presentation) & Report (25%)

(*!) Credits for this course are being reviewed for the L&S International Requirement. Hoping for official approval soon.

HISTORY 382

Seeing Race in Modern America (#)

(CGER: CP)

Greg Carter, Associate Professor of History

Sem 001, Class #47448: MW 1:00pm-2:15pm

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 *Night of the Living Dead* (1968), to *Candyman* (1992), to *Sinners* (2025), 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.

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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.

(#) Not open to students who have taken History 399 with the same topic title

NURSING 381: Honors Seminar in Natural Science & Wellness
(CGER: NSW)

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

Instructor Christopher Lartey, School of Nursing

Sem 001, Class #47821: TR 8:30am - 9:45 am

Reading

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

Course Description

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

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

Course Requirements

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

(#) Not open to students who have taken NURS 380 with the same topic title.

WORLD LANUAGES AND CULTURES 381: Honors Seminar
(GER: HU | CGER: HA)

Food and Identity (*)

Allison Libbey, Teaching Professor in Spanish (World Languages and Cultures)

Sem 001, Class #48017: MW 2:30pm-3:45pm

Readings - excerpts of the following texts:

- Diana Abu-Jaber - *The Language of Baklava*
- Katie Goh - *Foreign Fruit, a Personal History*
- Peter Menzel and Faith D'Aluisio - *Hungry Planet: What the World Eats*
- Marcus Samuelsson - *Yes, Chef*
- Michael Shaikh - *The Last Sweet Bite: Stories of Culinary Heritage Lost and Found*
- Sean Sherman - *Turtle Island*
- Eliot Stein - *Custodians of Wonder: Ancient Customs, Profound Traditions, and the Last People Keeping Them Alive*
- Additional readings as needed

Course Description

How do the foods we eat connect to our identities? How do they shape our understanding of our family, our culture, or our nation? How have historic patterns of conflict and migration shaped the foods we eat today? And how are they continuing to shape the foods eaten by people around the world?

This course will investigate the relationship between the daily activity of eating and what it tells us about a people, from indigenous communities in South America to minority communities in Asia and immigrant communities in the United States. It will also help us reflect on how the food choices we make today are a direct result of historic events, including colonization, immigration, cultural commodification, and other politically charged topics. We will look at the impacts of historic migration and contemporary globalization and will analyze how these events shape the cuisine here in Milwaukee and in cultures around the world. We will also connect these topics to our own experiences with food, including discussions in class and writing our own short food memoirs. The texts that we read will span a variety of genres (food memoirs, cookbooks, works of photojournalism, etc.) and will endeavor to provide a wide-ranging global perspective to expose students to food cultures from many different regions of the world.

Course Requirements and Grading

In-Class Attendance and Contributions to Discussions: 25%
Low-stakes activities completed in class (1-minute papers, submitting a discussion question, etc.): 15%
Syllabus Quiz: 2%
Start of Semester Survey: 3%
Food memoir; a series of 3 short personal essays reflecting on childhood food memories, a coming-of-age food memory, and your current relationship with food (30%)
*Each essay will be workshopped in a peer-editing activity
Short group presentation prepared during class and presented the next lesson: 5%
Individual Research Presentation on the national dish of 1 country: 20%
*A scaffolded assignment building up to a final presentation at the end of the semester

We are going to be reflecting on and discussing our own personal relationships with food during the semester, and many of our class readings and discussions will prompt you to think about what you eat and why you eat it. If you have or have had any struggles with an eating disorder, this class may at times feel challenging. We will also discuss topics that can be challenging emotionally, including political violence both in recent history and today. If you choose to take this course, I encourage you to take care of your own physical and mental health to make sure you're doing okay.

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

HONORS 350: Honors Seminar in Humanities & Arts
(GER: HU | CGER: HA)

We, Ourselves: Nations and Nationalisms in the Modern World

Alan H. Singer, Honors College Associate Teaching Professor

Sem 001, Class #44784: MW 10:00am – 11:15am

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
(GER: HU | CGER: HA)

The Symbolic Animal

Jacqueline Stuhmiller, Honors College Associate Teaching Professor

Sem 202, Class #46636: MW 5:30pm – 6:45pm, Synchronous online

Reading

Course Reader (available at Clark Graphics)
Marian Engel, *Bear* (David R. Godine Pub.)

