



Honors Course Catalog

Summer & Fall

2022

For more information regarding UNM courses, please go to <https://schedule.unm.edu/>.
Information regarding the UNM Covid-19 response go to <https://bringbackthepack.unm.edu/>

Honors students must complete a course with a UHON or HNRS prefix every other semester to remain active in Honors.

Updated 3/30/22

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HNRS 1120 Level Courses

HNRS 1120 001 69116 Sem: Monster and Marvels TR 1100-1215 ASM 1004 Leslie Donovan

Course Title: Legacy of Monsters and Marvels Through the Ages

Course Description:

Many fascinating and compelling stories involve monstrous characters or the marvelous realms of the otherworld. Goblins and fairies, Grendel and Circe, dragons and gargoyles are all creations from earlier periods and cultures that have inspired the imaginations of writers and artists since ancient times and continue to engage contemporary audiences. This course studies how conceptions of imaginary creatures and worlds both reflect and comment on cultural ideologies important to earlier peoples.

Although removed from “real life,” the fantastical visions we explore open onto vast vistas of historical ideas, social constructs, cultural patterns, and spiritual themes. For example, we may discuss whether werewolves are always evil and fairies always morally good, whether believing in dragons makes us more or less human, whether fantasy serves us best as purely escapist entertainment or offers potent metaphors for how we live our lives, and whether modern people care more about vampires and unicorns than ancient peoples. Students will be introduced to the historical, literary, artistic, and even architectural traditions of monsters and marvels as these are reflected in epic literature, Celtic sculpture, multicultural mythologies, gothic novels, medieval manuscripts, and religious architecture, among others.

Through intensive discussions, concentrated critical thinking, energetic writing in a variety of modes, and dynamic oral presentations, we will investigate how conventions surrounding magical and supernatural beings and events have become integral to popular culture of the United States in the 21st century.

Readings/Texts:

- Maria Dahvana Headley, *Beowulf: A New Translation*
- Stephen Mitchell, *Gilgamesh*
- Jacob Neumann, *A Professor's Guide to Writing Essays: The No-Nonsense Plan for Better Writing*
- Nnedi Okorafor, *Binti* (first volume only)
- William Shakespeare, *The Tempest* (free video)
- Mary Shelley, *Frankenstein: Annotated for Scientists, Engineers, and Creators of All Kinds*, edited by David H. Guston and Ed Finn
- Other online readings/videos will feature such topics as: multicultural folktales; readings on gargoyles and sheela-na-gigs; bestiaries and fables; and others

Student Requirements:

2 analytic papers, 1 creative project, 1 oral presentation, weekly online discussion, final portfolio (10-15 new pages, including a synthesis paper), engaged attendance and class participation.

About the Instructor:

Leslie Donovan earned her B.A. in Creative Writing and completed the Honors Program at UNM. She went on to earn her M.A. in English literature, also from UNM, and then her Ph.D. in Medieval English Literature from the University of Washington. Her publications include studies of J.R.R. Tolkien, *Beowulf*, Anglo-Saxon women saints, and Honors teaching. She has earned multiple awards for outstanding teaching, including UNM's Presidential Teaching Fellow award.

HNRS 1120 002 69117 Sem: Leg Humans and Environ TR 1100-1215 TBD Lizabeth Johnson

Course Title: Legacy of Humans and their Environment

Course Description:

Since the beginning of recorded human history, human beings have had a close, but often adversarial, relationship with their environment. The early myths of Near Eastern and European society demonstrate that Babylonians, Egyptians, and Israelites recognized that they were dependent upon their environment for survival, but at the same time they feared the power of their environment. Beginning with the Greeks and Romans, however, humans began to control and dominate their environment through agricultural practices and the technology that they used to subjugate the environment to their needs. Medieval Europeans inherited this more dominant relationship with the environment, but medieval society's inability to control the environment became evident with the beginning of the Little Ice Age in the early 1300s. By the end of the middle ages, however, the discovery of new scientific techniques and tools, as well as new lands, led to a re-imagining of European society's relationship with the environment. When

Europeans arrived in the Americas in particular, they began to dominate the land once again, much as the Greeks and Romans had once done, which included seizing land which was regarded as sacred from Native Americans. In North America, the belief in Manifest Destiny led to a particularly American understanding of the environment and its potential uses, including the burgeoning industries of logging, mining, grazing, and drilling for oil. But in the 20th century, the cost of Manifest Destiny became apparent both to government officials whose job was to ensure the continuation of these industries and to conservationists who feared that the environment itself, on a local and global scale, would be harmed by the rapid and continual growth of these industries. In this class, we'll examine sources from these different periods in the complex relationship between humans and their environment, with a particular focus on 20th and 21st century American debates over land use and conservation, climate change, and environmental racism.

Readings/Texts:

- *The Epic of Gilgamesh*, translated by N.K. Sandars, Penguin Classics, 1960 revised edition. ISBN 978-0140441000.
- Students will also have to buy a copy packet of readings for class.

Student Requirements:

- Active participation in class discussions
- Two analytical papers (800-1000 words) on class readings
- One synthesis paper (1600-1800 words) on class readings
- Participation in a group project and presentation

About the Instructor:

Dr. Elizabeth Johnson has a B.S. in Biology and an M.A. and Ph.D. in Medieval History. Her particular focus in history is Medieval Britain, and she has published articles on domestic violence, prostitution, and women's activity in the courts of Medieval Wales. Her early work in biology was focused on ecology and environmental science.

HNRS 1120 003 69118 Sem: Legacy of the Videogame MW 1200-1315 ASM 1004 Christopher Holden

Course Title: Legacy of the Videogame

Course Description:

Maybe you're an inveterate gamer. Maybe you haven't played a videogame since you were a kid. Regardless, besides maybe a programming class or two, videogames are usually the sort of thing that stay outside the classroom. But videogames are a huge part of modern culture, whether one wants to think about them as entertainment, literature, art, or simply tools. Even if one doesn't think playing games amounts to more than a waste of time, it's a pretty big side of life to leave entirely unexamined. This course hopes to correct that, to give you a chance to investigate the legacy of the videogame. You'll play games, especially ones you might not come across otherwise. You'll join conversations where videogames figure large: what particular games mean, how they work, elements of gaming culture, things about life we can learn from videogames, and where they might be headed. We'll read diversely in our quest to analyze what videogames are all about: from game design to psychology to economics. And you'll get a chance to build your own ideas too. Class discussions will give us a chance to surface and work through important topics, and a research paper (or some equivalent in another medium) will give you a chance to put the pieces together from multiple sources to have something meaningful to say about some element of the vast legacy of videogames.

Readings/Texts:

What exactly we read and play will depend somewhat on who is in the class and what's going on. But you can expect we will draw from the following sources and others of a similar nature:

- *Games, Design, and Play*(GD&P) by Macklin and Sharp.
- [Extra Credits](#) on [YouTube](#)
- *The Well-played Game* by Bernie deKoven
- *A Theory of Fun* by Ralph Koster
- *The what and why of goal pursuits* by Edward Deci and Richard Ryan

Student Requirements:

- **Exuberant participation** - this small class will be created through the enthusiasm of its members. Preparation, engagement, thoughtfulness and creativity will be necessary every day
- **Play a few videogames** - you don't need experience, or much money, but you'll need to be ready and able to dig in to games as homework. This shouldn't be hard, but can feel so when there's a calc. test coming.
- **Read a few books and articles**
- **Do some research into themes we identify**
- **Write roughly weekly responses** - these range from play journals, to analytical briefs

- **Lead class discussions twice** - likely in pairs
- **Write a research paper** on a theme you identify, say 5–10 pages - I'm open to other media and formats, but we can always start with nice, cheap words

About the Instructor:

Chris Holden, originally from ABQ, has been a professor in Honors since 2008. He is a mathematician (PhD, Number Theory, U.Wisconsin-Madison) and his research centers on issues of learning, place and games (not math). He has affiliate appointments in both the Organizational and Information Learning Sciences and the Educational Linguistics programs. He's helped make games about everything from language to history to science in contexts that range from the classroom to museums to the outside world. Learning about games has helped him to recover and understand the central role learning plays in our lives, in and outside school. He is also the Scholars Wing faculty advisor so you can find him in Hokona too.

HNRS 1120 663 69119 Sem: Legacy of Great Villains MW 1030-1145 ASM 1040 Jonatha Kottler

HNRS 1120 005 69120 Sem: Legacy of Great Villains MW 1200-1315 ASM 1040 Jonatha Kottler

Course Title: Legacy of Great Villains in Literature

Course Descriptions:

We often look at the heroes of a period to define what is important to that age; what they hope to accomplish and the means by which they accomplish it. Heroes, however, are reactive creatures; a great hero only rises in the face of great villainy. So, what really sets something into motion is the villain--the creature who sees the world as it is and wants to bend it to his own selfish design. Who are these catalysts? What do they want? And to what lengths will they go to achieve it? Finally, if one man's villain is another man's hero, what makes a villain bad? What can Thanos, Loki, The Joker, Kylo Ren, Hela, Cersei Lannister, Vizzini and others tell us about their worlds and how the literary construct of villainy relates to modern reality?

Readings/Videos:

Required readings:

- Diane Aronson Svarlien (trans.) *Medea (this translation only)*
- Seamus Heaney, (trans.) *Beowulf (this translation only)*
- Shakespeare, *Othello* (any edition with line numbers)
- Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde (any edition)*
- Margaret Atwood, *The Robber Bride*
- Jim Starlin, *The Infinity Gauntlet*

Course work:

Attendance
Participation
Reactions Papers
Group Project
Essays 2/15 pts. each
Creative Project

About the Instructor:

Jona (rhymes with "Donna") is a graduate of UNM Honors and began teaching here in 2003. She has a BA in English, an MA in Liberal Arts from St. John's College, and is a candidate in the MFA program at the Institute of American Indian Arts. She lived abroad in Amsterdam, NL and Edinburgh, Scotland where she published fiction and non-fiction works in NY Magazine, The Guardian, and on Audible. She is a huge nerd who has written seven short films and co-created the comic book series *The Wonderverse*. She knows a whole lot about Batman, and the MCU.

HNRS 1120 006 69121 Sem: Legacy of Ancient Greece TR 1230-1345 TBD Gregory Lanier

HNRS 1120 007 69122 Sem: Legacy of Ancient Greece TR 1400-1515 ASM 1020 Gregory Lanier

Course Title: The Legacy of Ancient Greece

Course Descriptions:

It is almost impossible to understate the influence that the Ancient Greeks has had on western civilization. From our democratic system of government to the classical style of imposing architecture with white marble pillars to the very concepts of History, Philosophy, Poetry and Theatre, our daily lives are suffused with the legacy that stems primarily from the daily activities of a thriving

population tucked in under the shadow of an imposing hill fortress, the famous Acropolis of Athens. This course will explore in depth the poetry, drama, history, and philosophy that has been handed to us as part of our heritage for hundreds of and hundreds of years.

Readings/Texts:

Author Title Translator Publisher

Homer The Iliad Trans. Richmond Lattimore Chicago
Homer The Odyssey Trans. Richmond Lattimore Harper & Row
Aeschylus The Oresteia Trans. David Grene Chicago
Sophocles Sophocles I Trans. David Grene Chicago
Euripides Euripides V Trans. David Grene Chicago
Aristophanes Lysistrata Trans. Douglass Parker Mentor
Herodotus The Histories Trans. Aubrey de Sélincourt Penguin
Thucydides Peloponnesian War Trans. Rex Warner Penguin
Plato Last Days of Socrates Trans. Hugh Tredennick Penguin
Plato Symposium Trans. Benjamin Jowett Liberal Arts

Assignments:

You will complete two 4-5-page (1500-2000 words) papers during the semester; there will also be a midterm. Additionally, some Reaction Writings, which will be due before class starts on the specified day, and which are based on the daily readings, shall help you develop your critical thinking skills. The Final Project will be (your choice) of either a paper, a PowerPoint presentation (or equivalent) or a video that addresses one of the course's major themes. Don't worry about being "right" since there is never a single right answer to any question in the Humanities, but only weaker and stronger arguments.

About the Instructor:

Dr. Greg Lanier, member of the Honors faculty, has been teaching Honors courses on Shakespeare, classical literature, and theatre for over 40 years.

