



# Honors College Course Book: Fall 2021

*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 2021 registration appointment times will be available April 3<sup>rd</sup> and can be found in PAWS on the right side of the Student Center page. *Be sure to check your PAWS account at this date to clear any holds on your account. Holds will prevent you from registering!*
2. Registration for Spring 2021 will begin on Monday, April 12th at 8:00am for Seniors (based on current standing in PAWS) and 8:15am for all other Honors students. Please take advantage of priority registration by enrolling at that time.
3. There are no wait lists for Honors 199 or 200. If you are attempting to enroll in Honors 199 or 200 and it is full, please select another section. If you are registering for an upper level course, be sure to check the “add to waitlist” box when putting the course in your shopping cart.
4. **Please ONLY register for two courses if you are planning to take two courses! Please be considerate of your classmates who are also trying to register for courses.** Any student enrolled in more than two Honors courses will be administratively dropped from the additional course(s) at the discretion of the Associate Director.
5. Clarification: English 685 is not a “600-level” course in terms of difficulty—685 is simply the English department’s designated number for Honors courses.
6. Clarification: Nursing 380 satisfies part of the UWM GER Social Science requirement only for non-L&S students. It does not satisfy any part of the L&S 12 credit Social Science distribution/breadth requirement and does not count toward the 90 L&S credits needed for graduation with an L&S degree. It does, however, count as 3 credits of electives toward the 120 credits needed to graduate with an L&S degree.

**Need help on Mon, April 12<sup>th</sup> - Priority Registration Morning?**

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

- Contact us on Teams between 8am and 10am in one of the following ways:
  - Video chat with us by using the link we sent you via email
  - Call us at 414-253-8850 and enter the Conference ID: 595 805 730#
- Email us at [honors@uwm.edu](mailto:honors@uwm.edu) and we will have an advisor get back to you as soon as possible.

# Honors College Courses Fall 2021

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

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

<b>Honors 199</b>	U 1H	Honors Independent Study				
		Admission to Honors College or consent by director. Not open to University Special Students.				
	SEM 001	17204	T	9:30-10:45am	Daigle	<b>Honors College Research &amp; Writing</b>
	SEM 002	17205	R	3:30-4:45pm	Daigle	<b>Honors College Research &amp; Writing</b>
	SEM 003	17206	F	12:30-1:45pm	Daigle	<b>Honors College Research &amp; Writing</b>
	<i>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.</i>					

<b>Honors 200</b> (HU, OWCB)	U 3H	Honors Seminar: The Shaping of the Modern Mind				
		Cons Honors College Director. Not open to students with credit in Honors courses 300-level & above. Retakeable once with a change in topic				
	SEM 001	13460	MW	9:30-10:45am	Schneider	<b>Dirty Realism and the Other America</b>
	SEM 002	14956	MW	11am-12:15pm	Daigle	<b>Invisibility &amp; Dis/Empowerment</b>
	SEM 003	13357	MW	12:30-1:45pm	Schneider	<b>Dirty Realism and the Other America</b>
	<b>SEM 204</b>	13358	MW	2:00-3:15pm	Stuhmiller	<b>Telling Tales</b>
	SEM 005	14952	MW	2:00-3:15pm	Daigle	<b>Invisibility &amp; Dis/Empowerment</b>
	SEM 006	15539	MW	3:30-4:45pm	Budny	<b>Left, Right, and Center: Bridging the ...</b>
	SEM 007	13359	MW	3:30-4:45pm	Southward	<b>Graphic Memoir: The Art of Self-Creation</b>
	SEM 008	13360	TR	9:30-10:45am	Singer	<b>The Birth of the Modern (*)</b>
	SEM 009	13867	TR	9:30-10:45am	Snow	<b>Tokyo: A Cultural Biography (*)</b>
	SEM 010	13634	TR	11am-12:15pm	Listoe	<b>Human Rights at the Borders of Injustice</b>
	SEM 011	15007	TR	11am-12:15pm	Snow	<b>Tokyo: A Cultural Biography (*)</b>
	SEM 012	18363	TR	12:30-1:45pm	Singer	<b>The Birth of the Modern (*)</b>
	<b>SEM 213</b>	18364	TR	2:00-3:15pm	Stuhmiller	<b>Telling Tales</b>
	SEM 014	18365	TR	3:30-4:45pm	Southward	<b>Graphic Memoir: The Art of Self-Creation</b>

**Math 221** U 5H Honors Calculus II  
Maximum of 6 cr. in combination of Math 221 & 222 may count toward Honors College requirements.

SEM 001	13480	MTWR	2-3:15 PM	Franecki	<b>Honors Calculus I</b>
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<b>Honors 350</b> (HU)	U 3H	Honors Seminar in the Humanities				
	<b>SEM 201</b>	13938	MW	5-6:15pm	Stuhmiller	<b>Monsters and the Monstrous</b>
	SEM 002	15226	TR	2:00-3:15pm	Schneider	<b>Dark Narratives</b>

<b>Honors 351</b> (SS)	U 3H	Honors Seminar in the Social Sciences				
	SEM 001	13939	MW	9:30-10:45am	Singer	<b>The Oldest Hatred: The Jewish People...</b>
	SEM 002	15545	MW	12:30-1:45pm	Singer	<b>The Oldest Hatred: The Jewish People...</b>

