



HONORS
COLLEGE

Honors Course Catalog Spring 2022

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 11/3/2021

Table of Contents

| | |
|--|-----------|
| <i>HNRS 1120 Level Courses.....</i> | <i>4</i> |
| HNRS 1120 007 55465 Sem: Legacy of Myth & Magic Kottler TR 1100-1215 ASM 1040..... | 4 |
| HNRS 1120 001 56541 Sem: Legacy of Myth & Magic Kottler TR 1530-1645 ASM 1004 | 4 |
| HNRS 1120 006 55464 Sem: Leg. of Arturian Legend Johnson TR 1400-1515 ASM 1004 | 4 |
| HNRS 1120 008 55466 Sem: Legacy of Ancient Greece Lanier TR 1230-1345 TBD | 5 |
| <i>HNRS 2112 - 2364 Level Courses.....</i> | <i>6</i> |
| HNRS 2112 001 55468 Sem: Be a Better Writer Brewer M 1230-1500 ASM 1020 | 6 |
| HNRS 2112 002 55469 Sem: Articulate Citizen Obenauf MW 1200-1315 ASM 1004..... | 7 |
| HNRS 2112 004 55866 Sem: Intellectually Curious Fallad-Mendoza MW 1030-1145 ASM 1004 | 7 |
| HNRS 2112 005 55867 Sem: Writing as Activism Kottler TR 1230-1345 ASM 1004 | 8 |
| HNRS 2112 007 56531 Sem: 19th Century Gothic lit Faubion TR 0930-1045 ASM 1040..... | 9 |
| HNRS 2112 008 56540 Sem: Writing the Constitution Simpson MW 1330-1445 ASM 1040..... | 10 |
| HNRS 2113 001 56542 Sem: Musical Theatre in Amer Szasz TR 0930-1045 ASM 1004..... | 11 |
| HNRS 2113 006 55481 Sem: Musical Theatre in Amer Szasz TR 1100-1215 ASM 1004 | 11 |
| HNRS 2113 004 55479 Sem: The Art of Film Kottler T 1700-1930 ASM 1040..... | 12 |
| HNRS 2113 005 55480 Sem: Dance as Intl Diplomacy Lujan TR 1530-1645 ASM 1020..... | 13 |
| HNRS 2221 001 55470 Sem: Owning The Numbers Sorge MW 1100-1215 ASM 1020 | 13 |
| HNRS 2221 002 55869 Sem: What are Numbers Anyway? Holden TR 0930-1045 TBD..... | 16 |
| HNRS 2331 001 55471 Sem: Why Stuff Does Stuff Sorge MW 0930-1045 ASM 1020..... | 17 |
| HNRS 2331L 001 55488 Science in 21st Century Lab Sorge MW 0830-0920 ASM 1020..... | 18 |
| HNRS 2331 002 55472 Sem: Bringing Fossils to Life Moore TR 1230-1345 TBD | 19 |
| HNRS 2364 001 55473 Sem: Artifact and Image Lovata W 1230-1500 ASM 1020..... | 20 |
| HNRS 2364 002 55474 Sem: Who Do You Think You Are Johnson TR 1230-1345 ASM 1020..... | 20 |
| HNRS 2364 004 57127 Sem: Indigenous Politics Teran W 1630-1900 ASM 1020 | 23 |
| <i>UHON 301 Level Courses.....</i> | <i>24</i> |
| UHON 301 001 55854 Sem: Why ppl Bel. Weird Things Cargas W 1630-1900 ASM 1004 | 24 |
| UHON 301 002 55855 Sem: SciFi & Fntsy Crit Think James T 1700-1930 ASM 1004 | 25 |
| UHON 301 003 55856 Sem: Shakesp Stage and Screen Lanier W 1630-1900 ASM 1040..... | 26 |
| UHON 301 004 55857 Sem: Natural Disasters Moore TR 1100-1215 TBD | 26 |
| UHON 301 005 55858 Sem: This Class is a Joke Obenauf MW 1330-1445 ASM 1004 | 27 |
| UHON 301 006 56532 Sem: The Sociology of Disease Johnson TR 0930-1045 ASM 1020..... | 28 |
| UHON 301 007 55860 Sem: The Art of Stand Up Szasz TR 0800-0915 ASM 1004 | 29 |
| UHON 301 014 56534 Sem: Getting Away with Murder Faubion TR 0800-0915 ASM 1040..... | 30 |
| UHON 301 008 56533 Sem: Getting Away with Murder Faubion TR 1400-1515 ASM 1040 | 30 |
| UHON 301 010 56543 Sem: Brown v Board and Beyond Hardeman MW 1200-1315 ASM 1040 | 30 |
| UHON 301 011 56545 Sem: Indigenous Ppls & the UN Teran M 1630-1900 ASM 1004 | 30 |
| UHON 301 013 57015 Sem: Visibly Ill Farnback-Pearson MW 1030-1145 ASM 1040..... | 31 |
| UHON 301 021 56535 Sem: Bob Dylan, Nobel Troubadour Thomas M 1630-1900 ASM 1020 | 32 |