HNRS 1120 662 69130 Sem: Legacy of Exploration TR 0800-0915 ASM 1040 Sandria Faubion

HNRS 1120 011 70054 Sem: Legacy of Exploration TR 0930-1045 ASM 1004 Sandria Faubion

Course Title: Legacy of Exploration: Relativism in Cross-Cultural Narratives

Course Description:

One of the greatest problems facing travelers has been the challenge of accepting systems of values which are alien to their own. Confronted with people who dress differently than we do, who have different religious and moral philosophies, or even different diets than our own, we may—like many travelers before us—be inclined to respond with anxiety, distrust, or even violence. This fear of Others is an important element linking the explorer to the colonizer; the history of exploration is in large measure the history of efforts at cultural, or even literal, genocide. In this course, we will try to develop a conversation between Western culture and some of the cultures it has marginalized to better understand the sources and consequences of such conflicts. We will examine how disparate cultures regard one another, paying particular attention to those areas of real or perceived differences in values which provoke significant tension; in the process, we will also consider whether there is such a thing as a value that is objectively "true." Finally, because this is a first-year seminar, we will also devote time to developing skills in reading, locating and evaluating sources, developing effective arguments, and growing comfortable contributing to class discussion.

Readings and Texts:

William Shakespeare, *Othello*
Harriet Jacobs, *Incidents in the Life of a Slave Girl*
Titu Cusi Yupanqui, *An Inca Account of the Conquest of Peru*
Françoise de Graffigny, *Letters from a Peruvian Woman*
Mary Rowlandson, *The Sovereignty and Goodness of God*
Sarah Winnemucca, *Life Among the Paiutes: Their Wrongs and Claims*
Film: Roko Belic, *Genghis Blues*
Shorter selections from Montaigne and a few secondary scholarly sources

Student Requirements:

Two brief analytic essays; a research project (broken down into a variety of assignments); presentation on an instance of cultural relativism; strong attendance and participation in seminar discussion

Instructor Biography:

Renée Faubion earned an M.A. in Slavic literature from the University of Kansas and a Ph.D. in American and British literature from UNM. She has received four awards for excellence in teaching. Her primary interest is in gender studies, including how gender performance and expectations shape responses to cultural phenomena such as serial murder and gothic literature.

HNRS 1120 008 69123 Sem: Legacy of Exploration TR 1230-1345 ASM 1004 Troy Lovata

Course Title: The Legacy of Exploration: Explorers of Mountains

Course Description:

"We have climbed the mountain,
There's nothing more to do.
It is terrible to come down
To the valley Where,
amidst many flowers,
One thinks of snow."
--Donald Justice

Explorers have ventured many places over the centuries, but mountains have held a special draw to many. Mountains have been viewed as both foreboding obstacles that divide peoples and as spiritually significant points worthy of pilgrimage. Mountains have held both the promise of untold riches and the possibility of unforgiving terror. Some have been lured to the mountains for science, some for religion, some for personal glory, and others to harvest the earth's bounty. Whichever the reason, pioneering mountaineer Elizabeth Knowlton noted that, "to those men who are born for mountains, the struggle can never end, until their lives end." This course examines why people have explored mountains and the draw of reaching high altitude. Students will study first-hand accounts, literature, and primary sources of both historic and contemporary mountain journeys from around the world and compare them to their own experiences here in the Mountain West.

This course unfolds in both the classroom and the field. There are three required field trips into the mountains outside normal class time, on weekends. These include: a trip up the tram to the Sandia Crest in the Sandia Mountains next to Albuquerque on Saturday, August 27; a hike to Nambe Lake in the Sangre de Cristos Mountains above Santa Fe on Friday, September 16 (or for a self-guided, alternate hike on Friday, Saturday or Sunday, September 16, 17 or 18); and a hike up the pilgrimage site of Tomé Hill in Los Lunas on Friday, October 28. This course has a required \$45 course fee to cover some field trip costs.

Readings/Texts:Books

- *A Lady's Life in the Rocky Mountains* by Isabella Bird
- *The Shameless Diary of an Explorer: A Story of Failure on Mt. McKinley* by Robert Dunn
- *Into Thin Air* by John Krakauer
- *Nature Writings* by John Muir

Other Course Materials

Touching the Void (film) by Kevin Macdonald, director.

A series of academic journal articles from the fields of Archaeology, Anthropology and Cultural Geography available for free download in PDF format.

Student Requirements:

This course will be conducted both in the classroom and in the field as students participate in seminar discussions and complete a series of written projects. There are three day long field trips on Fridays or Saturdays outside regular class time. Students must, because this course contains significant field components, be physically able to travel to and hike outdoors in a variety of weather conditions and at high elevation.

About the Instructor:

Troy Lovata, Ph.D. is a Professor in the Honors College and Faculty Affiliate in UNM's Southwest Hispanic Research Institute, where, for two decades, he has taught courses on landscape, culture, and how the past is defined in the present. He holds degrees in Anthropology with a focus on Archaeology from Colorado State University (Bachelors) and The University of Texas (Masters and Doctorate).

HNRS 1120 009 69124 Sem: Legacy of Vaccines MW 0830-0945 ASM 1040 Amy Farnbach Pearson

Course Title: Sem: Legacy of Vaccines

Course Description:

Vaccines have been critical to the control of diseases that are nearly forgotten in some places today, but in the past were feared as disabling, scarring, and fatal. Vaccines eradicated smallpox in the wild, a disease that once was the cause of one in thirteen deaths. For other diseases, vaccines remain a hotly pursued Holy Grail in control efforts – such as HIV/AIDS, which is the cause of one in four deaths in South Africa today. Yet despite vaccines’ successes and centuries-long history, many people have regarded them with suspicion, and continue to do so today. In *Legacy of Vaccines*, we will examine these developments through two key vaccines – smallpox and polio – along with the ways public health authorities encouraged the development and acceptance of vaccines and the ways the public have both embraced and resisted these efforts. From the origins of vaccination in Asia and Africa at least 500 years ago to the fight against COVID-19 vaccine mandates, we will explore the ways vaccines have shaped our world.

Readings/Texts:

- A variety of 18th – 21st-century medical and popular works on vaccines, including:
- Durbach, Nadja. 2000. “‘They Might as Well Brand Us’: Working-Class Resistance to Compulsory Vaccination in Victorian England.” *Social History of Medicine* 13 (1): 45–63.
- Jenner, Edward. 1801. *The Origin of the Vaccine Inoculation*. London UK: D. N. Shury.
- Offit, Paul A. 2005. *The Cutter Incident: How America’s First Polio Vaccine Led to the Growing Vaccine Crisis*. New Haven: Yale University Press.
- Smith, Michael M. 1974. “The ‘Real Expedición Marítima De La Vacuna’ in New Spain and Guatemala.” *Transactions of the American Philosophical Society* 64 (1): 1–74.

Student Requirements:

In addition to preparation for and participation in class, students will conduct a collaborative analysis of primary sources and develop oral, visual and written arguments. To help students develop a toolkit for complex and challenging work, elements of project planning will be used to approach the semester’s work in a way that promotes metacognitive analysis of what works and doesn’t work for *them* in diving into big tasks.

About the Instructor:

Amy Farnbach Pearson received her PhD in Anthropology from Arizona State University. She is a historical anthropologist specializing in the social construction of medical knowledge and practice. Her research examines sociocultural influences on western medical concepts of health and disease, doctor-patient interactions, and quality of care; her dissertation focused on the diagnosis and treatment of tuberculosis in nineteenth-century Scottish charitable hospitals.

HNRS 1120 010 69125 Sem: Legacy of Comedy TR 0800-0915 ASM 1040 Maria Szasz

HNRS 1120 661 69126 Sem: Legacy of Comedy TR 0930-1045 ASM 1040 Maria Szasz

Course Title: Legacy of Comedy

Course Description:

“We know what makes people laugh. We do not know why they laugh.” W. C. Fields

The Legacy of Comedy explores the complex, varied, and rich history of theatrical comedy. A fundamental question of the class is “how has humor changed over time?” We begin our search for the answers with the Greek and Roman comedies of Aristophanes and Plautus, followed by “A Midsummer Night’s Dream,” one of Shakespeare’s classic romantic comedies. We then explore the scandalous social critique underlying the satire in William Wycherley’s English Restoration plays, which we will compare to Oliver Goldsmith’s gentle eighteenth-century humor. Next, we investigate why Oscar Wilde was one of the Victorian Era’s best loved wits, and why his humor still delights audiences today. Our exploration into twentieth-century theatre includes a vast array of talented comedic playwrights from around the world, such as French writer Yasmina Reza, Irishmen John Millington Synge and George Bernard Shaw, and one of the finest examples of American musical comedy from the 1950s, “Guys and Dolls.” As we proceed through the history of theatrical comedy, the class will explore the evolution and definitions of specific types of comedy, such as high comedy or wit, low comedy, comedy of humors, comedy of manners, puns, satire, farce, black comedy, stand-up comedy, and improvisation. Finally, we will contemplate the true meaning and purpose behind comedy. Does most comedy, as Arthur Koestler says, “contain elements of aggression and hostility, even savagery”? Or is comedy, as Paul Johnson and Shakespeare insist, “jolly and forgiving,” ultimately

showing us the better aspects of being human? Or is comedy's main function, in the words of theatre critic Ben Brantley, "to defuse bombs that in real life often explode and destroy"? Consider taking this Legacy to help us find out!

Readings/Texts:

Aristophanes, "Lysistrata"
Plautus, "The Brothers Menaechmus"
William Shakespeare, "A Midsummer Night's Dream"
William Wycherley, "The Country Wife" 1675
William Congreve, "She Stoops to Conquer" 1773
Oscar Wilde, "The Importance of Being Earnest" 1895
John Millington Synge, "The Playboy of the Western World" 1907
George Bernard Shaw, "Pygmalion" 1912
Frank Loesser, Jo Swerling and Abe Burrows, "Guys and Dolls" 1950
Tom Stoppard, "Rosencrantz and Guildenstern Are Dead" 1966
Yasmina Reza, 'Art' 1994
Contemporary articles on Stand-Up Comedians

Student Requirements:

Reliable and eager attendance; careful, consistent reading and thoughtful contributions to class discussions; three short response papers (two to three pages each); attendance at a local production of a comedy; a one-page proposal for a research paper and a ten minute conference with the instructor to discuss the proposal; a four to six page research paper; and a group project: a short (10-15) minute performance of a scene from one of the comedies we read this semester.

About the Instructor:

Maria Szasz teaches Theatre History in the UNM Honors College. Her main interests include theatrical comedy and stand-up comedy, American and Irish Theatre, Musical Theatre, and Theatre and Human Rights. She is currently working on a book about the Irish Repertory Theatre Company in New York City.

HNRS 1120 013 69128 Sem: Legacy of Material Cultur TR 0930-1045 ASM 1020 Megan Jacobs

Course Title: Legacy of Material Culture: The Story of Our Stuff

Course Description:

How much stuff do you need to be happy? The material goods we purchase fill our homes, impact our bank accounts and have vast environmental ramifications on the planet. The average American has more than 300,000 possession and current homes in the U.S. are three times as large as in the 1950's (while the personal storage industry is a 22 billion dollar a year industry).

We aren't the first to wonder what part "things" play in the good life. As early as 340 BC Aristotle argues that one must have the "furniture of the good life" in order to truly flourish. He believed that material goods *play* a role in happiness. We cannot live up to our potential as humans if we have nothing, but how much and what kinds of things do we need to be happy?

We will explore the role of possessions in detail, asking questions such as: Why do we buy things and what role does media take in shaping our material desires? What does the consumption and inevitable disposal of these goods do to the planet? How do material goods express our identities, informing others of our gender, socioeconomic and racial backgrounds? How do our possessions serve as markers of personal or collective memory?

We will read a range of historic and contemporary thinkers--Aristotle, Karl Marx, John Ruskin, Juliet Schor, Marie Kondo, Alain de Botton, and Arthur Brooks--who explore the effect of stuff in our lives as we try to answer the fundamental question: what role does material culture play in the good life?

Readings/Texts:

Required readings: de Botton, Alain. *Status Anxiety*. New York: Pantheon Books, 2004. Print.
All other excerpted readings will be made available on the course website.

Student Requirements:

Active Participation & Attendance
Class Observations
Oral Presentations

- Class Discussion Leadership
- Material Culture + Artist Presentation

Projects

- Aristotle's Good Life Project Inspiration Map
- Argumentative Project: Meritocracy
- Culminating Good Life Project

About the Instructor:

Megan Jacobs is an Associate Professor in the Honors College and holds a Master of Fine Arts degree. Jacobs' teaching interests include photography, philosophy, aesthetics, material culture, data visualization, and exhibit design. Megan is a practicing artist whose work has been exhibited internationally and nationally at Aperture Gallery, Saatchi Gallery, the Museum of New Art (MONA), and the Pingyao International Photography Festival, Pingyao, China. Her work has been featured in publications such as Musee Magazine, Lenscratch, Feature Shoot, and Frankie Magazine.