<b>Honors 352</b> (NS)	U	3H	Honors Seminar in the Natural Sciences				<b>Water Wars in the US: Conflict &amp; ... Plagues, Past and Present (Δ) The Past Speaks: Arch &amp; Sci of Death Pseudoarchaeology: Fads, Fallacies,&amp; ...</b>
	SEM 001	18367	MW	11am-12:15pm	Klaper		
	SEM 202	17185	MW	12:30-1:45pm	Wimpee		
	SEM 203	20382	TR	11am-12:15pm	Charles		
	SEM 004	TBA	MW	2pm-3:15pm	Freire		
<b>Honors 380</b> (A)	U	3H	Honors Seminar in the Arts				<b>Narrative Prose: How to Make Your ... A Poetry Workshop (#)</b>
	SEM 001	13361	MW	3:30-4:45pm	Marks		
	SEM 002	14701	TR	12:30-1:45pm	Southward		
<b>ART HIST 381</b> (HU)	U	3H	Honors Seminar				<b>Picture This: Prints in Europe &amp; America</b>
SEM 001	19922	MW	9:30-10:45am	Snow			
<b>ENGL 685</b> (NS)	U	3H	Honors Seminar				<b>Contemporary Transnational Fiction Slow Reading: Fiction</b>
	SEM 001	13936	TR	3:30-4:45pm	Sangari		
	SEM 002	20720	TR	11am-12:15pm	Sands		
<b>HIST 398</b> (HU)	U	3H	Honors Seminar				<b>The World of the Medieval Castle</b>
SEM 001	19593	TR	2-3:15pm	Carlin			
<b>HIST 399</b> (SS)	U	3H	Honors Seminar				<b>Seeing Race in Modern America</b>
SEM 001	16367	NW	2-3:15pm	Carter			
<b>NURS 380</b> (SS&)	U	3H	Honors Seminar				<b>Negotiating Difference: Race &amp; Culture(†, &amp;)</b>
SEM 001	13976	TR	9:30-10:45am	Morgan			
<b>SOCIOL 380</b> (SS)	U	3H	Honors Seminar				<b>The Sociology of Beer and Brewing</b>
SEM 001	20879	T & Async	12:30-1:45pm	Jordan			

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

(Δ) Students who have completed Bio Sci 380, Plagues and Pestilence, Past and Present are not eligible to take this course.

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

(†) Nursing 380 satisfies part of the UWM GER Social Science requirement only for non-L&S students. It does not satisfy any part of the L&S 12 credit Social Science distribution.

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

Courses in blue are planning to meet completely online. Courses in yellow are hybrid. Please see course description for additional information.

# Non-Seminar Options

There are several ways Honors College students can complete up to 9 Honors credits outside of the classroom. These experiences help students customize their educational experience under the guidance of some of the best faculty members on campus. Non-seminar options include:

## Honors Non-Seminar Options

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

### Open to seniors only:

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

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

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

**Graduate Course:** Students may earn up to 3 credits in courses at the 700-level or above. Permission must be obtained from the instructor, department chair, Dean of the appropriate school/college, and Honors College Director. Contact: Honors Advisor

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

### Open to all students:

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

**\* Read more about the non-seminar options online:**

**<https://uwm.edu/honors/academics/curriculum/non-seminar-options/>**

## HONORS 199: HONORS COLLEGE RESEARCH & WRITING Independent Study

Lindsay Daigle, Honors College Lecturer

**Tuesdays 9:30 a.m.-10:45 a.m.** (9/7, 9/14, 9/21, 10/5, 10/19, 11/2, 11/16, 11/30)

- Sem 001, Class #17204

**Thursdays 3:30 p.m.-4:45 pm** (9/9, 9/16, 9/23, 10/7, 10/21, 11/4, 11/18, 12/2)

- Sem 002, Class # 17205

**Fridays 12:30 p.m.-1:45 p.m.** (9/10, 9/17, 9/24, 10/8, 10/22, 11/5, 11/19, 12/3)

- Sem 003, Class # 17206

### Reading/Viewing

- Texts that complement English 102 texts (provided in class)
- Student-generated texts

### Course Description

Honors students concurrently enrolled in English 102 are eligible for this 1-credit collaborative independent study course. Honors 199 complements English 102 with orientation to Honors coursework and expectations in a writing-intensive setting. Students build upon this rhetoric-based framework with Honors-specific assignments and activities. Additionally, students are fully part of the Honors College as they prepare for Honors 200 and upper-level Honors courses.

Honors 199 will meet eight times throughout the semester. During these meetings, students draw on their English 102 learning and research experiences in both collaborative and individual activities responding to contemporary academic conversations. Coursework includes discussions, writing, and creative exercises in critical thinking and inquiry foundational to academic writing and UWM's Honors curriculum.

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 presence which can take many forms. It can include but is not limited to: full participation in writing and creative exercises, discussions, and peer feedback, as well as arriving on time, posing relevant questions/concerns, commenting thoughtfully, and being equipped with relevant daily texts/materials during class meetings. Students will have an opportunity to self-assess their engagement levels in order to contribute to the grading process.
- Honors College Engagement Group Project (25%): In groups of 3-4, students will collaborate on a detailed plan to A) establish a new club/organization/activity through the Honors College, B) propose an engaging activity for an existing Honors club/organization to host, or C) implement meaningful changes to an existing Honors club/organization/activity. This is an opportunity for students to reflect on, research for, and create real changes within their communities.
- Honors Event/Club Engagement (15%): This includes attendance of and written account for 2 Honors-hosted events or club meetings.

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

### **Dirty Realism and the Other America**

Benjamin Schneider, Honors College Senior Lecturer

Sem 001, Class #13460: MW 9:30 a.m. – 10:45 a.m.

Sem 003, Class #13357: MW 12:30 p.m. – 1:45 p.m.

#### 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)

#### Screening (subject to change)

Lance Hammer, *Ballast* (2008)

Sean Baker, *The Florida Project* (2017)

Benny and Josh Safdie, *Good Time* (2017)

#### 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 and film 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 and films 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

- Daily attendance, punctuality, and active participation 25%
- Three 4-5 page essays, two of which may be revised 75%

HONORS 200: SHAPING OF THE MODERN MIND (HU, OWCB)  
**Invisibility & Dis/Empowerment**

Lindsay Daigle, Honors College Lecturer

Sem 002, Class #14956: MW 11:00 a.m. – 12:15 p.m.