Viewing

Suzanne Schiffman, *Sorceress* (1987)
Russell Tiller, *Cockfight* (2001)
Gemma Cubero and Celeste Carrasco, *Ella Es el Matador* (2009)
Sidney Lumet, *Equus* (1977)

Course Description

Animals are woven into our lives in innumerable ways. We use them as sources of food, raw materials, transport, labor, entertainment, companionship – and symbolism. They are blank slates upon which we have projected our desires, fears, and obsessions.

Animal symbolism is deeply paradoxical. On the one hand, we want to believe that animals are possessed of such desirable traits as purity, freedom, power, virility, independence, and spirituality. On the other hand, we associate them with uncontrolled sexuality, irrationality, brutishness, filth, and violence – the very "animalistic" qualities that we fear in ourselves. We use animals to imagine our idealized selves as well as to explore our bestial sides: our own violent impulses, our most taboo sexual desires, our drives for competition and domination. Through animals, we can approach the divine or confront our own fears of inadequacy, failure, and death.

In this course, we will examine animal symbolism, both historical and contemporary, primarily by way of literature and anthropology. We will examine the symbolic use of animals in both artistic representations and blood sports. The course ultimately aims to suggest that we cannot be fully realized human beings until we accept that, at base, we are animals. Students need not have any inherent interest in animals in order to appreciate the themes of this course.

Course Requirements

30% of the final grade will be based on short writing assignments and journal entries. 35% of the final grade will be based on formal papers, including a substantial final project.10% of the final grade will be based on an oral presentation. 25% of the final grade will be based on in-class and online discussion, and what I call "presence": attendance, preparedness, participation, and attention.

HONORS 350: Honors Seminar in the Humanities
(GER: HU | CGER: HA)

***Hamlet* and Friends**

Benjamin Schneider, Honors College Associate Teaching Professor

Sec 003, Class #46300, TR 1:00pm – 2:15pm

Reading

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

Course Description

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

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

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

Course Assignments and Assessment

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

HONORS 350: Honors Seminar in the Humanities
(GER: HU | CGER: HA)

Joseph: A Biblical Psychological Thriller

David Brusin, Senior Lecturer in Foreign Languages and Literature

Sem 204, Class #44091: Asynchronous Online

Reading

Robert Alter, *Genesis: Translation and Commentary* [1996] [Or a Study Bible of your choosing, e.g., *The Oxford Annotated Bible* or *The Harper Collins Study Bible* or *The Jewish Study Bible*]
Alan T. Levenson, *Joseph: Portraits through the Ages* [2016]

Course Description

We will engage in a close reading of a very complicated and subtle text, the biblical story of Joseph [Genesis 37 – 50], paying careful attention to critical biblical motifs and themes such as dreaming and dream-interpretation, sibling rivalry, honesty and dissembling, power and impotence. We'll also be investigating how Joseph's struggles with his family are archetypes mirroring our own struggles.

The course will challenge students to approach the Joseph narrative open to the treasures that come with a fresh encounter with a biblical text unencumbered by religious assumptions or baggage. At the same time, we will examine parallels in the ancient world such as "The Tale of Two Brothers" [a 13th century BCE Egyptian text] and "The Tradition of Seven Lean Years" [an Egyptian text of uncertain antiquity].

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

Course Requirements

This online class will be asynchronous.

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

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

HONORS 352: Honors Seminar in Natural Science & Wellness
(GER: NS | CGER: NSW)

Energy: Sources, Uses, and Economics

John Reisel, Professor, Mechanical Engineering

Sem 001, Class #48069: MW 10:00am-11:15am

Reading

Richard Dunlap, *Sustainable Energy*, 2018
Christian Ngo and Joseph Natowitz, *Our Energy Future*, 2016
Bryan Lovell, *Challenged by Carbon*, 2010
Robert Evans, *Fueling our Future*, 2007

Students will also be expected to become familiar with and use the US Energy Information Agency's website (eia.gov) which contains current data on prices and consumption of energy products. In addition, readings on current topics in energy will be assigned during the semester.