HNRS 1120 660 69129 Sem: Legacy of Human Rights MW 1500-1615 ASM 1004 Sarita Cargas

Course Title: The Legacy of Human Rights

Course Descriptions:

This legacy course is an introduction to human rights and to today's human rights movement (the organizations and people working to promote and protect your rights). We will learn its modern history which starts with the 1948 Universal Declaration of Human Rights and the birth of the United Nations. We will also discuss current events. Along the way, we will read about the contributions of the major world religions and philosophies to human rights as well as the important events that led to today's movement. This multidisciplinary course will involve history, a little philosophy, and political science. We will rely on variety of texts including one by a white historian and another by a black historian, memoirs by survivors of human rights abuses, and other primary sources. We will listen to music about human rights, watch film clips about human rights, and host a guest speaker who works on human trafficking.

Readings/Texts:

A course reader with chapters from the books *The Evolution of Human Rights: Visions Seen* and *Eyes off the Prize: The United Nations and the African American Struggle for Human Rights*
White Rage: The Unspoken Truth of our Racial Divide, by Carol Anderson

Student Requirements:

Almost every week there will be a reading assignment followed by a writing assignment consisting of questions about the readings. There will be a few short papers as well.

About the Instructor:

Dr. Sarita Cargas has been teaching human rights in the Honors College for about a dozen years. She is currently writing an introductory book on human rights. She also does research on food and housing insecurity among UNM students. Another teaching focus she has is on teaching the skills of critical thinking.

HNRS 1120 016 69131 Sem: Legacy of Darwin TR 1530-1645 ASM 1004 Jason Moore

Course Title: The Legacy of Darwin's Great Idea

Course Description:

Arguably the most important scientific discovery of the last 200 years was that of evolution, the credit for which most often falls squarely on the shoulders of Charles Darwin. After 150 years of dedicated research evolution is now one of the, if not the most thoroughly tested and reliably demonstrated of scientific facts. The insights provided by the development of this discovery have not only revolutionised our understanding of biology and medicine, but have also transformed many other subject areas, including linguistics, computer science, information science, music and art. And we should all be frustratingly familiar with its influence on diseases from the appearance of new variants during the pandemic.

In this course we will learn what evolution is, the historical context behind the development of the idea (and the preceding ideas on which Darwin built his work), and how our understanding of evolution has developed since the first edition of the "Origin." We will then take this background of evolution and examine the history of some of the advances that have come about courtesy of evolutionary principles, how these ideas that developed in biology have been so successfully co-opted into other disciplines, and the

causes behind the controversies that evolutionary thinking has sometimes provoked. Finally, we will look at some of the most recent developments of evolutionary biology and how they have impacted, and will continue to impact modern society. More broadly, we will use the history of evolution as a vehicle through which to understand one of the most transformative (and arguably most beneficial) human enterprises: science and the scientific method.

Readings/Texts:

This course has a required text from which many of the readings will derive: "From so simple a beginning: The four great books of Charles Darwin" W. W. Norton and Company, New York. ISBN: 0-393-06134-5. All other readings for this class will be provided on Learn.

Student Requirements:

Aside from keeping up with the reading for in-class discussions, there are four major assignments for this class: two essays (Darwin's scientific method, and Nonbiological evolution) each of which will be submitted as a draft and final version; and two presentations given to the class (Pre-Darwinian concepts of evolution, and Communicating Darwin).

About the Instructor:

Dr. Moore received his Ph.D. from the University of Cambridge, where he studied palaeontology. He studies how vertebrate ecosystems change through time in response to climate, disaster, or biological perturbation. He is fascinated by the power and simplicity of the evolutionary process that underpins not only his research, but also everything that we can observe about living systems on Earth and beyond!

HNRS 1120 004 70053 Sem: Legacy of Success MW 0830-0945 ASM 1004 Richard Obenauf

Course Title: Legacy of Success

Course Description:

How do you measure success? Money? Power? Fame? Glory? Beauty? Sex? Love? Happiness? Although success is universally valued, there is no universal concept of success. In this course we'll examine how success and failure have been measured and critiqued in some of the most outstanding literature of the Roman world, of the English Middle Ages, and in modernity. We will focus on the ways various values both reflect and affect the cultures that produced our readings, as well as their legacy on our society. Along the way you will develop a deeper knowledge of literature, of history, and of yourself.

Readings/Texts:

Our lively reading list opens with a short story by Kurt Vonnegut and then zips back to ancient Roman satire by Horace, Juvenal, and Petronius. We will delve into sublime medieval romances as well as a raunchy medieval morality play translated just for this course. Modern works include Christopher Marlowe's "Dr. Faustus," Samuel Johnson's "Rasselas," Mozart and da Ponte's "Don Giovanni," autobiographies by Benjamin Franklin and Frederick Douglass, and two great American novels, both from 1925, Anita Loos's "Gentlemen Prefer Blondes" and F. Scott Fitzgerald's "The Great Gatsby."

Student Requirements:

As with all Honors courses, consistent attendance and active participation are required. Students are expected to keep a reading journal, which will form the basis for a series of ungraded (but required) one-page response papers. There will be two short analytical papers, a longer personal or creative final project, and a group presentation.

About the Instructor:

A fourth-generation Lobo, Richard Obenauf earned his BA from UNM and his MA and PhD from Loyola University Chicago. His research centers on the relationship between knowledge and society, with a particular emphasis on censorship and intolerance.

HNRS 1120 014 71802 Sem: Legacy of Rome TR 1530-1645 ASM 1040 Lizabeth Johnson

Course Title: The Legacy of Rome: What Have the Romans Ever Done For Us?

Course Description:

The line "What have the Romans ever done for us?" begins one of the most iconic scenes from the Monty Python comedy *The Life of Brian*, in which the speaker (played by John Cleese) is planning to overthrow the Roman government of the province of Judea (modern Israel). The remark triggers a series of responses from the character's co-conspirators indicating that, in fact, the Romans brought a

great deal of infrastructure, both physical and social, to the province. The scene is not just a bit of comedic riffing by the Monty Python cast; it actually encapsulates much of the history of the Roman Empire as well as speaking to Rome's legacy in the modern world. While the Romans used military force and economic enticements to conquer much of what is now Europe, the Near East, and North Africa, they also developed concepts of government and law that are still in practice today. Their language, though now considered extinct, led to the evolution of an entire subgroup of the Indo-European language family—the Latinate or Romance languages. Although the Romans were a polytheistic culture in their early history, the imperial government embraced and promoted Christianity in the 4th century CE, leading to Christianity (specifically Catholicism) becoming the dominant religion of the empire and, eventually, many of the states that evolved out of the empire after its collapse. To this day, Christianity (both Protestantism and Catholicism) accounts for roughly 30% of religious believers globally. This process of non-Roman peoples adopting Roman culture (willingly or otherwise), known as Romanization, helped to create the world that we live in today. In this class, we'll begin with an examination of Roman history and will then look at different aspects of Roman culture and how those aspects live on in the modern world, sometimes in unexpected ways.

Readings/Texts:

- Mary T. Boatwright, *A Brief History of the Romans*. Oxford University Press, 2013. ISBN 978-0199987559 (optional)
- Tacitus, *Agricola and the Germania*. Penguin Classics, 2010. ISBN 978-0140455403 (required)
- Ronald Mellor, ed., *Augustus and the Creation of the Roman Empire*. Bedford/St. Martin's, 2005. ISBN 978-0312404697 (required)
- Other readings will be made available in a copy packet.

Student Requirements:

- Active participation in class discussions
- Two analytical papers (800-1000 words)
- One synthesis paper (1600-1800 words)
- Participation in a group project and presentation

About the Instructor:

Dr. Elizabeth Johnson has a B.S. in Biology and an M.A. and Ph.D. in Medieval History. Her particular focus in history is Medieval Britain, and she has published articles on domestic violence, prostitution, and women's activity in the courts of Medieval Wales.

HNRS 1120 015 71803 Sem: Legacy of Myth & Magic MW 1500-1615 ASM 1040 Jonatha Kottler

Course Title: Legacy of Myth and Magic

Course Description:

Mythologies are systems of belief by which humans attempt to explain and make sense of the world around them. Magic is an element of fantastical belief in which humans envision new ways to impact the world, to change those things which are inexplicable. Together, these two forces demonstrate key elements of human spirit—to understand and to cope with the world we find ourselves in by use of imagination.

Today we have a huge segment of our popular media which concentrates on exploration of magic and myth. Why are logical, modern, technological Americans drawn to pastoral ideas of elemental powers? What do these stories excite in us and what do they reveal about our own time? What can we learn from these tales and bring back into our everyday lives? In our study of ancient writings and modern media we will see that we today are tied together in the expression of these elements with people of other places and times. By developing understanding through careful reading, writing and discussion we can touch upon the spark that makes us vulnerable, logical, vengeful, passionate, fickle, dreamy, cruel, loving; that is, human.

Readings/Texts:

Required readings:

Emily Wilson, (trans.) *The Odyssey (this translation only!)*

Neil Gaiman, *Norse Mythology*

The Lais of Marie de France (ed. Hanning and Ferrante)

Shakespeare, *A Midsummer Night's Dream* (any edition with line numbers) Stephen Graham Jones, *Mongrels*

Nnedi Okorafor, *Akata Witch*

Film:

Stardust (dir. Matthew Vaughn)

Student Requirements:

Attendance and Participation Mental Health
Discussion Questions Group Project
Essays 2/15 pts. each Creative Project

About the Instructor:

Jona (rhymes with "Donna") is a graduate of UNM Honors and began teaching here in 2003. She has a BA in English, an MA in Liberal Arts from St. John's College, and is a candidate in the MFA program at the Institute of American Indian Arts. She lived abroad in Amsterdam, NL and Edinburgh, Scotland where she published fiction and non-fiction works in NY Magazine, The Guardian, and on Audible. She is a huge nerd who has written seven short films and co-created the comic book series *The Wonderverse*. She knows a whole lot about Batman, and the MCU.

HNRS 1120 017 73572 Sem: Legacy of Witchcraft W 1630-1900 ASM 1020 Maria Deblasse

Course Title: The Legacy of Witchcraft in Popular Culture

Course Description:

This 100-level course explores the legacy of witchcraft polar culture. From the Salem witch trials to the reemergence of brujeria in mainstream culture, to the longstanding tradition of curanderrisma in New Mexico and the continued popularity of witch-themed TV shows, witchcraft has been associated with folk healers, social outcasts, queerness, and female empowerment. This course spans historical, cultural, and social contexts in order to examine how these representations of witchcraft can reinforce or resist sexist ideologies and reshape the stories we tell about spirituality, gender, and social justice.

Readings/Texts:

Movies

The Wizard of Oz (1939)
I Married a Witch (1942)
The Craft (1996)
Practical Magic (1999)
The Witch (2015)
The Love Witch (2016)
Half Magic (2018)

TV Shows & Short Videos

Bewitched, "I, Darrin, Take This Witch Samantha" (S1E1, 1964)
Charmed, "Something Wicca This Way Comes" (S1E1, 1999)
Witches of East End, "Pilot" & "Marilyn Fenwick, R.I.P." (S1E1-2, 2013)
Brujos Web Series, Season 1 (2017)
Chilling Adventures of Sabrina, ""Chapter One: October Country" & "Chapter Two: The Dark Baptism" (S1E1-2, 2018)
Charmed, "Pilot" (S1E1, 2018)
Juju Web Series, Season 1 (2019)

Books

Juliet Blackwell's *Secondhand Spirits* (2009)
Talia Hibbert's *Take a Hint, Dani Brown* (2020)

Excerpts & Short Articles

Students can expect to read a variety of supplementary texts on curanderisma, conjure practices, folk magic, and modern witchcraft.

Student Requirements:

Students will be required to attend class regularly and be prepared for active participation and discussion of course texts. Other assignments include daily short in-class activities and exercises; a short oral presentation and guided discussion on a particular topic or reading for class; two 2-4 page analytical essays on given texts; a group presentation project; and one research project on one or more of the course texts and/or tropes.

About the Instructor:

Dr. Maria DeBlassie is a native New Mexican mestiza bruja and award-winning writer and educator living in the Land of Enchantment. She writes and teaches about spooky stuff, romance, and all things witchy. She is forever looking for magic in her life and somehow always finding more than she thought was there. You can find out more about her at www.mariadeblassie.com.