Sem 005, Class #14952: MW 2:00 p.m. – 3:15 p.m.

Reading/Viewing

Laverne Cox et al, *Disclosure: Trans Lives on Screen* (Netflix documentary)  
Mike Flanagan & Angela LaManna, “The Altar of the Dead,” *The Haunting of Bly Manor* (Netflix limited series)  
@InvisiblePeople (Twitter account)  
Henry James, *The Turn of the Screw* (novella)  
Joss Whedon et al, “Out of Mind, Out of Sight,” *Buffy the Vampire Slayer* (Hulu, etc.)  
Other materials available via Canvas, including selections from Mikki Kendall’s *Hood Feminism: Notes from the Women That a Movement Forgot*; Krista Ratcliffe’s *Rhetorical Listening: Identification, Gender, Whiteness*; and Danez Smith’s *Don’t Call Us Dead*

Course Description

Novels, films, TV shows, and comics within the fantasy genre have often used invisibility as a source of power. Characters like Harry Potter, Sue Storm from *The Fantastic Four*, Cipher from *X-Men*, etc. render themselves undetectable via conventional sight in order to sneak, escape, eavesdrop, loot, and other acts across the good/evil spectrum. For them, invisibility can be a powerful tool of cunning.

However, it isn’t always a strength to be invisible within your surroundings. What happens when someone *wants* to be seen or heard, yet still remains unnoticed?

In this class, we’ll examine depictions of invisibility from multiple perspectives in fiction and nonfiction, A/V and print texts, social media and journalism. We’ll listen to experiences of political and social invisibility across intersecting identities: Black people and people of color, Indigenous people, poor and low income people, disabled people, and others. We’ll dig into LGBTQIA+ experiences, especially transgender, bisexual, and femme lesbian invisibilities, and ask, “What does it mean to ‘pass’?” We’ll look at “invisible disabilities” like mental illness, neurodiversity, and unseen physical conditions. We’ll examine experiences of bullying. We’ll read, watch, and tell each other ghost stories. We’ll also dig into concepts of anonymity – in big cities, on social media, and elsewhere.

And more. All with the goal of seeing each other a bit more clearly.

Course Requirements

Students will write and revise two shorter papers (10%) and one longer paper throughout the semester. For the longer, final essay (20%), students will write drafts, provide/receive peer feedback, and revise prior to the final due date. Reading assignments will coincide with weekly response and reflective assignments (20%). Each student will assume the role of Discussion Facilitator for one class each by developing discussion questions that closely interpret and make connections between course texts and their corresponding real world conversations (10%). Class engagement (40%) includes: being well prepared for class meetings and activities; participating thoughtfully in group work, class discussions, and in-class writing/activities; asking questions and showing active listening. Students will have an opportunity to assess their own levels of engagement as a part of the grading process.



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

Jacqueline Stuhmiller, Honors College Lecturer

Sem 204, Class #13358: MW 2:00 p.m. – 3:15 p.m., **ONLINE**  
Sem 213, Class #18364: TR 2:00 p.m. – 3:15 p.m., **ONLINE**

Reading

Course Reader

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

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

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

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

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

Course Description

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

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

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

Course Requirements

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

HONORS 200: THE SHAPING OF THE MODERN MIND (HU, OWCB)  
**Graphic Memoir: The Art of Self-Creation**

David Southward, Honors College Senior Lecturer

Sem 007, Class #13359: MW 3:30 p.m. – 4:45 p.m.

Sem 014, Class #18365: TR 3:30 p.m. – 4:45 p.m.

Reading

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*

Riad Sattouf, *The Arab of the Future* v. 1

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 religion 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 two class discussions; and to critique four papers by classmates (25%).

HONORS 200: THE SHAPING OF THE MODERN MIND (HU)  
**The Birth of the Modern: 19<sup>th</sup> Century European Social and Political Thought (\*)**

Alan Singer, Honors College Senior Lecturer

Sem 008, Class #13360: TR 9:30 a.m. – 10:45 a.m.

Sem 012, Class #18363: TR 12:30 a.m. – 1:45 p.m.

Reading

Required for Purchase:

Charles Dickens, *Hard Times* [ISBN: 978-0451530998]

Jonathan Sperber, *The European Revolutions, 1848-1851* [978-0521547796]

Carolyn Eichner, *Surmounting the Barricades: Women in the Paris Commune* [ISBN: 978-0253217059]

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

Mary Wollstonecraft, *A Vindication of the Rights of Woman*

Edmund Burke, *Reflections on the Revolution in France*

Adam Smith, *The Wealth of Nations*

Friedrich Engels, *The Condition of the Working Class in England*

Karl Marx, *The Eighteenth Brumaire of Louis Bonaparte*

*Introduction to the Contribution to the Critique of Hegel's Philosophy of Right*

J.G. Fichte "Thirteenth Address to the German Nation"

Ernest Renan, "What is a Nation"?

Alice Conklin, "The French Civilizing Mission"

Adrian Hastings, "Christianity, Civilization and Commerce"

Rudyard Kipling, "The White Man's Burden"

Course Description

Today, we regularly use the terms "liberal" and "conservative" in our political discourse. We also frequently use and hear the words "socialism," "feminism" and "nationalism, and "imperialism". These terms are relatively new to the English language, spoken for the first time only in the modern era. This course examines the dominant ideas that shaped European society and its satellites from the period of the French Revolution (1789-1815) until World War I (1914-1918). The themes covered in this course include the various types of political and social ideologies that took hold during and after the French and Industrial Revolutions. As the nineteenth century progressed and mass politics became increasingly important, leaders had to adopt their style of rule to accommodate the new reality. Therefore, we will also examine the role of realpolitik and nationalism. The role of racism during Europe's rapid colonial and economic expansion will also be discussed.