Course Description

Civilization has become completely dependent on energy, whether to facilitate transportation (petroleum), power our lights, appliances, and devices (electricity, generated from many sources), or for maintaining a comfortable living environment (heating and cooling). An increased standard of living is generally accompanied by an increased use of energy, and the demand for energy throughout the world has led to energy shortages, price increases (and fluctuations), and environmental damage. In this course, we will discuss the different types of energy systems, and how they are interrelated. We will explore the sources of energy, including issues surrounding availability and economics.

As energy demand is impacted by the uses of the energy, we will consider usage patterns and potential future trends in energy usage. And as concern over environmental impacts of human activities increases, we will explore the particular environmental impacts of different energy sources. Students will analyze potential trade-offs in designing plans for future energy portfolios, and learn how such decisions are not always clear-cut and how individual priorities are often the determining factor in these decisions. By the end of the course, students will have a comprehensive overview of the complete energy situation in the world and be in a position to make rational personal and corporate decisions regarding energy issues.

Some likely discussion topics include (1) the impact of fracking on energy markets and the environment, (2) the pros and cons of different electricity generating techniques, (3) potential innovations that may significantly alter energy, (4) methods for reducing non-renewable energy consumption, (5) economic and political factors that lead to gasoline price fluctuations, and (6) energy independence.

Course Requirements

Students are expected to attend class regularly and participate in discussions fully. Participation will account for 25% of the grade. Students will write three short papers (~5 pages) on topics in the class, each accounting for 15% of the course grade. Students will also write a longer paper (~10 pages) exploring their proposed strategies for either (a) stabilizing CO_2 levels in the atmosphere, (b) achieving US energy independence, or (c) developing a transportation plan with significantly reduced petroleum consumption. This paper will be worth 30% of the course grade.

HONORS 352: Honors Seminar in Natural Science & Wellness
(GER: NS | CGER: NSW)

Pseudoarchaeology: Fads, Fallacies, and Flim-Flam

Shannon Freire, Honorary Fellow, Department of Anthropology

Sem 202, Class 48172: T 5:30 p.m. – 8:10 p.m., Online Synchronous

Reading

Bahn, Paul (2012) *Archaeology. A Very Short Introduction*. Oxford University Press, Oxford.

Feder, Kenneth L. (2025) *Frauds, Myths, and Mysteries. Science and Pseudoscience in Archaeology.* Eleventh edition E-book. Oxford University Press: New York.

McCurdy, Leah (editor) (2018) Active Archaeology Notebook. First edition. Thames & Hudson Inc: New York.

A variety of journal articles, book chapters, blogs, animations, podcasts, and videos covering topics from ancient astronauts to uranium series dating.

Course Description

What do P.T. Barnum, Plato, bent pyramids, and Big Paleo have in common? Did the Smithsonian *actually* destroy thousands of giant human skeletons in the early 1900s? Why haven't archaeologists found Atlantis yet? How does the "triple identity of science" described by Jonathan Marks (2009) generate "conflicting roles and tensions" within the field and lead to a "record of instructive successes and failures?" Through careful study and class discussion of extraordinary claims and abundant archaeological data, students will develop a critical understanding of the gulf between the archaeology of the public imagination and the archaeology of practice. Throughout the semester, we will return to two questions posed by Watrall (2015): (1) why do pseudoarchaeological ideas emerge and take root in popular culture and the public consciousness and (2) how can we understand the past through science and rational inquiry? This course includes a laboratory component, providing engagement with critical components of archaeological activity: research design, principles of archaeological excavation, laboratory techniques, archaeological specializations, public outreach, and more!