HNRS 2112 - 2364 Level Courses

HNRS 2112 001 70795 Sem: Become a Better Writer M 1330-1600 ASM 1020 Stephen Brewer

Course Title: Writing and Speaking: Become a Better Writer

Course Description:

Writing skills are valuable in every career and academic pursuit, so it's imperative that Honors students have the tools necessary to be excellent writers. In this course, we'll explore the elements of good writing and get lots of practice in writing and editing nonfiction and short fiction. Topics will include narrative momentum, voice, grammar, dialogue and sentence structure. Creativity and clarity are the goals. We'll treat the class as a writing workshop, critiquing each other's work and focusing on the craft of clear communication.

Readings/texts:

"On Writing Well" by William Zinsser. Further readings online and in class, including suggested readings from the New York Times series "Writers on Writing" and from brainpickings.org.

Student Requirements:

Students will read from the textbook each week and complete a writing assignment outside of class. These writing assignments typically will be short, but students will be expected to rewrite and edit so the papers will be polished before delivery. We'll also write short pieces in class each week, so attendance is mandatory.

About the instructor:

A former journalist and syndicated humor columnist, Steve Brewer is the author of 34 books, including one that was made into a Hollywood comedy. He has taught in Honors off and on since 1998. He and his family own Organic Books in Nob Hill.

HNRS 2112 005 71804 Sem: Writing the Constitution MW 1330-1445 ASM 1040 Matthew Simpson

Course Title: Writing the Constitution

Course Description:

The Constitution provides the framework for all governance in the United States. It outlines the branches of government, the separation of powers, the system of checks and balances, the overlapping authority of federal and state governments, and the rights and liberties that define our civic life together.

The debates surrounding the creation and interpretation of the Constitution make up one of the world's great bodies of political literature. From the speeches at the Constitutional Convention in 1787, to the subsequent ratifying debates in the states, to public debates over constitutional amendments, to Supreme Court decisions today, the Constitution is at the center of much of the most impressive and influential political thought and communication in U.S. history. These centuries-old questions and debates remain relevant today in issues such as:

- Is it fair to represent large- and small-population states equally in the Senate?
- Should the House of Representatives have more members?
- Who controls the U.S. military? The president or Congress?
- When can state laws contradict federal law, such as decriminalizing drugs or creating sanctuary cities?
- Who is ultimately in charge of public health (such as vaccinations and mask mandates)? The federal government, state governments, or local governments?
- When (if ever) should presidents be impeached?
- Why do members of the Electoral College rather than the voters choose the president? Does the system make sense today?
- Is partisan gerrymandering compatible with the basic ideas and ideals of the Constitution?

These questions and many others like them have provoked gripping debates that continue to shape American life. This course will begin by looking at the political context in which the Constitution was written. We will then turn to the Constitutional Convention of 1787 and the subsequent ratifying conventions, by considering the problems that the Framers tried to solve, the compromises they made, and the meaning of the document they produced. We will then turn to the amendments to the Constitution, focusing on the Bill of Rights (1-10), the Civil War Amendments (13-15), and the Progressive Era Amendments (16-19)

Our aim throughout will be to investigate the ideas and ideals of these speakers and writers, analyze the circumstances in which they were thinking and communicating, and interpret the texts that have shaped American politics at its foundations. We will use their work as the starting point for our own writing and speaking about the Constitution—joining a conversation that has been ongoing for more than two hundred years.

Readings/Texts:

- Akhil Reed Amar, *America's Constitution: A Biography* (Random House, 2006)
- Richard Beeman (ed.), *The Penguin Guide to the United States Constitution: A Fully Annotated Declaration of Independence, U.S. Constitution and Amendments, and Selections from The Federalist Papers* (Penguin, 2010)
- Carol Berkin, *A Brilliant Solution, Inventing the American Constitution* (Harcourt, 2002)
- Pauline Maier, *Ratification: The People Debate the Constitution* (Simon & Schuster, 2011)
- George Orwell, "Politics and the English Language" (1946)

Student Requirements:

For each week of the semester, students will be asked to submit a typed reading response of approximately 500 words based on prompts/topics that we will choose as a class. The responses will be graded individually on a 100-point scale, with the cumulative score being the average of the student's submissions. Students will also be expected to participate in class conversations based on discussion prompts that will be given ahead of time.

About the Instructor:

Matthew C. Simpson graduated magna cum laude from Trinity College (CT) and holds a Ph.D. in philosophy from Boston University. He is the author of *Rousseau's Theory of Freedom* (Continuum, 2006) and many articles, essays, and reviews. He began teaching American government at UNM in 2016.

HNRS 2113 001 70051 Sem: Fine Art Musical Theatre TR 1230-1345 ASM 1040 Maria Szasz

Course Title: Musical Theatre in America

Course Description:

"The Broadway musical has always reflected different social and political forces—patriotism, skepticism, commercial consumption, escapism, revolt and globalization. The musical defines our culture and is, in turn, defined by it." --Michael Kantor and Laurence Maslon, "Broadway: The American Musical".

Musical Theatre in America will carefully consider one of America's unique contributions to the fine arts: the musical. We will read, listen to, and watch excerpts from the most revolutionary musicals from 1904-2022, concentrating primarily on American works. The class will extensively discuss the background and major accomplishments of the twentieth and twenty-first century's most significant musical theatre composers, lyricists, writers, actors, dancers, choreographers, directors, designers, and producers.

This class is, first and foremost, interdisciplinary. We will frequently discuss how the disciplines of theatre and history interact and co-exist. For instance, what do musicals say about American history? "South Pacific" suggests that racism "has to be carefully taught"; "Hair" defiantly and poignantly protests the Vietnam War; "Hamilton" celebrates American energy, drive and spirit. Our discussions will pay special attention to the ways musicals engage and respond to the major historical, political and social issues of their day.

We begin in the early years of the twentieth century, with the charismatic "song and dance man" George M. Cohan, whose upbeat, sassy songs and heroes in "Little Johnny Jones" (1904) and "George Washington, Jr." (1906) jump-started American musical comedy. Through "Oklahoma!" (1943), "South Pacific" (1949), and "West Side Story" (1957), we explore what made the Golden Age of American musical theatre so rich, creative, and admired. In the 1960s-1970s, we determine why both the form and content of musicals radically changed, with the bold introduction of "rock musicals" such as "Hair: The American Tribal Love-Rock Musical" (1968) and "concept musicals" such as "Company" (1970) and "A Chorus Line" (1975). In the 1980s-1990s, we focus on the "British Revolution," with the

arrival of the Megamusicals “Cats” (1982) and “Les Misérables” (1987). We conclude by examining the most recent developments in musical theatre that invigorate theatergoers, such as “Hamilton” (2015), “Dear Evan Hansen” (2016), and “Six” (2021).

Our primary goal is to reach an understanding and appreciation of this eclectic, vibrant, innovative form of theatre that entertains and challenges audiences worldwide.

Readings/Texts:

George M. Cohan, “Little Johnny Jones” (1904)
Oscar Hammerstein II and Jerome Kern, “Show Boat” (1927)
Oscar Hammerstein II and Richard Rodgers, “Oklahoma!” (1943) and “South Pacific” (1949)
Fred Saidy, E. Y. Harburg, and Burton Lane, “Finian’s Rainbow” (1947)
Leonard Bernstein, Arthur Laurents and Stephen Sondheim, “West Side Story” (1957)
Gerome Ragni, James Rado and Galt MacDermot, “Hair: The American Tribal Love-Rock Musical” (1968)
Stephen Sondheim and George Furth, “Company” (1970)
James Kirkwood, Nicholas Dante, Marvin Hamlisch and Edward Kleban, “A Chorus Line” (1975)
Claude-Michel Schönberg and Alain Boublil, “Les Misérables” (1987)
Jonathan Larson, “Rent” (1996)
Lin-Manuel Miranda, “Hamilton” (2015)
Lucy Moss and Toby Marlow, “Six” (2021)

Student Requirements:

Reliable attendance and consistent, thoughtful contributions to class discussions; two 2–3-page response papers; a group project: a sixty-minute oral presentation on a musical theatre show, composer, lyricist, writer, performer, designer, director, choreographer, and/or producer; a one page proposal for a research paper; a ten minute conference with the instructor on the research paper topic; a final draft of a six to eight page research paper.

About the Instructor:

Maria Szasz received her MA in Theatre Education from Emerson College and her PhD in English Literature from UNM, where she specialized in Drama and Irish Literature. Her love for musical theatre began with her discovery of the little-known musical comedy “The Robber Bridegroom.”

HNRS 2113 002 70055 Sem: Art of Film W 1630-1900 ASM 1040 Jonatha Kottler

Course Title: The Art of Film

Course Description:

Film expresses the gamut of human expression and experience. Goofy buddy comedies, biopics of famous writers or musicians, painfully honest documentaries, swashbuckling adventures, superhero epics, or trite-but-enjoyable romantic comedies, film reflects who we are, what we value and aspire to, what we may never become. Yet as the audience we may never consciously appreciate or even notice the larger ideas of a film because we are caught up in it. The goal of this course is to pull our eyes from the screen’s spectacle and apply our minds to what a film is actually saying. To achieve this goal we will take a three-part approach: (1) we will cover the history of film as a medium to see its dual identity as popular culture and art (2) we will study screenplays and the films they become to see how words on a page come alive on screen and (3) we will write short screenplays and then shoot and edit them, culminating in the Honors College Short Film Festival where our peers will be able to see our on-screen efforts.

Readings/Texts:

Five Screenplays: with Essays, William Goldman
Cinematic Storytelling, Jennifer Van Sijll
Save the Cat, Blake Snyder
Graphic Storytelling, Will Eisner
Articles on Learn focusing on craft elements, social responsibility, influence of film.

Pulp Fiction
The Princess Bride
Butch Cassidy and the Sundance Kid *Citizen Kane*
The Bicycle Thief *Fight Club* *Notorious*
And clips from many other selected films.

Student Requirements:

2 three-page reaction papers
Oral presentation
6 mini film assignments
Short screenplay (3-5 minutes)
Final short film

About the Instructor:

Jona (rhymes with "Donna") is a graduate of UNM Honors and began teaching here in 2003. She has a BA in English, an MA in Liberal Arts from St. John's College, and is a candidate in the MFA program at the Institute of American Indian Arts. She lived abroad in Amsterdam, NL and Edinburgh, Scotland where she published fiction and non-fiction works in NY Magazine, The Guardian, and on Audible. She is a huge nerd who has written seven short films and co-created the comic book series *The Wonderverse*. She knows a whole lot about Batman, and the MCU.

HNRS 2221 001 72516 Sem: Owning the Numbers MW 1200-1315 ASM 1020 Carmen Sorge

Course Title: Owning the Numbers: Comprehending Statistics

Course Description:

Statistical Thinking will one day be as necessary for efficient citizenship as the ability to read and write. - H.G. Wells

That day is now. Have you ever wondered why first the newspaper tells you that coffee prevents cancer, and the next day the headlines proclaim coffee will kill you? Are you aware that some stock fund statistics are technically true, but presented in a way designed to manipulate you? When a doctor tells you that a test for a disease is 99 percent accurate (and you just tested positive) what questions should you ask?

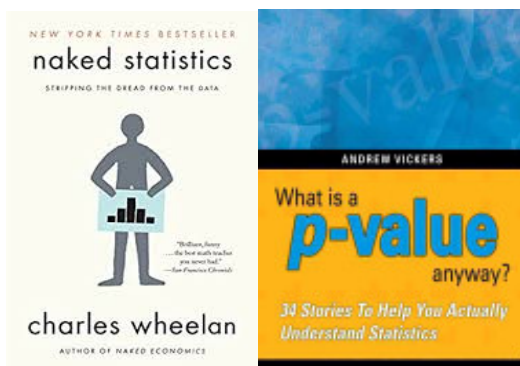
You may want to do research in the future, or maybe you do not, but you still need to read research. But what if you are never planning on looking at research again after you get out of college? You still need statistics. You need it for making medical decisions, investment decisions, political choices and many other everyday issues. If you do not understand statistics, you are at the mercy of those who do. You may have taken a statistics class (or heard of one) that was basically a math class, but with statistics problems. This is not a class like that. You need, at most, Algebra 1 skills. This class is not about math. This class is about understanding how to interpret and use statistics as a powerful tool, both professionally and in your everyday life.

This course is designed to equip you with the statistical tools and knowledge to interpret and analytically analyze data. We will cover graphing techniques for presenting data, data sampling techniques, descriptive techniques, confidence intervals, regression toward the mean and the central limit theorem, basic probability, estimation and tests of significance as well as other topics. Mastering this material will provide you with the ability to interpret statistics related to public policy, education, business, and the social, health, and physical sciences. You will understand that statistics provides useful information for decision making but will also learn to recognize when the data is being manipulated in order to confuse or obscure the truth.