The ultimate goal of this course is to answer some fundamental questions about not only the past, but current European and global society: How have social and political thought changed over time? What major events and developments caused these changes? Which ideologies were most successful? Who are the true ideological ancestors of today's liberals, conservatives, socialists, feminists, and nationalists?

Course Requirements

Students will write three, one-page responses on class discussions and readings (worth 15% of the final grade) and three five-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 and come to class prepared to participate in discussion (worth 20% of the final grade).

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

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

**Tokyo: A Cultural Biography (\*)**

Hilary K. Snow, Honors College Lecturer

Sem 009, Class #13867: TR 9:30 a.m. – 10:45 a.m.

Sem 011, Class #15007: TR 11:00 a.m. – 12:15 p.m.

Reading including: (available on Canvas)

Waley, Paul. "From Edo to Tokyo."

Nishiyama Matsunosuke. "Edo Temples and Shrines."

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

Screen, Timon. *Tokyo Before Tokyo*.

Fraser, Karen. "Picturing the City."

Vaporis, Constantine. "Digging for Edo: Archeology and Japan's Premodern Urban Past."

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

Takeda Rintarô. "Japan's Three-Penny Opera."

Viewing

Yasujirô Ozu, *Tokyo Story*, 1953

Course Description

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

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

Course Requirements

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

**\*Credits for this course topic 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 Lecturer in English

Sem 010, Class #13634: TR 11:00 a.m. – 12:15 p.m.

Reading

To purchase: J. M. Coetzee, *Waiting for the Barbarians* Penguin, Great Books of the Twentieth Century series, 1999 [ISBN-13: 978-0140283358]

Provided: selected articles and chapters of philosophy, political science, law, history, and cultural studies. Authors include Hannah Arendt, Amartya Sen, Primo Levi, James Dawes, Shannon Mattern, Greg Grandin, Christian Parenti, and Harsha Walia.

Course Description

This course investigates the ideals of Human Rights in an age of mass migration. When vast numbers of migrants and refugees seek asylum and safety from the entwined crises of proliferating wars, internal displacement, and the ravages brought by climate change, what rights might they carry with them and to what effect?

To explore this question, we will focus on borders. Borders between nations. Borders between groups. Borders between those granted status and respect for their rights and those denied such rights, protections, and care. We will look at the processes that allow some to cross into safety while others are confined to camps, deported, or driven off. The course allows students to think through why some people are afforded justice and rights while others are abandoned to their fates.

Drawing on a wide range of readings and films, we will investigate the development of Human Rights as a set of established principles; the selective and uneven processes of their recognition; as well as their remaining potential as universal claims for the value of the human. The course readings range from articles and chapters of philosophy, political science, law, history, and cultural studies. In addition, we will work be attentive to current events, work through several documentary films, and read J. M. Coetzee's novel, *Waiting for the Barbarians*. Analyzing such fine-grained representations of situations in which Human Rights become crucial, we can better imagine their multiple, contradictory meanings; both in terms of their potential and all-too-common catastrophic failures.

Course Requirements and Grades

- There will be two critical, interpretive essays (5 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 (1-2 pages) (30% of final course grade).
- The course requires consistent seminar participation and active engagement with the assigned readings and film viewings (30% final course grade).

\*\*\*This course description is from fall 2020 and is subject to change for fall 2021. We are sharing this information to give students an idea of what is covered in the course. Please contact the instructor or Math department for additional information.

MATHEMATICAL SCIENCES 221 (NS, QLB)  
**Honors Calculus I**

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

Sec 001, Class #13481: MTWR 2:00 p.m. – 3:15 p.m.

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

Reading

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

Course Description

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

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

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

Course Requirements

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

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

Jacqueline Stuhmiller, Honors College Lecturer

Sem 201, Class #13938: MW 5:00 p.m. – 6:15 p.m. **ONLINE**

Reading

Course Reader

*Beowulf*, trans. Seamus Heaney

*Monsters: A Bedford Spotlight Reader*, ed. Andrew J. Hoffman

*Freakery: Cultural Spectacles of the Extraordinary Body*, ed. Rosemary Garland-Thompson

Viewing

Tod Browning, *Freaks*

Philip Kaufman, *Quills*

Lars von Trier, *Breaking the Waves*

Patty Jenkins, *Monster*

Werner Herzog, *Into the Abyss*

Craig Zobel, *Compliance*

Students will be required to view films outside of class time.

Course Description

From the mythical Scylla and Charybdis, to the misshapen creatures that were believed to live on the edges of the medieval world, to modern-day vampires and serial killers, we have long been fascinated by monsters. Concepts of monstrosity have changed over time, but the word has always been used to designate that which is abnormal, disruptive, or horrific – in other words, that which is furthest from our own idealized images of ourselves. Freaks are a subset of monsters, more fascinating and less terrifying.

We will begin by exploring the pre-modern roots of monstrosity and then examine the turn-of-the-century freak show. With this historical context under our belts, we will be ready to consider depictions of contemporary monsters. Most of these monsters are human beings, although they are in some sense physically, psychologically, sexually, or behaviorally anomalous.

Ultimately, the course aims to demonstrate two things: first, that “monstrosity” is a culturally defined and created condition, and second, that all of us, at base, are monsters.

Course Requirements

35% of the final grade will be based on frequent informal written responses to the material. 20% of the final grade will be based on two short papers. 20% of the final grade will be based on a longer analytical paper. The remaining 25% of the final grade will be based on what I call “presence”: attendance, preparedness, participation, and interest.