Course Requirements

Thirty percent (30%) of the course grade will be based on engaged class participation, including regular, prompt attendance, preparation and quality participation in discussion and peer review. Twenty percent (20%) of the course grade will be based on laboratory activities and virtual fieldwork. Twenty percent (20%) of the course grade will be based on writing assignments, addressing fundamentals and controversies related to the archaeological record, methods, motives, and more. The final thirty percent (30%) of the course grade will be based on two creative projects (Know Your Hoax and Being Part of the Solution). These are fun, interactive assignments that emphasize "real deal archaeology," highlighting what we really know about the human past and the value of adopting an advocate-activist approach to pseudoarchaeology. Creative projects will be constructed and revised in stages.

HONORS 353: Honors Seminar in Civics & Perspectives
(CGER: CP)

Speech, Faith, Freedom: The First Amendment (#)

Jill M. Budny, Honors College Associate Teaching Professor

Sem 001, Class #47455: TR 4:00pm – 5:15pm

Reading

There are no texts to be purchased for this course. All readings will be available through Canvas and include selected Supreme Court opinions, as well as excerpts from other texts such as:

Edwin Chemerinsky: *Free Speech on Campus*
Charles R. Lawrence III: "If He Hollers Let Him Go: Regulating Racist Speech on Campus"
John Locke: *Second Treatise of Government* and *Letter Concerning Toleration*
James Madison: *Memorial and Remonstrance against Religious Assessments*
John Stuart Mill: *On Liberty*
Michael Sandel: *Democracy's Discontent*
Kenneth D. Wald and Allison Calhoun-Brown: *Religion and Politics in the United States* (8th edition)

Course Description

Most of us know that the First Amendment protects freedom of speech and freedom of religion, but what does this look like in practice? What are the limits on freedom of expression in the United States? Can universities punish students who engage in "hate speech"? Is there really a wall of separation between church and state? What happens when civil rights and religious freedom come into conflict? For example, can a business refuse to serve LGBTQ+ patrons or deny its employees insurance coverage for contraceptives based on sincerely held religious beliefs?

In this course, students will combine the study of political philosophy and constitutional law in order to search for answers to these questions and more. Together we will examine and critically assess a variety of theoretical frameworks and their underlying philosophical foundations regarding freedom of speech and freedom of religion in the United States. In doing so, we will question commonly held assumptions concerning civil liberties by exploring the writings of mainstream legal scholars, while also listening to marginalized voices that challenge the status quo. In addition to exploring philosophical texts representing the classical liberal and classical republican traditions, we will also carefully analyze the ways in which these ideas are put into practice by studying the Supreme Court's changing interpretation and application of the First Amendment over time. We will read, brief, and analyze SCOTUS opinions focused on dissident speech/subversive advocacy, fighting words, time/place/manner restrictions, symbolic speech, hate speech, free exercise, and the establishment clause. Together, students will plan and host a public event focused on the First Amendment as part of our final, collaborative class project.

Course Requirements

Engagement and class citizenship (30%), which includes participation in classroom discussions, written discussion questions and answers, as well as other short assignments; student-led discussions (15%); an analytical essay (20%); a research paper (20%); and participation in a collaborative class project and paired reflection (15%).

(#) Not open to students who have taken Honors 351 with the same topic title.

HONORS 353: Honors Seminar in Civics & Perspectives
(CGER: CP)

Thinking in Dark Times

Daniel Listoe, Senior Lecturer in English

Sem 201, Class #17853: Asynchronous Online

Reading

Authors read and discussed will range from philosophers, historians, and critical theorists to poets, essayists, and novelists. They include Theodor Adorno, Hannah Arendt, Walter Benjamin, Bertolt Brecht, J. M. Coetzee, Jean-Pierre Dupuy, Carlo Ginzburg, Geoffrey Hill, Primo Levi, C. Thi Nguyen, W. G. Sebald, Wallace Shawn, Susan Sontag, Adam Tooze, and Simone Weil.