| | | |
|------------------------------------|--|-----------|
| UHON 301 022 | 56536 Sem: Visualizing Place Lovata MW 1030-1145 ASM 1004 | 33 |
| <i>UHON 401 Level Courses.....</i> | | <i>35</i> |
| UHON 401 001 | 55862 Sem: 19th-Century Newswomen Faubion TR 1230-1345 ASM 1040..... | 35 |
| UHON 401 002 | 55863 Sem: Post War Studies Yugoslav Goloversic T 1700-1930 ASM 1020 | 36 |
| UHON 401 003 | 55864 Sem: Rev. and Const. WRHC Ketcham TR 1400-1515 ASM 1020..... | 37 |
| UHON 401 004 | 56537 Sem: Scribendi Part II Ketcham TR 1100-1215 ASM 1020 | 38 |
| UHON 401 005 | 56770 Sem: Re-Envisioning Med Art Andrews T 1530-1815 CTRART 1019 | 39 |
| UHON 401 006 | 56538 Sem: Making the Right Decision Fornell M 1630-1900 ASM 1040 | 40 |
| <i>Cross Listed Courses.....</i> | | <i>41</i> |
| UHON 301 012 | 56778 Sem: Intro Screenwriting Rezaeetazangi W 0900-1130 CERIA 365 | 41 |
| UHON 401 007 | 56779 Sem: Photo Film & Dig Media Rosales TR 1500-1630 MESA 110..... | 41 |
| UHON 402 002 | 57088 Sem:Bio Art and Design Polli ONLINE UNM LEARN..... | 41 |
| UHON 402 003 | 57090 Sem: Bio Art and Design Lab Polli W 1230-1500 CARC 1211 | 41 |
| <i>ONLINE Courses.....</i> | | <i>42</i> |
| UHON 302 001 | 54028 Sem: Sports in Am. His. & Soc. Swanson ONLINE UNM LEARN..... | 42 |
| HNRS 2112 003 | 55702 Sem: Globalization & HumRights Cargas ONLINE UNM LEARN..... | 42 |
| HNRS 2112 006 | 56420 Sem: Politics of Romance Deblassie ONLINE UNM LEARN..... | 43 |

HNRS 1120 Level Courses

| | | | | |
|-----------------|--|---------|------------------|------|
| HNRS 1120 007 | 55465 Sem: Legacy of Myth & Magic | Kottler | TR 1100-1215 ASM | 1040 |
| HNRS 1120 001 | 56541 Sem: Legacy of Myth & Magic | Kottler | TR 1530-1645 ASM | 1004 |
| Jonatha Kottler | jkottler@unm.edu | | | |

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.

<https://www.youtube.com/watch?v=4oRiUQsILa8>

Readings/Videos:

Required readings:

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

The Lais of Marie de France

Shakespeare, *Midsummer Night's Dream* (any edition with line numbers)

Neil Gaiman, *Norse Mythology*

Stephen Graham Jones, *Mongrels*

Nnedi Okorafor, *Akata Witch*

Student Requirements:

Attendance, Participation, Short response papers, 2 analytic essays, group research project, final creative project

About the Instructor:

Jonatha Kottler is an alumna of Honors and holds an MA in Liberal Arts from St. John's College. She has written comic books, short films, and her nonfiction writing has been anthologized, (Nasty Women) and appeared in New York Magazine's The Cut, The Guardian Weekend, Longreads, and on Audible. She is a candidate for the MFA in Fiction at the Institute for American Indian Arts, and knows way too much about the MCU and Batman.

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|------------------|--|---------|------------------|------|
| HNRS 1120 006 | 55464 Sem: Leg. of Arturian Legend | Johnson | TR 1400-1515 ASM | 1004 |
| Lizabeth Johnson | lizjohnson@unm.edu | | | |

Course Title: Legacy of the Arthurian Legend

Course Description:

As evidenced by some of the earliest written documents in human history as well as the much more recent Marvel Universe movies, humans need heroes. Heroes, both male and female, are figures we admire, respect, and rely on for protection from that which threatens us individually or collectively. While the earliest hero

tales in Western Civilization originated in the Near East and Greece thousands of years ago, only one hero has had an extremely long life in terms of the number of stories told about him over time, and those stories themselves show the remarkable degree to which this hero, and his companions, have been modified over time to suit the needs and desires of generations of audiences. That hero is King Arthur. The earliest stories about King Arthur were recorded in the early seventh century in Britain, but over the next seven centuries, those stories spread to all parts of Western Europe. For that reason, we now have French, Spanish, Italian, Dutch, and Scandinavian versions of a character who was originally British. Similarly, King Arthur's companions—the Knights of the Round Table—and his wife—Guinevere—became more and more popular over the course of time, such that some of these early marginal characters came to have their own story cycles and adventure tales. While the Reformation era saw a decline in interest in the Arthurian legend, that interest was renewed during the Romantic era, in the works of Alfred Lord Tennyson, William Morris, and the pre-Raphaelite painters. This interest continued to grow in the 20th century, with authors such as T.H. White using the Arthurian characters and their now well-known adventures to respond to modern issues, such as World War II and fascism. In the 21st century, the Arthurian legend has been transformed again, with new authors using the characters and storylines to address current issues, such as LGBTQ rights. In short, few Western heroes have been as loved as Arthur, and none have legends that have proved to be as flexible as that of Arthur, whose story encompasses ideas that any and all readers can embrace and sympathize with: how our personal choices or actions affect us and those around us; the conflict that can arise between love and loyalty; the search for a higher purpose in life; and the creation and dissolution of friendship. In this class, we'll examine the development of the Arthurian legend over the course of the past 1500 years and how different societies have embraced these heroic figures and used them to express their own hopes, dreams, doubts, and fears.

<https://youtu.be/ziJ8l6krO74>

Readings/Texts:

Students will be required to purchase a copy packet of readings for the class. There will be some additional readings made available on the Learn class website.

Student Requirements:

- Active participation in class discussions
- Two analytical papers (800-1000 words) on class readings
- One research paper (1800-2000 words) on a theme observed in class readings and in modern Arthurian literature, movies, or graphic novels
- Participation in a creative group project that will be presented at the end of the semester

About the Instructor:

Dr. Johnson developed an interest in the Arthurian legend in high school and, as a consequence, went on to study early medieval British history, earning her Ph.D. in medieval history at the University of Washington. She has published on aspects of medieval British society, particularly on gender and the legal system.

HNRS 1120 008

55466 Sem: Legacy of Ancient Greece

Lanier

TR 1230-1345 TBD

Greg Lanier

glanier@unm.edu

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. <https://www.youtube.com/watch?v=v3UymYhhgk&t=8s>

Readings/Texts:

| Author | Title | Translator | Publisher |
|--------------|------------------------------|-----------------------------|--------------|
| Homer | <u>The Iliad</u> | Trans. Richmond Lattimore | Chicago |
| Homer | <u>The Odyssey</u> | Trans. Richmond Lattimore | Harper & Row |
| Aeschylus | <u>The Oresteia</u> | Trans. David Grene | Chicago |
| Sophocles | <u>Sophocles I</u> | Trans. David Grene | Chicago |
| Euripides | <u>Euripides V</u> | Trans. David Grene | Chicago |
| Aristophanes | <u>Lysistrata</u> | Trans. Douglass Parker | Mentor |
| Herodotus | <u>The Histories</u> | Trans. Aubrey de Sélincourt | Penguin |
| Thucydides | <u>Peloponnesian War</u> | Trans. Rex Warner | Penguin |
| Plato | <u>Last Days of Socrates</u> | Trans. Hugh Tredennick | Penguin |
| Plato | <u>Symposium</u> | 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 2112 - 2364 Level Courses

HNRS 2112 001 55468 Sem: Be a Better Writer Brewer M 1230-1500 ASM 1020
 Stephen Brewer abqbrew@unm.edu

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 columnist, Steve Brewer is the author of 34 books, including one that was made into a Hollywood comedy. He and his family own Organic Books in Nob Hill. To see a recent interview with Steve, go to <https://www.krqe.com/news/on-the-shelf-crime-novelist-focused-on-creating-community-with-other-writers/>

HNRS 2112 002 55469 Sem: Articulate Citizen Obenauf MW 1200-1315 ASM
 1004
 Richard Obenauf obenauf@unm.edu

Course Title: The Articulate Citizen

Course Description:

The Founders considered a well-informed citizenry crucial to the survival of our republic. In this core writing course, we will critically evaluate some of the most important essays, speeches, and other documents from American history and use them as models for our own writing. We will also look at media portrayal of current events and issues in order to understand the relationship between audience and slant, a skill that will be useful to you both as a scholar and as a citizen. Thus you will explore some of the ways that your own predispositions may affect your writing, as well as the impact of bias on the way information is presented to you. In effect, in this course you will have the opportunity to emulate some of the most prominent American voices to make your own writing more nuanced and persuasive, while discovering your own biases and learning how to detect the bias in other people's messaging, both in the present and in historical contexts.