## HONORS 350: HONORS SEMINAR IN THE HUMANITIES (HU)

### **Dark Narratives: Modern and Contemporary Noir**

Benjamin Schneider, Honors College Senior Lecturer

Sem 002, Class #15226: TR 2:00 p.m. – 3:15 p.m.

#### Reading/Viewing/Playing (subject to slight modification)

*Double Indemnity* – Billy Wilder, *Out of the Past* – Jacques Tourneur, *A History of Violence* – David Cronenberg, *Drive* – Nicolas Refn, *Strangers on a Train* – Patricia Highsmith, *Fell* – Warren Ellis and Ben Templesmith, *L.A. Noire* – Andrew and Simon Hale, *The Postman Always Rings Twice* – James M. Cain, *Jessica Jones* – Melissa Rosenberg, and other texts available on Canvas.

#### Course Description

“Listen... This won't do any good. You'll never understand me but I'll try once and then give it up. When a man's partner is killed, he's supposed to do something about it. It doesn't make any difference what you thought of him. He was your partner and you're supposed to do something about it. Then it happens we're in the detective business. Well, when one of your organization gets killed, it's bad business to let the killer get away with it -- bad all around -- bad for every detective everywhere.... Third, I've no earthly reason to think I can trust you and if I did this and got away with it, you'd have something on me you could use whenever you wanted to. Next: since I've got something on you, I couldn't be sure you wouldn't decide to put a hole in me some day. Fifth, I wouldn't even like the idea of thinking that there might be one chance in a hundred that you'd played me for a sucker. And sixth: But that's enough. All those are on one side. Maybe some of them are unimportant. I won't argue about that. But look at the number of them. Now, on the other side we've got what? All we've got is that maybe you love me and maybe I love you.” – Sam Spade (Humphrey Bogart, *The Maltese Falcon*)

“I think I'm in a frame...I don't know. All I can see is the frame. I'm going in there now to look at the picture.” – Jeff (Robert Mitchum, *Out of the Past*)

The emphasis of this course is noir as it is expressed visually and thematically in a variety of narrative contexts. Through them, we will examine the ways in which noir represents and reflects the cultural conditions of the time in which it is produced. With discussions and course readings, we will explore the origins of noir, the noir visual style, the noir writing style, and the cultural, historical, psychological, sociological, and gender issues that are typically reflected in noir narratives. We will investigate how the idea of noir evolves throughout the 20<sup>th</sup> and 21<sup>st</sup> centuries and is articulated through various media forms – literature, film, television, graphic novel, video game.

Students will be asked to read, watch, play, and experience noir in as many variations as we can discover. We will have opportunities to suggest texts to the class for consideration and students will present to the class on a noir topic or text of their choosing. The semester will end with a seminar paper presentation that will incorporate many of the texts we've studied with the various expressions of noir as we've studied it.

#### Course Requirements

- Classroom activities (including short writing assignments), daily attendance, punctuality, and consistent, active participation 25%
- Presentation that engages issues of the course 25%
- One seminar paper (12-15 pages) 50%



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

Alan Singer, Honors College Senior Lecturer

Sem 001, Class #13939: TR 9:30 a.m. – 10:45 a.m.

Sem 002, Class #15545: TR 12:30 p.m. – 1:45 p.m.

Reading

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

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

Martin Luther, *On the Jews and their Lies*

Henri Baptiste Grégoire, *An Essay on the Physical, Moral and Political Reformation of the Jews*

Richard Wagner, “Jewishness in Music”

Éduard-Adolphe Drumont, “Jewish France”

Émile Zola, *J'Accuse*

Marion Kaplan, “Sisterhood Under Siege: Feminism and Antisemitism in Germany”

Daniel Jonah Goldhagen, “The Evolution of Eliminationist Antisemitism in Modern Germany”

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

Viewing

*Gentleman's Agreement*, dir. Elia Kazan (1947)

*Europa, Europa*, dir. Agnieszka Holland (1990)

Course Description

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

Course Requirements

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

HONORS 352: HONORS SEMINAR IN THE NATURAL SCIENCES (NS)  
**Water Wars in the U.S.: Conflict and Cooperation**

Rebecca Klaper, Professor, School of Freshwater Sciences

Sem 001, Class #18367: MW 11:00 a.m. – 12:15 p.m.

Reading (A partial list and subject to change)

Select readings from books, articles and primary literature will be used to start the learning journey for a given week. Students will be responsible for finding additional articles to cite for their stakeholder presentations.

Articles and books assigned by the instructor will include items such as “Facing the Freshwater Crisis” (Peter Rogers, Scientific American 2009), “Is Water Becoming the New Oil” (Mark Clayton, Christian Science Monitor 2008), Wall Street Eyes Billions in the Colorado’s Water, Ben Ryder Howe, NYT, January 3, 2021, and books such as Downriver: Into the Future of Water in the West (Hansman, 2019) and Great Lakes Water Wars (Annin, 2018).

Course Description

Water is arguably our most important resource and the source of significant conflict throughout history. Populations have preferentially settled in areas that have significant water resources as they are necessary for human health, agriculture, food resources, power, navigation and recreation. In an ideal world all communities would have equal access to enough clean water to sustain and grow. But what happens when conflict arises as to who has access or the most access to this precious resource? The answers rely on a combination of natural law as well as human laws and stakeholder interests. This seminar will explore the intersection between the natural environment and human interests in resolving water conflicts. We will explore the basic scientific principles behind water quantity and quality issues and the impact of human populations on water resources. We will examine some of the major conflicts that exist in Wisconsin and other parts of the U.S. and place them in context with the natural history and cultural history of the given location. Students will compare stakeholder viewpoints in these water conflicts and analyze the scientific basis of solutions.