Course Description

We are in a historical moment marked by crises: resurgent authoritarianism and broken social contracts; imperial wars and genocide; widening extremes of economic inequality; technological transformations destabilizing information; and the cascading consequences of climate change. Each crisis compounds the others, creating the sense of a single, overwhelming catastrophe. In the midst of this, it is easy to feel we have no firm foundation for our own thought and judgments. This online course is designed to give students the chance to grapple what it means *to think* in such dark, confounding times.

We will therefore attend to a wide range of writers who were themselves compelled—by crises in their times—to think about thinking itself. In varied ways they show how failures of reflection lead to injustice and moral failings. They bear witness to individuals maintaining their ability to think responsibly and with that capacity make a political difference through ideas and the actions of speech. Through them we will explore the distinction between technical problem-solving and deeper critical reflection, and see how values guide us when outcomes are impossible to predict. The aim of the course is not to provide a recipe for absolute confidence, but to cultivate a disciplined responsiveness that provides for proper, self-sustaining judgment. In other words: how to best attend to complexity without becoming numb, nihilistic, or despairing.

Thinking, for the philosopher Hannah Arendt, meant maintaining a critical dialogue with oneself. This requires solitude and careful reflection. Loneliness, in contrast, was the symptom of feeling cut off from the prospects of dialogue and exchange, and thus drowning oneself in thoughtless conventions. As an online course, students will have the framework necessary to read and write in solitude, to think about thinking, and then through written exchange to share collectively the products of our reflection and our experiments in ethical discernment. Perhaps in this way we will achieve a solidarity that seems so vital in the current age.

Course Requirements and Grading

- Two critical essays (5-6 pages each) that will develop through a process of drafting and revision (40% of final course grade).
- Reading and thinking journal (30% of final course grade).
- Discussion posts (30% of final course grade).

HONORS 380: Honors Seminar in the Arts
(GER: A | CGER: HA)

How to Make Your Stories Memorable

Brian Marks, Honors College Senior Teaching Faculty

Sec 001, Class #42930: MW 2:30pm-3:45pm

Reading

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

Viewing

Shaelin Bishop, *Reedsy.* Youtube Series.
Iain Forsyth and Jane Pollard (Dir.). *Nick Cave: 20,000 Days on Earth* (2014)

Course Description

Many disciplined authors have written technically well-crafted stories and/or scripts for movies, but most of them are soon forgotten. What is the difference between those stories and the ones we remember long after putting the book down or leaving the theater? Students enrolled in this fiction-focused class will examine the alchemy of the creative process and analyze the imagery and the construction of a scene from great works of fiction for the larger purpose of creating fiction and telling stories that makes a lasting impression on their readers.

No experience in writing fiction is necessary. Story telling is something all of us do. We will examine deep imagist poets as well some short stories and fairy tales to inspire and guide us in our own writing. We will learn and apply the core principles, conventions, and practices of good fiction writing to our own creative output. The focus of the course ultimately is on the creative process and on the stories produced over the course of the semester. The principles learned in this course can be applied in many ways, including making a speech, a web page, a video blog, or even a personal conversation more memorable.

Course Requirements

- Active engagement and professionalism with your peers and instructor 30%
- Accumulation of short/low stakes writing exercises (e.g., one-paragraph character description, journal and free writing) 10%
- 1 Short stories (5+ pages) to undergo several revisions plus a Critical Reflection (1-3 pages) 30%
- 1 Narrative Prose piece (short story, fairy tale, creative non-fiction New-journalism, speculative fiction, or short story graphic novel) (5+ pages) plus a Critical Reflection (1-3 pages) 30%

HONORS 380: Honors Seminar in the Arts
(GER: A | CGER: HA)

Cultivating a Creative Life: Reclaiming your Attention

Marc Tasman, Senior Teaching Faculty, Digital Arts and Culture

Sem 002, Class #45419: TR 10:00am – 11:15am

Readings and Activities

Course material, available on Canvas, will include readings from: Jenny Odell's "How to Do Nothing," Michael Easter's "The Comfort Crisis," Catherine Price's "The Power of Fun," Robin Wall Kimmerer's "Braiding Sweetgrass," and Meghan O'Gieblyn's "God, Human, Animal, Machine," and activities include nature walks around campus and a cultural event review.