Understanding statistics allows you to make rational decisions in your own life and to think critically about potential outcomes. If you have taken the equivalent of College Algebra (Math 121) you certainly have the math skills for this class. If you have not taken an algebra class, please contact me before signing up.

Readings/Texts:

Required texts will include "Naked Statistics: stripping the dread from data" by Charles Wheelan "What is a p-value anyway? 34 Stories to Help You Actually Understand Statistics by Andrew J. Vickers"



We will also be reading provided selections from "Damned Lies and Statistics" by Joal Best and "The Drunkard's Walk: How Randomness Rules our Lives" by Leonard Mlodinow as well as selections from other books, current journals and media. These will

be available online.

Student Requirements:

Assignments include hands on data collection in the classroom and writing up mini labs using the data. You will have a short reflection due on the assigned reading which we will discuss in class.

Some of these assignments will include collecting, interpreting and presenting of your own data. You will write two papers.

About the Instructor:

I have taught both physics and mathematics from middle school level through college. I have a Ph.D in Educational Psychology, a M.S. in Science Education and a B.S. in Physics. But what should really matter to you is that I have experience in making science and math useful, exciting and interesting.

I have been teaching for thirty plus years, and through that time have come to realize that the content matters but the love of learning is what will remain many years later. I aim to install a love (or at least tolerance) of statistics into your brain.

In this class we will cover many topics in statistics, when you finish I hope for you to have, not just a better understanding of statistics, but an appreciation for how statistics is part of everyday life. Knowing statistics saves you money and grief.

HNRS 2331 001 72517 Sem: Physics is Everywhere MW 1030-1145 ASM 1020 Carmen Sorge

Course Title: Why Stuff does Stuff: Comprehending Physics

Course Description:

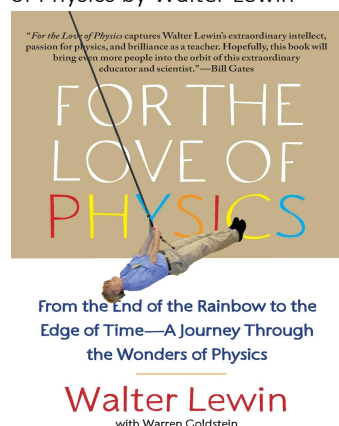
The most exciting phrase to hear in science, the one that heralds new discoveries, is not 'Eureka!' (I've found it!), but 'That's funny...'
- Isaac Asimov

This course is about understanding physics in the world around you. Many students have the impression that science (physics in particular) is a bunch of rules discovered a long time ago by a bunch of boring dead white guys. Nothing could be further from the truth. Physics has a huge impact upon our daily lives, many issues including energy use, safety procedures and government regulations are based on physics principles. Understanding basic physics and learning to read and interpret scientific information critically will allow you to make decisions based on sound scientific reasoning. You might be thinking physics is just another name for math class. Not in this class. The ability to plug numbers into an equation, and chomp through them is not physics. You will need to use a little math in this course, but this course is not ABOUT math

Scientists are not handed a lab worksheet to fill in when doing research. Like scientists, you will utilize the scientific method to produce hypotheses based on experimentation. This course is for students who want to DO science and understand how to critically read and discuss scientific concepts (rather than memorize science facts). Our topics will vary and will include both basic physics fundamentals such as optics, radioactivity, motion and energy conservation and others. Three short class presentations are required. One is on examining physics observable in the real world. The second involves finding physics demonstrations and concepts on the web. The third is a physics demonstration for your classmates. You will be participating in hands-on experiments in the classroom demonstrating physics principles and writing up a report on each lab. Most class periods you will have a short reflection due on the assigned reading, which we will discuss in class. This is a very interactive class, with lots of hands on work and discussion.

Readings/Texts:

The required book is For the Love of Physics: From the End of the Rainbow to the Edge Of Time - A Journey Through the Wonders of Physics by Walter Lewin



We will be reading sections from texts such as those listed below as well as from current scientific journals. These will be available online.

Richard A. Muller, Physics for Future Presidents: The science behind the headlines
Richard Feynman, Six Easy Pieces: Essentials of Physics explained by its most brilliant teacher

Christopher P. Jargodzki and Frankin Potter, Mad about Physics: Brain twisters, Paradoxes and Curiosities

Student Requirements:

Regular attendance and active class participation and daily reading assignments with reflections are expected.

Three short class presentations are required. One is on examining physics observable in the real world. The second involves finding physics demonstrations and concepts on the web. The third is a physics demonstration for your classmates. Experiments in the classroom and writing up a report on each lab are required.

About the Instructor:

I have taught both physics and mathematics from middle school level through college. I have a Ph.D in Educational Psychology, a M.S. in Science Education and a B.S. in Physics.

I have been teaching for thirty plus years, and through that time have come to realize that the content matters but the love of learning is what will remain many years later. I aim to install a love (or at least tolerance) of physics into your brain. As Carl Sagan said "Science is a way of thinking much more than it is a body of knowledge. Carl Sagan (1934 - 1996)".

In this class we will cover many topics in physics, when you finish I hope for you to have, not just a better understanding of physics, but an appreciation for how physics is part of everyday life. Years from now, when a little kid asks you "why is the sky blue" I want you to think, "Hey, I remember something about that from Dr. Sorge's class, let me refresh my memory". I want you to see a rainbow, and not just think "cool colors" but "I know how that rainbow is formed".

HNRS 2331L 001 72518 Science in 21st Century Lab MW 0900-1015 ASM 1020 Carmen Sorge

Course Title: Watch Stuff Do Stuff: Comprehending Physics Lab

Course Description

Crucial to science education is hands-on involvement: showing, not just telling; real experiments and field trips and not just 'virtual reality.' Martin Rees

Readings/Texts:

We will be reading sections from texts such as those listed below as well as from current scientific journals. These will be available online.

Richard A. Muller, Physics for Future Presidents: The science behind the headlines
Richard Feynman, Six Easy Pieces: Essentials of Physics explained by its most brilliant teacher

Walter Lewin, For the love of Physics: From the edge of the Rainbow to the Edge of Time- A journey through the wonders of Physics

Christopher P. Jargodzki and Frankin Potter, Mad about Physics: Brain twisters, Paradoxes and Curiosities

Paul G. Hewitt, Conceptual Physics Fundamentals

Student Requirements

To take this class you need to be currently (or previously) enrolled in UHON 203 (Now HNRS 2331). This class is an extension of HNRS 2331.

This class is one hour lab available as a SEPARATE class to be held outside of the regular class hours on the same days that class meets. The separate lab class is optional, if you need four hours of science credit, you can add this lab class to the three hour class. You will be designing and conducting your own experiments and demos and presenting them to the class. Contact me for further information.

You will be participating in hands-on experiments in the classroom demonstrating physics principles and writing up a report on each lab. You will also research and present a short physics demonstration. Viewing of demonstrations impractical or unsafe for our classroom online are also required.

About the Instructor:

I have taught both physics and mathematics from middle school level through college. I have a Ph.D in Educational Psychology, a M.S. in Science Education and a B.S. in Physics.

I have been teaching for thirty plus years, and through that time have come to realize that the content matters but the love of learning is what will remain many years later. I aim to install a love (or at least tolerance) of physics into your brain. As Carl Sagan said "Science is a way of thinking much more than it is a body of knowledge. Carl Sagan (1934 - 1996)".

In this class we will cover many topics in physics, when you finish I hope for you to have, not just a better understanding of physics, but an appreciation for how physics is part of everyday life. Years from now, when a little kid asks you "why is the sky blue" I want you to think, "Hey, I remember something about that from Dr. Sorge's class, let me refresh my memory". I want you to see a rainbow, and not just think "cool colors" but "I know how that rainbow is formed".

HNRS 2364 70045 Sem: Keeping the Peace MW 1330-1445 ASM 1004 Andrew Carey

Course Title: The Individual and The Collective: Keeping the Peace

Course Description:

Conflicts occur in all societies large and small, and all societies have customs for resolving disputes and keeping the peace. This course combines Anthropology, Political Science, and Criminal Justice, to examine social control and conflict resolution in different societies around the world. We will explore how the members of different societies are organized politically, how they make decisions collectively, and how this affects how people deal with conflict. Through articles, literature, video, and film, we will discover how cultures and societies define different types of crimes and reveal what kinds of tools they use to resolve conflicts. This will involve exploring transgressions from the use of foul language in an inappropriate context to the most serious crimes of murder, apartheid, and even genocide. We will explore the variety of tools people employ to resolve conflicts, from the ritual apology of giving flowers after a romantic tiff to the ultimate resolution of banishment and the death penalty. The class will discuss the difference between punitive and restorative justice, and we will also delve into the consequences of conflicts that go unresolved.

Finally, we will explore when societies resort to personal contests to resolve differences. From the song duels of the Inuit, medieval trial by combat, sword duels in Europe and Japan, to gun fights in the old west, personal combat has often been used as a method of resolving disputes. We will analyze when and how such personal contests are used to settle differences between individuals and why such personal contests are no longer used to resolve differences in American society today. The instructor is a registered fencing coach with the United States Fencing Association and students in the class will learn the basics of fencing and will be able to fight mock sword duels at the end of the class.

Readings/Texts:

- Christopher Boehm, Equality and it causes (excerpt from Hierarchy in the Forest)
- Holly Peters Golden, Azande Witchcraft and Oracles in Africa
- Pamela Barsh, Blood Feud and State Control
- Mark Twain, The Great French Duel
- Eckett & Newmark, Central Eskimo Song Duels
- Kimberley Brownlee, Retributive, Restorative, and Ritualistic Justice,
- Shad Maruna, Re-entry as Rite of Passage
- Njal's Saga (excerpts)
- George Grinnell, The Cheyenne Indians (excerpt)
- James Gibbs, The Kpelle Moot: A therapeutic model for informal settlement of disputes
- Song Fa Xiaxian, "Who will find the defendant if he stays with his sheep?" Justice in Rural China
- Heather Timmons and Sruthi Gottipati "Rape incites women to fight culture in India
- Esther Macner, What Powers, if any, are assigned to Rabbinic Courts in American Civil Law?
- Janine Clark, Transitional Justice, Truth and Reconciliation: an Under-Explored Relationship
- Thomas Hauschildt, Gacaca courts and Restorative Justice in Rwanda

Film/Video:

- Frontline: Ghosts of Rwanda
- The Axe Fight
- Behind the Sun (Brazil)
- The Cows of Dolo Ken Paye (Liberia)

Student Requirements:

Students will read and discuss the articles and films presented in class each week. Each student will read and review three articles over the course of the semester and complete a research project. For each article, they will write a two page paper describing how

that culture's customs work for those people compared to how their families customs work for them.

The project involves doing library research, summarizing the data collected, and presenting the results in a class presentation, and a final essay and necessary attachments. Your project will involve three components. Component #1 is student research this will involve three assignments: 1) Library assignment, 2) List of 4 possible sources, 3) 2 page review of one source. Component #2 will be your final presentation. Component #3 will be your final essay. Grading on the final paper is based on content, format and style.

About the Instructor:

Dr. Carey is a Lecturer at UNM-Valencia and a registered fencing coach in the U.S. Fencing Association. He teaches courses in all fields of Anthropology. He earned his Masters degree with a focus on cultural anthropology from the University of Nevada, Reno studying tribal policing in Nevada. He earned his Doctorate degree from the University of New Mexico with his study of the concept of tribal sovereignty in the United States. He is very interested in the relations between national governments and indigenous peoples in the United States and around the world.

UHON 301 Level Courses

UHON 301 010 70126 Sem: Sports in US Hist&Society ONLINE UNM LEARN Ryan Swanson

Course Title: Sport in American History and Society

Course Description:

This course is an analysis of American history and society *using* sport. It's not a sports class. We live in a sports obsessed society. The sports connection starts young. Millions of American boys and girls spend their afternoons and weekends playing in soccer leagues and on t-ball teams. The kids might do it for the post-game popsicles, but their parents yell at the referees and spend increasing amounts of money for these supposedly formative experiences. Beyond the kiddie realm, high school, college, and professional sports serve as powerful community building institutions. These athletic endeavors help define American identity, perhaps as powerfully as political, religious or media constructs do. Take the Super Bowl for example. Super Bowl Sunday is a treasured American holiday. It demonstrates Americans' fondness for (among other things) competition, violence, consumerism, and food. The day has become such a ubiquitous part of American life that I always wonder who these people are that reportedly don't watch the big game. What are they doing?