Course Requirements

The course will be based on presentations, writing and discussion. Several water conflicts across the United States will be discussed including the Chatahoochee-Flint-Apalachicola conflict, CAFOs in Wisconsin, Waukesha and the Great Lakes Compact, the Colorado River Compact, and Oregon water wars. Each student will choose one stakeholder/water conflict and present it to the class. Discussion will follow. Students will provide journal responses in weeks when others are presenting. Grades will consist of 30% presentation; 40% Discussion; 30% weekly writing assignments.

HONORS 352: HONORS SEMINAR IN THE NATURAL SCIENCES (NS)  
**Plagues, Past and Present (Δ)**

Dr. Chuck Wimpee, Emeritus Associate Professor of Biological Sciences

Sem 202, Class #17185: MW 12:30 p.m. – 1:45 p.m. **ONLINE**

Reading

There are several excellent books on this subject (I can provide you with a list), but none that deal with the full breadth of topics we will cover in this course. So instead of requiring a book (or several), readings will be provided as either links or pdfs. The following is a partial reading list that will provide historical context before we explore specific epidemics and pandemics:

“History’s Deadliest Pandemics, From Ancient Rome to Modern America”

“20 of the Worst Epidemics and Pandemics in History”

“The 12 Deadliest Viruses On Earth”

“Antony Van Leeuwenhoek; Tercentenary of His Discovery of Bacteria”

“The Discovery of Viruses: Advancing Science and Medicine by Challenging Dogma”

“Sick or Silk: How Silkworms Spun the Germ Theory of Disease”

“Louis Pasteur, the Father of Immunology”

“Robert Koch: One of the Founders of Microbiology”

“Antibiotics: Past, Present, and Future”

“Milestones in Vaccines”

Additional readings on specific plagues will be assigned as the semester progresses.

Course Description

The living world to which we are accustomed seems dominated by large and conspicuous organisms, namely animals and plants. But this is an illusion. Despite their invisibility, it turns out that microorganisms (microbes) are the dominant organisms on Earth, and have had an immeasurable impact not only on human history, but on the much longer history of life itself. Microbes are not only all around us, but are within us, and are in fact part of us. For obvious reasons, the aspect of microbiology that captures our most immediate attention is infectious disease. For most of human history (and frustratingly, even now) infectious disease has been a mystery. But since the emergence of the Germ Theory of Disease in the late 19<sup>th</sup> century, it is recognized that infectious diseases are not caused by bad air, bad behavior, bad luck, curses, or divine punishment, but are instead caused by microbes. The devastating plagues that have beleaguered humankind since prehistoric times (and still do) have done as much to alter the course of history as conquering armies have. This course will examine diseases such as the Plague, Malaria, Yellow Fever, Smallpox, Typhus, Influenza, Tuberculosis, Polio, Measles, HIV/AIDS, and a number of others (including the current Covid-19 pandemic). We will examine not only the causes and effects of these diseases, but also their broader impact on society. These vanishingly small entities have either aided or thwarted the best efforts of humankind, and as a consequence, have shaped the global sociopolitical and economic landscape in ways that are too often unappreciated.

Course Requirements

The class will include reading, student presentations, roundtable discussions, and writing. Grades will be based on a combination of presentation (40%), writing assignments (40%), and participation (20%). Students will have the opportunity to revise and resubmit written assignments.

- Discussions will be based on assigned reading and on presentations.
- Each student will present a topic (i.e., a plague) to the class.
- Writing assignments will be based on presentations and reading, and will consist of a short (approximately 1 page) analysis of each topic.
- Term paper (10 pages, double spaced); topic to be assigned.

**(Δ) Not open to students who have taken Bio Sci 380 – Plagues and Pestilence, Past and Present**

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

**The Past Speaks: The Archaeology and Science of Death**

Dr. B Charles, Lecturer, Department of Anthropology

Sem 203, Class #20382: TR 11:00 a.m. – 12:15 p.m., **ONLINE**

Reading

- Numerous scholarly book chapters and journal articles will be posted to Canvas for use in the class.
- Selections from:
  - Mike Parker Pearson (1999). *The Archaeology of Death and Burial*. College Station: Texas A&M University Press.
  - Jane Balme and Alistair Paterson (Eds.) (2013). *Archaeology in practice: A student guide to archaeological analyses*. ProQuest Ebook Central <https://ebookcentral.proquest.com>.
  - Tim White and Pieter Folkens (2005). *The Human Bone Manual*. Elsevier, London.

Course Description

Many early natural history museums in the United States built their foundational collections with human remains unearthed in the 19<sup>th</sup> century. During this period these remains were used for little else than display in cases. Since this time, two significant developments have changed the way bodies are used in museums and in the discipline of archaeology; 1) new technology has allowed for various scientific analyses on human remains that can tell us about all aspects of their lives, and 2) the field has developed a strong ethical commitment to respect the people whose bodies are excavated from the ground or held in museums.

Using class discussions, research projects, and collaborative learning, students will learn about the many ways in which people disposed of their dead through time - inhumation, excarnation, cremation, and mummification. This course will introduce students to the scientific methods used in archaeological research for reconstructing past lives through human remains. Students will learn the basics of morphological and functional examination of the skeletal system, and how they relate to age, sex, and disease. They will learn about certain isotopes still present in human bones that can be used to locate where a person grew up geographically or what kinds of foods they ate. They will engage with ancient DNA, which can be extracted from bones and tell us who the person is related to (past and present) or even what they looked like. They will explore the natural and unnatural processes that influence preservation of the body after death and the ways in which these forces impact interpretations of the past. This course will also address the modern social and ethical concerns about conducting scientific research on past human remains, concerns that shape national and international policies.

The course is offered in two formats for Spring 2021. Both formats will be held fully online and assignments and other course materials will be available via Canvas. Students enrolled in the asynchronous section will not meet live as a group. Instead, students will be expected to keep up with weekly online discussion posts. Students in the “live via Zoom” section will be expected to participate in twice-weekly class meetings at the assigned scheduled. The following course requirements apply to both formats.