Course Description

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

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

Course Requirements

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

HONORS 380: Honors Seminar in the Arts
(GER: A | CGER: HA)

Slow Writing: Slow Looking

Dr. Peter Sands, Honors College Director & Associate Professor, English

Sec 004, Class #43406, TR 11:30am – 12:45pm

Readings/Required Materials

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

Course Description

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

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

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

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

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

Grading

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

HONORS 684: Honors Experiential Learning

Community Embedded Experiential Learning (CEEL)

Benjamin Schneider, Honors College Associate Teaching Professor

MW 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 Latine community, discovering how and why non-profit service organizations exist, and much more.

The CEEL program will meet **Monday and Wednesday 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 CDC (Layton Ave Neighborhood Assoc.), UWM's Roberto Hernandez Center, Community artist Isabel Castro, Zocalo Food Truck Park, Feeding America, 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.

NOTICE: Some facilities require that students' immunization records are up to date for MMR, T-Dap and Varicella. Additionally, some facilities may require that students complete a tuberculin skin test (TB Test), the cost of which would be incurred by the student. Please reach out to Dr. Schneider with questions or concerns.

HONORS 684: Honors Experiential Learning

Wisconsin Empathy Project

Jacqueline Stuhmiller, Honors College Associate Teaching Professor

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

Reading

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

Course Description

The Wisconsin Empathy Project is a one-credit, one-semester course dedicated to helping students cultivate empathy. The project defines *empathy* as *the ability to see the world through the eyes of all people, especially those whose perspectives differ radically from one's own*.

Students will learn about empathy from both a theoretical and practical perspective, and they will have plenty of opportunities to use what they learn. They will learn how their own personalities, beliefs, personal histories, and cultural biases can predispose them to react to certain situations in particular ways. They will practice talking to many different people in many different contexts, sometimes in very casual scenarios and sometimes in much more in-depth interviews. They will learn how to harness positive emotions such as gratitude and awe and redirect negative emotions such as resentment in order to change their own ways of thinking.

After taking this class, students typically report feeling more trust in other people, more confidence in their own social skills, and more control over their own lives.

Course Requirements

The course is worth one credit and meets 1h15 every week. The course work consists of a mixture of readings/viewings/listening, journal writing, and "lab work" (real-world exercises). There are in addition two interviews to be completed, one in week 5 and one near the end of the semester.

HONORS 684: Honors Experiential Learning
Milwaukee Film (mkefilm)

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

This experiential learning course offers an Honors College students the opportunity to participate with Milwaukee Film in a structured, mentored, project-based course. Milwaukee Film (**mkefilm**) positions a four-student cohort inside the organization to experience how it prepares for its most significant project of the calendar cycle, the 2027 Milwaukee Film Festival.

mkefilm will meet **Friday 9:00am-1:00pm** (4 hours/wk) during the semester and will carry three non-seminar Honors College credits. Additional time is understood to include reflective practice, end-of-semester conference planning and execution, commuting, etc. (see credit hours statement). There will be an additional SET component that will help students guide their reflective practice and structure their understanding of how the experience impacts their career readiness.

The students will be embedded in several Milwaukee Film departments as they prepare for the 2027 Festival, including programming, operations, accounting, marketing, and personnel. In each department, a Milwaukee Film professional will serve as point-of-contact, ensuring the students receive necessary direction and an opportunity for reflection.

Regular reflective meetings with the Honors College instructor of record will further connect practical tasks to broader learning outcomes in leadership, project management, and career readiness.

At the end of the semester, **mkefilm** students will present their semester's experiences in a forum (conference) to communicate publicly about the program and as a recruitment and learning opportunity for the next cohort of students.

Student Assessment

mkefilm students will be assessed on their attendance and participation at groups meetings, at the placement organization, and at the critical reflective conference. The expectation is that students will complete 100% of scheduled **mkefilm** activities and the SET activities and assignments.