In this course we will explore the role of sports in American society from a historical perspective. How, we will ask, did sports become so important? What positives and negatives result from America's unique sporting construct? In doing so we will read several books, investigate primary sources such as sports contracts and statistics, and we will assess the role of Hollywood in creating American sports lore. While one might argue that a game is just a game, I think you'll be convinced by the end of the semester that sports are an invaluable lens by which to examine American society.

Readings/Texts:

In this course will read a broad variety of sports related books and articles. We'll also utilize podcast and documentaries.

Student Requirements:

Students will be graded upon their participation, writing, and special projects.

About the Instructor:

Ryan Swanson is an Associate Professor of history, in the Honors College, at the University of New Mexico. He also serves as the Director of the Lobo Scholars Program. He earned his Ph.D. in history from Georgetown University 2008. His latest book, *The Strenuous Life: Theodore Roosevelt and the Making of the American Athlete*, came out in 2019.

UHON 301 009 30142 Sem: Colonialism Past &Present TR 1400-1515 ASM 1040 Lizabeth Johnson

Course Title: Colonialism Past and Present

Course Description:

Colonialism is the process by which countries establish power over other countries as a means of gaining access to natural resources. Colonialism can precede or follow imperialism, which is the process by which countries establish political, military, and cultural control over other countries, often to preserve or increase access to those same natural resources. An early example of a state that practiced both imperialism and colonialism is the Roman Empire. The Romans used military, political, and economic power to gain control over much of what is now Europe, the Near East, and North Africa. In doing so, the Romans conquered and enslaved

people, founded colonies to dominate newly conquered areas, and spread their language, religious beliefs, and other cultural practices in the areas they controlled. Fast forward to the late Middle Ages, and we can see the same pattern repeated in the empires founded by Portugal, Spain, the Netherlands, Great Britain, and France as those nations conquered lands and peoples in the Americas, Africa, and Asia. This extraction of resources and acculturation only grew more intense in the 19th and 20th centuries due to the Industrial Revolution and European powers' need for resources more readily available in areas in the global south. While decolonization followed the end of World War II, many aspects of colonialism are still alive and well in the 21st century. In this class, we'll begin by examining the pattern of colonization laid out by the Roman Empire and the late medieval European empires and how this was exacerbated by the Industrial Revolution. Then we'll examine the process of decolonization that took place in the 20th century, leading to the establishment of post-colonial states and the political, social, cultural, and economic repercussions that continue to exist in those states today.

Readings/Texts:

- Trevor Getz and Heather Streets-Salter, *Modern Imperialism and Colonialism: A Global Perspective* (optional)
- Albert Memmi, *The Colonizer and the Colonized* (required)
- Charles Alexander Eastman, *From the Deep Woods to Civilization* (required)
- Doris Pilkington, *Follow the Rabbit-Proof Fence* (required)
- Wangari Maathai, *Unbowed: A Memoir* (required)
- Other will be made available on Learn

Student Requirements:

- Active participation in class discussions
- Leadership of one class discussion, including provision of discussion questions/topics
- One research paper (5000 words long) broken into the following stages
 - Proposal
 - Outline
 - Proposed bibliography
 - Rough draft
 - Final paper and annotated bibliography
- Presentation of research paper

About the Instructor:

Dr. Lizabeth Johnson has a B.S. in Biology and an M.A. and Ph.D. in Medieval History. Her particular focus in history is Medieval Britain, and she has published articles on domestic violence, prostitution, and women's activity in the courts of Medieval Wales.

UHON 301 001 41936 Sem: Pub Prcs Scribendi Pt 1 TR 1530-1645 ASM 1020 Amaris Ketcham

UHON 401 001 62721 Sem: Scribendi Editor Pt 1 ARR Amaris Ketcham

Course Title: The Publication Process (Scribendi Part 1)

Course Description:

Scribendi is a high quality, award-winning publication of art and literature, sponsored by the Western Regional Honors Council and the UNM Honors College. Produced completely by Honors College students, *Scribendi* publishes creative works by undergraduate honors students in more than 800 colleges and universities. This first half of our year-long process is designed specifically for students who have committed themselves to the immensely rewarding and enormously challenging experience of producing our award-winning publication. Functioning largely as an educational internship in small publication production, this course provides students with practical, hands-on experience in copyediting, typography, magazine design and layout using Adobe Creative Cloud, fundraising, marketing and distribution, as well as small press management. The *Scribendi* experience differs from the usual academic class in that it is focused on active learning accomplished by intensive discussion, practice and application, and an emphasis on professional behavior. Enrollment is limited to students selected through an application and interview. Students should understand this is a two-semester commitment, spanning both fall and spring semesters. See scribendi.unm.edu to apply to staff.

Readings/Texts:

Student Reader

Students read and review approximately 500 art and literature submissions each fall

Student Requirements:

Attendance; participation in class discussions and activities; maintenance of weekly office hours; 10 assignments covering design, software, copyediting, and assessment; and a final 10-15-page mock magazine project.

About the Instructor:

Amaris Feland Ketcham is an honorary Kentucky Colonel who spends her time with open space, white space, CMYK, emanata, long trails, f-stops, line breaks, and several Adobe programs running simultaneously. Her books include *A Poetic Inventory of the Sandia Mountains*, *Glitches in the FBI*, and *Best Tent Camping: New Mexico*. She is the chair of the Student Publications Board.

UHON 301 008 46744 Sem: Getting Away with Murder TR 0800-0915 ASM 1004 Sandria Faubion

Course Title: Getting Away with Murder: The Cultural Construction of Serial Killing

Course Description:

Contemporary American culture is obsessed with the phenomenon of serial killing; that obsession has expanded beyond news reporting to other genres, including film, television series, podcasts—even fine art. As an educated audience, we understand that works of art and film present interpretations of reality, rather than objective depictions of events. What we might miss, however, is the fact that assessments of serial killing in disciplines such as psychology and sociology might themselves also be interpretations shaped to some extent by the cultures that create them. In this class, we will consider the stories (both fictional and academic) that have been developed to explain the phenomenon of serial killing. For example, why is sexual deviance often assumed to be a motive even when no overtly sexual aggression is demonstrated in the course of a particular crime series—and why are such killings at times romanticized? How do assumptions about class and race influence attitudes toward serial killers and their victims? What happens to a culture's explanations of serial killing when the perpetrator is a woman? The Ripper crimes, perhaps the most famous serial killings in western culture, will be a focus of extended study this semester as we try to understand how a range of cultural forces, including sensationalism, anti-Semitism, Victorian sexuality, and social reform movements, came together to shape responses to this legendary crime series. Our texts will come from a range of disciplines, including art, literature, the history of criminal psychology, and cultural studies. For more information, please contact Dr. Renée Faubion at sanren@unm.edu.

Readings/Texts:

Philip Jenkins, *Using Murder* (Consider renting the electronic version of this text for the semester, as that would be much cheaper than buying the book); Patrick Suskind, *Perfume*; Thomas Harris, *Silence of the Lambs*
We will also read a selection of scholarly secondary sources addressing various ways in which serial killing has been contextualized; these will be accessed using the library databases

Student Requirements:

Two 1500-word essays; a research project; good attendance and thoughtful, consistent participation in seminar discussion.

About the Instructor:

Renée Faubion earned an M.A. in Slavic literature from the University of Kansas and a Ph.D. in American and British literature from UNM. She has received four awards for excellence in teaching. Her primary interest is in gender studies, including how gender performance and expectations shape responses to cultural phenomena such as serial murder and gothic literature.

UHON 301 012 49740 Sem: Leadership&Public Speaking T 1700-1930 ASM 1020 Timothy Goloversic

Course Title: Leadership and Public Speaking

Course Description:

Leadership is highly sought after in the workplace to improve profits, productivity, and employee retention. What makes finding good leader so difficult? Leadership is hard to pin down, it is flexible, and it can be fleeting. Required leadership traits are almost impossible to define for every situation. Making things even more difficult is certain styles are not transferable to different work environments. Throughout the semester we will explore the theories, traits, successes, and failures of leadership. Are there are some simple leadership rules to improve your everyday life and performance at work? I believe there are...but first you need to be introspective and ask yourself some questions to see if you want to become a leader. An important part of becoming a leader is the ability to speak to your audience. Speak clearly, convey your information, motivate your employees, and address their needs. As a leader, you will also be the public spokesperson for your organization. In this course, you will have the opportunity to practice and improve your public speaking skills. Over the semester you will acquire knowledge, experience, and skills to aid you in developing your leadership skills. You will need these skills to excel in your chosen field.

Readings/Texts:

Anderson, Chris: TED Talks: The *Official TED Guide to Public Speaking*. Publisher: Houghton Mifflin Harcourt; 1 edition (May 3, 2016) ISBN-10: 0544634497 ISBN-13: 978-0544634497

Gates, Melinda: *The Moment of Lift* Flatiron Books; Reprint edition (January 12, 2021) ISBN-13: 978-1250257727

Goloversic, Timothy: *You Can be a Leader*. March 2022. Second Edition. Amazon Kindle electronic or paperback.

Student Requirements:

Each student will research and analyze an assigned topic, turn in an essay, and present their research findings to the class.

Group Presentation

Analytical Group Paper and Presentation

Student groups will present their findings in a document modeled after an internal governmental white paper consisting of a one-page executive summary with an additional 8 to 10 pages of writing.

Weekly research along with class discussions and debates.

About the Instructor:

Tim is a retired Army Officer, Blackhawk Pilot, and a Former Commander. He was part of the UN and NATO Peacekeeping Forces in Bosnia.

Tim spent time working as a Program Manager. Currently he leads a section of 22 instructors who train Air Force Pilots in Combat Search and Rescue. He is a project team member on high tech systems.

Tim holds an MBA, MS of International Relations, and a BS in Aeronautics.

UHON 301 005 59271 Sem: World Building T 1700-1930 ASM 1040 Elizabeth James

World-building: Designing the Multiverse of Speculative Fiction

Course Description:

Betsy James, author-illustrator of 17 books and finalist for the 2017 World Fantasy Award, teaches her popular workshop in science fiction, fantasy, horror, magic realism and other “What if?” genres. Its oddball “thought experiments” push the envelope of human thinking, and model creative thinking in STEM fields as well as the liberal arts and the entertainment industry.

This course is guaranteed to make you a better writer of both fiction and nonfiction. You’ll read, write, and critique short stories and nonfiction; you’ll experiment with maps and diagrams and other media. (No, you don’t have to be able to draw.) Offbeat assignments will give you a personal portfolio of concepts and story starts for fiction, games, movies, the graphic novel. Bring your quirky knowledge of this world to the building of new ones!

Texts:

Required: *You Are Here: Personal Geographies and Other Maps of the Imagination*, by Katharine Harmon

Steering the Craft: A 21st-Century Guide to Sailing the Sea of Story, by Ursula K. Le Guin, 2015 edition

Instructor will provide readings in the form of pdfs and online links.

Assignments:

Weekly: readings of short stories and articles, and written “thought experiment” of 1000 words or less, sometimes with goofy graphics.

Midterm: final project proposal.

Self-determined final project.

Fill a 100-page notebook (ca. \$14) any way you like.

Fee:

\$10 fee for speakers’ honoraria.

About the instructor:

Betsy James is the author-illustrator of 17 books. Her novel, *Roadsouls*, was one of five finalists for the 2017 World Fantasy Award, which judges all SF published in English or translated into English. She is also a recognized watercolorist and a backcountry desert hiker. She lives in Albuquerque’s North Valley.

UHON 301 002 69132 Sem: Hum Rights of Coll Stud M 1630-1900 ASM 1020 Sarita Cargas

Course Title: Human Rights of College Students

Course Description:

This is a brand new course to the university which focuses on your human rights! That is, the human rights of college students. The Universal Declaration of Human Rights list 30 rights. This course will focus on those rights which are particularly germane to you. We will study the rights to food and shelter, the right to education, free speech, and the right to be free from discrimination. We will analyze why 1 in 3 college students have low food security and why over 40% are housing insecure at UNM. This will entail discussion of the right to fair and equal education because students who suffer the most insecurities include racial/ethnic minorities (American Indians, Hispanic, and Black) as well as LGBTQ+ students. How student debt figures into these social problems will also be examined. We will also look at the right to free speech and how that is being curtailed on campuses throughout the country (perhaps by students themselves). And finally, on our agenda will be an examination of the universities' responsibility in responding to the maintenance of your human rights. I rely on active learning in the course so we will engage in a variety of activities while in the classroom. Lastly, we'll engage in experiential learning because your final project will be to design an intervention to address a human rights problem at the university.