Course Requirements

- Class participation will account for 30% of the grade. This includes regular attendance, participation in class discussions and collaborative activities, and prompt posting of discussion questions in preparation for class discussions.
- Students will choose a mortuary archaeology case study, based upon a non-course required peer-reviewed journal article. They will present this case study in class, summarizing the analysis conducted in the study and providing their own insight into its place in broader discussions in the class. This in-class presentation will account for 15% of the grade.
- Students will complete three opinion papers through the semester, making up 25% of the grade. These papers (3-pages) will address a major theme presented to them in class and demonstrate a student’s ability to construct a well-supported and argued opinion on a complex topic.
- A 7-page final research paper will account for 20% of the grade. This paper will focus on one scientific technique used by archaeologists to analyze human remains. Students will critically assess the technique’s use in archaeological research and its potential for the future. An additional 10% of the class grade will consist of an annotated bibliography and 1-page paper proposal due halfway through the semester.

HONORS 352: HONORS SEMINAR IN THE NATURAL SCIENCES (NS)  
**Pseudoarchaeology: Fads, Fallacies, and Flim-Flam**

Shannon Freire, Lecturer, Honors College

Sem 004, Class #20822: MW 2:00 p.m. – 3:15 p.m.

Reading/Viewing

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

Feder, Kenneth L. (2020) *Frauds, Myths, and Mysteries. Science and Pseudoscience in Archaeology*. Tenth edition. 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 hands-on engagement with critical components of archaeological activity: research design, principles of archaeological excavation, laboratory techniques, archaeological specializations, public outreach, and more!

Course Requirements

Twenty-eight percent (28%) of the course grade will be based on engaged class participation, including regular, prompt attendance, preparation and quality leadership in discussion, and peer review. Twenty-four percent (24%) of the course grade will be based on laboratory activities, reflecting archaeology as an active discipline, science, and social study. Eighteen percent (18%) of the course grade will be based on writing assignments. Writing assignments will include biweekly journaling that thoughtfully addresses 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 380: HONORS SEMINAR IN THE ARTS (A)  
**Narrative Prose: How to Make Your Stories Memorable**

Brian Marks, Honors College Senior Lecturer

Sem 001, Class #13361: MW 3:30 p.m.-4:45 p.m.  
**(Hon 380 is re-takeable one time with a change in topic)**

Reading

*Course readings shared on the course Canvas site* will include Margaret Atwood, JD Salinger, Jennifer Egan, the Brothers Grimm, F Scott Fitzgerald, John Gardner, Gabriel Garcia Marquez, Hilda Doolittle (H.D.) James Baldwin, Steven King, and others.

Viewing

David Lynch (Dir.) *Twin Peaks: The Return* (2017).  
Annie Lamott (Presenter) *TED Talks* (2017).  
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 from days gone by and today to inspire and guide us in our own writing. The focus of the course ultimately is on the creative process and on the narrative prose 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%
- Short story (5+ pages each) to undergo several revisions plus a Statement of Intent (1-3 pages) 30%
- Narrative prose piece (4-6 pages) plus commentary (1-3 pages) 30%

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

David Southward, Honors College Senior Lecturer

Sem 002, Class #14701: TR 12:30 p.m. – 1:45 p.m.  
**(Honors 380 is retakable one time with a change in topic)**

Reading

J. D. McClatchy, ed., *The Vintage Book of Contemporary American Poetry* [ISBN 978-1400030934]

Ted Kooser, *The Poetry Home Repair Manual* [ISBN 978-0803259782]

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**

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

Hilary K. Snow, Honors College Lecturer

Sem 001, Class #19922: MW 9:30 a.m. – 10:45a.m.

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 became 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. Rewrites 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, and respectful engagement with peers: 25%.
- Discussion leading, presentation and short assignments: 25%
- Critique paper: 15%
- Print analysis paper: 20%
- Exhibition paper: 15%



ENGLISH 685 (HU)  
**Contemporary Transnational Fiction**

Kumkum Sangari, William F. Vilas Professor of English and the Humanities

Sem 001, Class #13936: TR 3:30 p.m. – 4:45 p.m.

Reading

Marina Lewycka, *A Short History of Tractors in Ukrainian*  
Ruth Ozeki, *My Year of Meats*  
Karen Tei Yamashita, *Through the Arc of the Rainforest*  
Cristina Garcia, *The Aguero Sisters*

In addition some short essays on concepts of transnational fiction will be posted on D2L. The novels should be rented or purchased.

Viewing

*Brick Lane* dir. Sarah Gavron (based on a novel of the same name by Monica Ali)  
*The Children of Men* dir. Alfonso Cuaron (based on a novel of the same name by P.D.James)

The films will be available in library reserve.

Course Description

In the past few years, many novels that were studied as national literature are now re-positioned in wider transnational frameworks. The nation state is seen as an insufficient category to account for all that happens inside it. What is more, some contemporary fiction is intentionally transnational in its perspective, structure and emphasis on peoples, events and stories that occupy more than one nation space.

This course aims to introduce different types of transnational fiction through novels which range from the family drama and generational saga to reconstructed local history. Narrated in realist, magical, comic, satiric and tragic registers, these novels navigate national pasts and presents but plot them across national boundaries. In different ways, they re-imagine the lived and remembered interfaces between Brazil, Japan, Cuba and the U.S., as well as between Ukraine, Bangladesh and Britain.

Course Requirements

Grades will be based on active class participation in discussion of readings/ viewings, group work, short class presentations, initiating a class discussion, regular attendance and punctuality (30%); one short essay on a required reading/viewing of 8 double-spaced pages submitted in Week Seven and revised for grade improvement in response to feedback by instructor (30%); one final researched paper of 12 double-spaced pages on a novel or film from the syllabus, second draft (40%).

Course goals are: understanding perspectives on the transnational in fiction, writing prose relevant to academic study of transnational fiction and improving revision skills.

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

Peter Sands, Honors College Director & Associate Professor of English

Sem 002, Class #20720: TR 11:00 a.m. – 12:15 p.m.

Reading

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

Course Description

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

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

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

Course Goals

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

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

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

Course Requirements

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

HISTORY 398 (HU)  
**The World of the Medieval Castle**

Martha Carlin, Professor of History

Sem 001, Class #19593: TR 2:00 p.m. – 3:15 p.m.

Reading

There will be two short textbooks (Joseph and Frances Gies, *Life in a Medieval Castle*, and David Macaulay, *Castle*), plus a large number of readings drawn from both classic and recent scholarly literature on such topics as castle design, the aristocracy, the household, food and clothing, arms and armor, the education of aristocratic children, warfare, horses, hunting, tournaments, illness and injury, and religious belief and practice.

Course Description

The medieval castle was both a physical fortress and a slice of medieval society. Castles were built by magnates – kings, bishops, and great lords – but people of every status lived and worked in them. Castle residents and guests included lords and ladies, their children and companions, priests and other clergy, household officers and servants, knights and men-at-arms, and visitors of all degrees.

In this course, we will examine the multi-faceted world of the medieval castle through the writings of modern scholars, and also through original medieval texts and surviving objects, such as buildings, artwork, and the material culture of everyday life. We will consider what it was like to live and work in a medieval castle; how castles were constructed and used, and how their designs changed over time; and the role of castles in medieval society, politics, and war.

Course Requirements

There will be a variety of reading and writing assignments, and one oral presentation, and everyone will be expected to take a lively part in the class discussions. The reading, writing, oral presentation, and discussions will challenge students both to gain an understanding of the world of the medieval castle, and to develop and polish their skills in:

- reading and evaluating sources carefully and critically
- identifying and analyzing a wide variety of types of evidence
- using such evidence to reconstruct and interpret the past
- combining reading and analysis with thoughtful writing to produce clear, original, and persuasive arguments

The final grade will be based on attendance and in-class work (50%) and on written work (50%). The projected weightings are: attendance (20%), active participation in discussions and other class activities (20%), one brief oral presentation (10%), five two-page papers, each based on class readings (5% each, for 25%), and one ten-page research paper (25%).

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

Greg Carter, Associate Professor of History

Sem 001, Class #16367: MW 2:00 p.m. – 3:15 p.m.

Reading

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

Guterl, Matthew Pratt. *Seeing Race in Modern America*. Chapel Hill: The University of North Carolina Press, 2013.

Bernardi, Daniel. *Star Trek and History*. New Brunswick, NJ: Rutgers University Press, 1999.

Shorter readings will be available in .PDF format on OneDrive or Canvas. You will also have assigned viewings whose availability will be covered in a separate handout.

Course Description

The scientific community has proven that we are 99.9% identical on the genetic level, advertising has sold us the idea that ambiguity is desirable, and critical race scholars have articulated how race is a social construction. But it is still common to think of race as biology, inherited traits, and physical appearance. This course will explore how Americans have discerned race merely by looking at others, from portraiture by Rembrandt Peale to Barack Obama's assertion, "If I had a son, he'd look like Trayvon," in 2012. Over time, visual culture has changed, retaining old meanings, and mirroring itself. Today, we process more images than ever, scanning, measuring, and categorizing at the same time we frown upon stereotypes.

Because of the images of the future they purvey, we will be paying special attention to science fiction since the late 1960s. These works reflect the anxieties of their times, even as they promote colorblind attitudes. They often use visual symbolism to communicate messages about race and racism. And fan activities (cosplay, shipping, social networking) link their sci-fi realms and the current racial climate. Still, the questions we use to analyze the more distant past remain useful for 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.

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&†)**

Sarah Morgan, Clinical Associate Professor of Nursing

Sem 001, Class #13976: TR 9:30 a.m. – 10:45 a.m.

**This will be a hybrid class. All students will meet on Thursday, September 2<sup>nd</sup> and Tuesday December 14<sup>th</sup>. After the first class meeting, students will be assigned to Group A or Group B. Group A will meet in person every week on Tues. Group B will meet in person every week on Thurs. The rest of the coursework and discussions will occur online.**

### Reading

The course will use the text *White Privilege: The Persistence of racial hierarchy in a culture of denial* by McTaggart and O'Brien. 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.

### 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

- Students will write a short reaction paper each week in response to the assigned readings and videos. These reaction papers as well as questions generated by the professor will form the basis for class discussions.
  - Each member of the seminar will write a concept analysis paper. This will be done in a series of steps over the semester. 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.
  - Class participation will include online and face-to-face discussions and activities
- Final grades will be based on the following criteria:  
Weekly reaction papers: 40%; Concept Analysis Paper: 20%; Group model presentations: 20%;  
Class participation: 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.

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

Jennifer Jordan, Professor of Sociology and Urban Studies

Sem 001, Class #20879: T & ASYNC ONLINE

Reading

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

Course Description

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

Course Requirements

We will engage with conventional scholarly texts, as well as historical materials, online reporting and data, and other sources. We will also have field trips and guest speakers. This course will emphasize rigorous reading and discussion of the assigned course materials. In addition, students will be expected to create a final project that they develop in stages throughout the semester. 20% of the grade will be based on “presence,” which includes attendance, participation, and in-class and out-of-class assignments. Students will write a preproposal (10%), a proposal (20%), and final project (40%), and give a final presentation (10%). The course will likely involve several field trips, scheduled during the class period.

*Note that this class will be hybrid—we will meet in person on Tuesdays, and the other course material will be available on Canvas in an asynchronous format.*