Readings/Texts:

The readings will be in a course reader including chapters from the books: *Introduction to Human Rights*; *Food Insecurity on Campus*; *Food Bank Nation*; *Indebted*; *The Color of Law*; *Free Speech on Campus*; and peer reviewed articles on homelessness and housing insecurity in higher education

Student Requirements:

Requirements include reading assignments each week, several short writing assignments, a short paper, and a project.

About the Instructor:

I have been with the Honors College for over a decade and my primary teaching and research area is human rights. I am leading a project on the food and housing insecurity in college students. I love teaching in the Honors College! I have an undergraduate degree from St. John's College and a doctorate from Oxford University in the UK.

UHON 301 004 69134 Sem: Graphic Memoir 1 TR 1100-1215 ASM 1020 Megan Jacobs

UHON 301 011 70877 Sem: Graphic Memoir 2 TR 1230-1345 ASM 1020 Amaris Ketcham

Course Title: Graphic Memoir

Course Description:

Memoir is perhaps one of the most democratic forms of writing—anyone who has lived or been passionate about a subject can write one. From the daily grind to life-changing experiences, comics capture our experience of what it means to be human. Graphic memoir fuses storytelling with expressive mark making, varying greatly stylistically (from the naive artist to the traditionally-trained) and thematically (from the transformative nature of travel to learning to live with a disability). We will use the creation of graphic memoirs as a tool to reflect on aspects of one's life, particularly points of transformation. Throughout this course, we will read and analyze several examples of graphic memoirs, practice drawing and writing in class, and learn the process of making comics, from thumbnailing to pencils to inking.

In this block course, students will enroll in two sections of UHON 302 to develop storytelling techniques, writing styles, and the sketching of essay/memoir comics. We will analyze examples, learn the history of graphic memoir, and ultimately, create our own comics. There will be opportunities to create and experiment in class and develop works in progress through iteration. Open to creatives of all levels and abilities—no background in art or creative writing necessary.

There will be a \$40 course fee which will provide students with the artistic materials you will need for the class: a sketchbook, flair pens, ruler, composition notebook, and other art supplies. Students will take part in Albuquerque Zine Fest.

Readings/Texts:

The following graphic memoirs will be required readings:

Barry, Lynda. *One! Hundred! Demons!*, Drawn and Quarterly, 2017.

Bechdel, Alison. *Fun Home: A Family Tragicomic*, Mariner Books, 2007.
Bui, Thi. *The Best We Could Do: An Illustrated Memoir*. Abrams ComicArts, 2018.
Chong, Vivian and Georgia Webber. *Dancing After TEN*, Fantagraphics, 2020.
Delporte, Julie. *This Woman's Work*, Drawn & Quarterly, 2018.
Knisley, Lucy. *Relish: My Life in the Kitchen, First Second*, 2013.
McCloud, Scott. *Making Comics*, HarperCollins Publishers, 2006.

All excerpted readings will be made available on the course website.

Student Requirements:

Attendance/Participation

Presentations

1. Class Discussion Leadership
2. Graphic Memoir: Source of Wonderment
3. Graphic Memoir: Final Presentation

Comic Assignments

1. Inspiration Map
2. Four-panel Comic
3. Food Zine
4. Demon Comic
5. Foundation

Final Comic

Reflection and Analysis Essay

About the Instructor:

Megan Jacobs is an Associate Professor in the Honors College and holds a Master of Fine Arts degree. Jacobs' teaching interests include photography, installation art, aesthetics, material culture, data visualization, and exhibit design. Megan is a practicing artist whose work has been exhibited internationally and nationally at Aperture Gallery, Saatchi Gallery, the Museum of New Art (MONA), and the Pingyao International Photography Festival, Pingyao, China. Her work has been featured in publications such as Musee Magazine, Lenscratch, Feature Shoot and Frankie Magazine.

Amaris Feland Ketcham occupies her time with open space, white space, CMYK, flash nonfiction, long trails, f-stops, line breaks, and several Adobe programs running simultaneously. Her award-winning writing has appeared in Creative Nonfiction, the Los Angeles Review, Prairie Schooner, Rattle, and the Utne Reader, and dozens of other venues. She's currently researching a guidebook of New Mexico campgrounds for Menasha Ridge Press. Her book of poems, *A Poetic Inventory of the Sandia Mountains*, was published in 2019. Her work with Poetic Routes has been adopted by the Albuquerque City Planning Department, as a way to use poetry as a means of understanding neighborhoods and community character throughout town.

Amaris is the Faculty Advisor for the nationally acclaimed arts and literature magazine *Scribendi*. In addition to teaching the ins and outs of literary publishing, she teaches nonfiction and poetry comics, narrative journalism, handmade books and zines, and creative placemaking.

UHON 301 014 70938 Sem: Indigenous Ppls & The UN M 1630-1900 ASM 1004 Maria Teran

Course Title: Indigenous Peoples and the United Nations

Course Description:

Indigenous Peoples have experienced countless violations of their human rights since the colonization of their ancestral lands and forced assimilation to "become civilized". These violations include the loss of land, territories and waters, the eradication of Indigenous cultural roots and languages, being exploited for labor, and overuse of natural resources. Throughout the centuries, Indigenous Peoples have organized in the defense of their human rights. The care and preservation of Mother Earth at local, national and international levels is of great importance as Indigenous Peoples have claimed sacred guardianship over Mother Earth, as well as her flora and fauna. During this historical advocacy, hundreds of Indigenous Peoples have analyzed and discussed the meaning of self-determination in a holistic manner. International support, attention and inclusion in the United Nations System Agenda is vital to voice Indigenous Peoples' concerns and critical life conditions. This course will review the roots of self-determination and diverse steps followed by Indigenous Peoples to deliver clear messages during international high level meetings. In Switzerland and New York, concerns were voiced about extractive industries, the pollution of the water and air, and the destruction and extinction of native

animals, plants and ecosystems. The course will provide insight about subjects such as international customary law for Indigenous Peoples, as well as the development of international instruments to support Indigenous Peoples advocacy. The United Nations Charter on Human Rights, the 169 ILO Convention, and the United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP) are among a few of these instruments. As the pandemic has created an unprecedented ripple effect, there are several issues that Indigenous Peoples will need to bring into the discussions at different arenas. Among those issues are the lack of medical attention, food, water, housing, jobs, secure tenure of lands with demarcation and title of property and security of life for land defenders. In this regard, Indigenous Peoples ought to be allowed to enjoy their human rights, including their right to self-determination through full and effective participation in the Plan of Action of countries and United Nations, during and after this health global crisis within a framework of understanding, respect, inclusion, trust and be considered as partners and colleagues. It is the time to support the Indigenous Peoples rights enjoyment with culturally appropriate policies, programs and activities.

Readings/Texts:

Anaya James. Indigenous Peoples in International Law. Oxford University Press, Second Edition, 2004.

Student Requirements:

Regular attendance to class, a written open-ended comment (250-300 words) on the assigned readings for the specific class session, write two reflection essays on self- identity and self-determination, four pages each, a final paper of five pages to examine an Indigenous community outside of the United States on topics of human rights and a 10 minute presentation on your final paper.

About the Instructor:

I am an Indigenous professor from the Kichwa Nation of Ecuador. I hold a MA degree from Leicester University, England and a PhD from UNM. For more than 3 decades I have been participating in several meetings in the United Nations System to advocate for Indigenous Peoples human rights and the rights of Mother Earth. I have first-hand information about Indigenous Peoples local, national, regional and international organization for political lobby, advocacy and intercultural policies implementation.

UHON 301 006 72519 Sem: Forensic Ecology TR 1400-1515 TBD Jason Moore

Course Title: Forensic Ecology

Course Description:

Not all ecological interactions occur under the watchful eye of a trained observer, but understanding such unseen interactions can be of great importance to our understanding of the world. In this class we will undertake a genuine scientific research project to recover some unseen and unknown ecology. We will examine the wide range of processes that can obscure ecological information post-mortem, and how we can leverage some of these processes to our advantage in understanding past ecologies.

During the lab portion of this class you will apply your learnt forensic ecological skills as part of a small group, by designing and undertaking a series of experiments or analyses to recover ecological information (or whose results would help others recover ecological information) from a dataset of your own from the depths of the history of life on Earth.

In 2022, the Forensic Ecology course will spend its time studying some of the most amazing vertebrate fossils that we have found (mostly from the published literature, but hopefully with some visits to actual collections near to UNM) to see if the position in which an ancient animal dies gives any hint as to its cause of death. There have been a couple of studies of such patterns in the past, but they have come with significant flaws that we will discover – with the help of guest researcher, Dr. Ewan Wolff, you will be rectifying this!

Readings/Texts:

All readings for this class will be generated by the class participants themselves during the course of the semester from the primary scientific literature. What we read will depend on the questions you decide to ask!

Student Requirements:

This course is centered on generating and communicating the results of a scientific research project. You will be expected to spend time gathering data in lieu of typical homework assignments. After the data are gathered and interpreted, you will have to communicate your results in three ways: a formal scientific paper, a poster presentation, and a presentation for a lay audience.

About the Instructor:

Dr. Moore received his Ph.D. from the University of Cambridge. He studies how vertebrate ecosystems change through time and is fascinated by the power and simplicity of the evolutionary process.

Guest Instructor Dr. Ewan Wolff earned their Ph.D. from Montana State University and a DVM from UW Madison and became a veterinary specialist over the next decade. Dr. Wolff is interested in phylogenetic patterns of disease and what this tells us about life in the past.

UHON 301 013 72520 Sem: This Class is a Joke MW 1030-1145 ASM 1004 Richard Obenauf

Course Title: This Class is a Joke: Satire and Society

Course Description:

Trevor Noah and Samantha Bee are the latest in a long line of satirists who use humor to explain and critique their societies. In this course, we will consider satire both as a literary mode and as a genre in which authors attempt to imitate and outdo their predecessors. Because it is written to delight and outrage such a targeted audience, satire is especially reflective of the society for which it was originally written.

While satirists generally write from a position of aggrievement, it takes considerable standing and safety to criticize the powerful by mocking them—particularly in societies without strong traditions of free speech—meaning that what satire survives by people with genuine grievances, including women and other minority voices, has often been so veiled as to be unrecognizable as satire, or too subtle to be accessible as such to later generations. The reading list reflects this practical constraint on the available materials—while nevertheless presenting students with works by authors whose experiences were entirely unlike their own. We will thus see how literary techniques and traditions that emerged in ancient Rome evolved to criticize church corruption at the end of the Middle Ages and spurred the Reformation, became a favorite genre of the Enlightenment, and has taken off with the rise of the internet.

A good time will be had by all.

Readings/Texts:

As a low-pressure pretext for reading some of the “greatest hits” of the Western canon, you’ll get to read such touchstones as Thomas More’s *Utopia*, Jonathan Swift’s *Gulliver’s Travels*, and Voltaire’s *Candide*. We’ll compare the worlds of Aldous Huxley’s *Brave New World* and George Orwell’s *1984*. Other authors may include Mark Twain, F. Scott Fitzgerald, Anita Loos, Dorothy Parker, Langston Hughes, Kingsley Amis, John Kennedy Toole, and Kurt Vonnegut, or others recommended by the class.

Student Requirements:

Consistent attendance and active participation are expected. Students will keep a reading journal, which will form the basis for a series of short reaction papers. There will be one shorter analytical paper and a longer creative final project in which you will try your hand at writing satire of your own. Depending on enrollment, each student may be expected either to lead class discussion for a day or to offer a series of three-minute “leads” to stimulate our discussion throughout the semester.

About the Instructor:

Richard Obenauf earned his BA at the University of New Mexico and his MA and PhD in Medieval and Renaissance English Language and Literature at Loyola University Chicago. A scholar of censorship, tolerance, and intolerance, he is interested in satire as a mode of criticism that uses biting humor to push back—sometimes dangerously—against expected norms and changing conventions.

UHON 301 015 72521 Sem: Storytelling in Song M 1630-1900 ASM 1020 Michael Thomas

Course Title: Storytelling in Song: Murder Ballads

Course Description:

People have always created stories. Information embedded in stories is memorable. Stories explore and emphasize values. Morals drawn from stories are powerful. People use stories to inform, entertain, instruct, and emphasize. Why? No one can say. The fact that people in all cultures tell stories suggests that the practice of arranging information in narrative form is central to the human condition. This centrality is related, perhaps, to the structure and function of the brain and consciousness it creates. When people use music in storytelling, the results are stories that are special, emphatic, energized. What makes these stories so special and compelling? What can we learn about a culture by looking at the stories people celebrate in song? My view is that the answers are in the songs. We can say that stories told in song are compressed, reduced to their barest fundamentals. Popular songs necessarily reflect the values and value conflicts of the people who sing and listen. Listening to those songs and paying attention to the stories they tell; we can learn much about the people who create the songs and the listeners who find them so compelling.

In this seminar we will listen to songs that tell stories. More particularly we will focus on murder ballads, songs that address the deepest conflicts and most serious transgressions that emerge from those conflicts. We will talk about these songs, how they entertain, engage,

and inform. We will look at the dimensions of these stories - character development, plot, voice, etc. all the elements of fiction and narrative non-fiction. We will research these songs and the stories they tell in terms of what they reveal about culture and the human predilection towards violence. Starting with the Odyssey, which I would characterize as an epic, long-form murder ballad, we will examine these songs of passion, torment, and transgression. We will hear and address some very ancient, venerable folk ballads as well as songs of conflict and mayhem in contemporary pop culture genres (rock, hip hop, C&W, etc.)

Readings/Texts:

The Odyssey by Homer - Translated by Stanley Lombardo - Books 1,5,9-13,16, 19, 22,24

The Rose and the Briar: Death, Love and Liberty in the American Ballad – Greil Marcus, Sean Wilentz

Elements of Style - Strunk and White

The instructor will provide readings with supplementary assignments on the seminar website.

Student Requirements:

An essay focused on a particular ballad or song cycle (15 pts)

An analytic essay focused on the cultural values embedded in a particular ballad (15 pts)

A research project consisting of the following:

A 1-2-page research proposal (5 pts)

Two 1–2-page research progress reports (5 points each)

A 6-8-page research paper (25pts)

A brief presentation based on the paper (10 pts)

Participation Attendance, participation, and professional demeanor. (20 pts).

About the Instructor:

Michael Thomas Ph.D. is an anthropologist (Univ. of Washington) and novelist. He is an Emeritus (retired) Honors College faculty member who directed many Conexiones study abroad programs in Latin America.

Cross Listed 301 Level Courses

UHON 301 003 73423 Sem: Writing Digital Narrative R 1330-1600 MESA 100 Kirk Mitchell

UHON 301 016 73501 Sem: Healing Arts I:Whl Pers C M 1715-2015 Patricia Repar

UHON 301 016 73501 Sem: Healing Arts I:Whl Pers C M 1715-2015 Patricia Repar

UHON 401 Level Courses

UHON 401 002 41836 Sem: Creative Impulse in NM W 1630-1900 ASM 1004 Leslie Donovan

Course Title: The Creative Impulse in New Mexico

Course Description:

From its enchanting landscapes to our vivid cultural traditions, New Mexico captivates and inspires the imaginations of artists, writers, musicians, filmmakers, dancers, and other creative workers. Since our explorations of creativity will be rooted in the study of place, we will examine works primarily by creative workers who currently live here or works displayed in public spaces as a means for understanding the myriad ways creativity informs contemporary life in our state as well as its influence in New Mexico's future.

Using interdisciplinary approaches and methods, we will develop not only shared tools for discussing individual creative works by New Mexicans, but also about how we perceive the creative process itself, the nature of creativity, and the role creativity plays in social and global change. Among other topics, we will explore perspectives on creativity in New Mexico that reflect social and cultural history, our landscapes and human involvement in them, technological developments in publishing, archival study of original manuscripts, the psychology of creative will and process, business practices involved in selling creative works, aesthetics of illustrative and abstract visual art, among others.

Much of our course will be grounded in experiential learning such as field trips to campus art galleries and museums, visiting public art at UNM campus, attending readings and performances, and engaging in discussions with artists and writers. In addition, students will conduct original, archival research on a New Mexico creative worker in the Center for Southwest Research collections. This course will be of interest not only to students who want to enhance their appreciation of creative expression in a variety of media, but also to students who aspire to be creative workers themselves.

Readings/Texts:

Anne Hillerman, *The Sacred Bridge*

Amaris Ketcham, *Poetic Inventory of the Sandia Mountains*

Gabriel Meléndez, *The Book of Archives and Other Stories from the Mora Valley, New Mexico*

Anna Nogar, *Sisters in Blue/Hermanas de azul*

Margaret Randall, *My Life in 100 Objects*

Rebecca Roanhorse, *Race to the Sun*

Other online readings/videos will feature such topics as: V.B. Price's "NM Culture and Arts"; the Muros de Burque Project; flamenco dance; experimental music; guitar-making and heritage violins; Meow Wolf; NHCC's Mundos de Mestizaje Fresco; and others

Student Requirements:

1 archival research project, 2-3 short analysis papers, 1 creative project, 1 video presentation, weekly online discussion, final portfolio (10-15 new pages, including a synthesis paper), attendance and engaged participation.

About the Instructor:

Leslie Donovan earned her B.A. in Creative Writing and completed the Honors Program at UNM. She went on to earn her M.A. in English literature, also from UNM, and then her Ph.D. in Medieval English Literature from the University of Washington. Her publications include studies of J.R.R. Tolkien, *Beowulf*, Anglo-Saxon women saints, and Honors teaching. She has earned multiple awards for outstanding teaching, including UNM's Presidential Teaching Fellow award.

UHON 401 006 53483 Sem: Archaeology of Trails TR 0930-1045 Troy Lovata

Course Title: *The Archaeology of Trails*

Course Description:

This is an interdisciplinary, experiential course that allows students a first-hand opportunity to study how culture plays out across the landscape through walking, hiking, backpacking, and camping.

Students will gain an understanding of cultural landscapes through the disciplines of Anthropology, Archaeology, and Cultural Geography as they examine trails and the artifacts that people create to navigate, claim, and mark their place on, and the ways they move across the land. Students will walk, observe, and study prehistoric, historic, and modern recreational and utilitarian trails in the across Central and Northern New Mexico. This course is an opportunity to study how a wide range of peoples have traveled, used, and marked the landscape in New Mexico and compare that to the world beyond. It requires students to make explicit and meaningful connections between readings, seminar discussions, and field experiences.

This course takes place both inside and outside the classroom as it combines typical Honors College seminar discussions with the opportunity to explore real-world examples through a series of field trips and field studies. These include, depending on weather and site access: excursions across campus and Albuquerque during scheduled class time; a weekend day trip to the remains of Tsankawi Pueblo in the Jemez Mountains; and a two day, one night camping and hiking trip to El Morro National Monument. Students will also be required to participate in a 3 1/2 day, 3 night backpacking trip along the Continental Divide National Scenic Trail (in either the San Pedro Parks Wilderness Area near Cuba, New Mexico or in the Carson National Forest near Tres Piedras, New Mexico), where they will study how modern trails overlay historic and prehistoric trails. Weekend field trips will be held on Friday, September 9; Friday afternoon through Saturday afternoon, September 23-24; and Thursday afternoon through Sunday afternoon, October 13-16 (during UNM's Fall Break).

Because of the nature of the field trips in wilderness, undeveloped, and wild lands; students must be physically able to hike, backpack, and camp in the outdoors and must provide some of their own hiking, backpacking, and camping equipment. There is \$85 required course fee to cover some travel, gear, and food expenses.

Readings/Texts:

A series of academic journal articles from the fields of Archaeology, Anthropology and Cultural Geography available for free download in PDF format.

Student Requirements:

Grading will be based on seminar participation, a series of field trip worksheets, and a research project entailing cultural mapping and analysis of information collected during several day long and overnight field trips across New Mexico. Students must, because this

course contains significant field components, be physically able to travel to and hike, backpack, and camp outdoors in a variety of weather conditions and at high elevation.

About the Instructor:

Troy Lovata, Ph.D. is a Professor in the Honors College and Faculty Affiliate in UNM's Southwest Hispanic Research Institute, where, for two decades, he has taught courses on landscape, culture, and how the past is defined in the present. He holds degrees in Anthropology with a focus on Archaeology from Colorado State University (Bachelors) and The University of Texas (Masters and Doctorate).

UHON 401 008 65687 Sem: Local games in ABQ W 1330-1600 ASM 1020 Christopher Holden

Course Title: Local Games in ABQ

Course Description:

This course is about making games as a way to better understand local place. This can be a really fun thing, different from most classes and yet also strangely exact in preparing you for professional situations. In imagining yourself here, I want you to focus on the fun and uniqueness of the opportunity, not worry about what seems new, strange, or too hard.

You may think making games takes programming skills and lots of money. But thanks to some easy-to-use tools, normal people can do this too. It can be very empowering to realize that you can actually make things that other people can see/use/play. If game design sounds interesting but out-of-reach, it'll be fine.

Game design itself is not just for those looking to get into the industry either. It is a surprisingly multi-faceted, interdisciplinary thing. In this class, you'll have a lot of say in what talents you develop and gain experience working in teams.

You may worry that you're not a creative person. Don't. This class is for everyone and the secret of creativity is simple enough to share here: steal. Everything is a remix. Shakespeare may have made up words but he told others' stories.

Behind the art of game design lies another reason to sign up: to know more about this city. I grew up here and didn't know much about this place until I learned how to learn about place through design. This course is about finding what's hidden in ABQ and making it visible.

Games may sound like a funny way to know a place at first, but to make a game about a place or issue, you must set out to get to know that thing deeply and from a variety of perspectives. You need to know how to make it interesting to someone else. More than that, games and play are a fundamental factor humanity, and it's a bit silly that we treat them as only for children. Everything is a game of some kind. It's about time to figure out how they work from the inside.

Here are a couple videos that might help you think through these ideas a bit if they seem especially new.

- [Jane McGonigal Games can make a better world](#)
- [Kurt Squire How Video Games Can Encourage Civic Engagement](#)

Typically, we focus on using mobile games to explore place, sometimes called augmented reality (AR). The basic idea is that instead of being glued to the phone screen or stuck indoors, the software might work as a key that unlocks new experiences within the world. It isn't exactly a new idea—I see you Pokemon Go—but it's new enough that this field has not yet seen its Einsteins. With a good idea, hard work, and some luck, you could come up with something that might really go somewhere.

You can see some of the ideas that past students have tried [here](#), [here](#), [here](#), [here](#), and [here](#). Beyond the limitless possibilities of a new medium, there are groups on campus and across the world who are looking for designers help them connect people to places and ideas.

In this course, we will learn about and practice game design. We'll go outside the classroom and into the community. And the next time you are looking for a way to recruit participation in any endeavor, you'll look back to those experiences and find something useful.

Readings/Texts:

While game design is not learned through passive reading, we will still have some help to arrive at some common background.

- *Games, Design, and Play* (GD&P) by Macklin and Sharp.
- [Extra Credits](#) on [YouTube](#)
- *How to Do Things with Videogames* by Ian Bogost

We will also read, watch, and play plenty else, much of which you will need to find on your own and bring back to us. One of the most exciting things about the class is how it can change based on who walks in the door.

Likewise, when it comes to the city, there is more out there than we can hope to cover. Instead, we will need to work together to find useful sources. Not all of these will be paper. We will be exploring physically as well.

That said, there are some likely texty texts that can give us some basics when it comes to feeling a bit better informed about this place. Even if you don't sign up, I highly recommend these.

- *Albuquerque: A City at the End of the World* by VB Price (former Honors professor too)
- *City at the Edge* (Podcast) by Matt Smith, Ty Bannerman, and Nora Hicky (also a former Honors professor)

Student Requirements:

- * The center of the course is a small-team design project, a local game.
- * There is background work that goes into becoming informed about the city, games, place. Usual Honors stuff: reading, discussing, a bit of informal writing.
- * Exploring: How can you get to know places better without going there and meeting people? Where and when will depend on us, but be excited to spend some time out in the city.
- * Trying new things: whether we're talking about game design software, going places, or teamwork, there are no expectations for where you are when we start, but the idea is to take them on with gusto.
- * Working on teams: This class isn't a collection of individuals checking boxes. It will depend a lot on bringing in your ideas and working with those of others. You need to be willing to treat being a part of this group as a major responsibility.
- * Playing games: you don't need to be a gamer. Not at all. But how can you make games without spending some time playing them? Playing games as homework isn't for everyone. It's harder than it sounds.

About the Instructor:

Chris Holden is an Associate Professor in UNM's Honors College. His PhD is in number theory, but his research is currently at the intersection of mobile, games, learning, and local place. Chris mostly helps people think about these areas and put their ideas into action, as well as participating in design and implementation himself. A game he made with Julie Sykes, Mentira, is particularly well-known in language learning circles. He sometimes gets some time to write informally about this work at <http://localgameslababq.wordpress.com>

Cross Listed 401 Level Courses

UHON 401 003 73424 Sem: Acting for the Camera T 1300-1600 CERIA 337 Melanie Nelson