Readings/Texts:

Our reading list centers on foundational primary sources of our democracy, such as the Declaration of Independence, the Seneca Falls *Declarations of Sentiments and Resolutions*, and speeches and essays by George Washington, Abraham Lincoln, Teddy Roosevelt, Woodrow Wilson, Herbert Hoover, Franklin Roosevelt, Dwight Eisenhower, John F. Kennedy, Martin Luther King Jr., and Lyndon Johnson. Other authors on our whirlwind syllabus include Andrew Carnegie, Walter Lippmann, Edward R. Murrow, Potter Stewart, E.B. White, and George Lakoff. We will also look at media coverage of current events in newspapers including the *New York Times* and the *Wall Street Journal*.

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 short reaction papers. There will be five brief exercises and three analytical essays, the last of which is a research project that you will expand into your final project.

About the Instructor:

Richard Obenauf began as an English major whose research turned him into a political historian. A scholar of censorship, tolerance, and intolerance, he earned his BA from UNM and his MA and PhD from Loyola University Chicago.

HNRS 2112 004 55866 Sem: Intellectually Curious Fallad-Mendoza MW 1030-1145 ASM 1004
 Dayra Fallad-Mendoza dfallad@unm.edu

Course Title: Intellectually Curious: Seek Answers to the Questions that Puzzle You

Course Description:

Have you ever wondered how some of the world's most pressing and intriguing questions are answered? How are we able to understand human behavior, print 3D organs that are saving lives today and successfully send a rover to Mars? It is all possible because someone, somewhere was intellectually curious and sought an answer to their question. In this seminar, we will look at how scholars in your field of interest answer research

questions. You will also gain the foundation to start your own inquiries and explore questions that matter to you from a multidisciplinary lens. Perhaps you are interested in the effects of global warming in New Mexico, nanotechnologies, or how music lyrics give us an insight into culture and human communication patterns. You will learn to find and dissect the research literature in your area of interest and engage with its writing process. In addition, you will have the opportunity to engage with faculty in your field and learn about UNM and national, undergraduate research opportunities you can engage with. The skills you acquire in this class will be transferable to any academic major and future career. For more information please contact: Dayra Fallad-Mendoza dfallad@unm.edu.

<https://youtu.be/jmPa1VLqX9k>

Readings/Texts:

Readings will be provided by instructor from (Students do not need to purchase any book materials.):

- Clark, Vicki L. Plano. *Understanding Research: A Consumer's Guide*. Pearson Education. Second Edition
- *Salsa Dancing into the Social Sciences: Research in an Age of Info-glut* by Kristin Luker (available online through the UNM Library)
- A selection of scholarly articles relevant to student's interest.

Student Requirements:

- 5 short assignments throughout the semester that will build the final capstone project.
 - Capstone project consists of a 3-page research proposal and presentation.
- Weekly journal assignments (1 paragraph).
- Complete the free CITI Program: Research, Ethics, and Compliance Training that will students a competitive advantage if they choose to engage in research beyond the class.
- Due to the collaborative structure of the course, attendance and participation are extremely important.

About the Instructor:

Dayra Fallad-Mendoza, is a doctoral student in the Organization, Information & Learning Sciences program. As a first-generation student she fell in love with academia and has worked in higher education for over 10 years. During this time, she has taught undergraduate research courses and developed various undergraduate research programs. She currently runs one of the largest online academic support centers in the nation. She likes to incorporate active learning and technology into her teaching. She is passionate about research, especially undergraduate research. Her research interests include online academic support programs and practices, educational technology, transformative learning, social networks, and data mining.

HNRS 2112 005 55867 Sem: Writing as Activism Kottler TR 1230-1345 ASM 1004
Jonatha Kottler jkottler@unm.edu

Course Title: Writing As Activism: Finding Your Voice in Difficult Times

Course Description:

There is no doubt that we are living in extraordinary times. On any given day things are happening in our world that terrify, excite, inspire us, and deflate our hope. There is so much going on that sometimes we feel paralyzed and powerless to impact the world, or to even make sense of it to ourselves. This course will examine many first-person accounts of difficult times in history. We will model our own writing on that of great writers who used their rhetorical skills, their passion and their fears to make meaning of times of chaos for themselves and others. We will make opportunities for ourselves to find sense in our own world, one word at a time, creating artifacts that will be valuable to us, to our peers, and ultimately, to history.

<https://www.youtube.com/watch?v=OGxBOS6RB0c>

Required Readings:

On LEARN, selections from:

Thucydides, *The History of the Peloponnesian War*
The Good Immigrant

Letter from Birmingham Jail

Telling Tales (a refugee reimagining of The Canterbury Tales), Agbabi

Full texts:

Between the World and Me, Coates

Wain: LGBT Reimaginings of Scottish Folklore, Plummer

Carry: A Memoir of Survival on Stolen Land, Jensen

Sabrina and Corina, Fajardo-Anstine

Student Requirements:

Attendance

Weekly reaction papers

Weekly in-class writing assignments

Workshop responses

Oral presentation

Final Portfolio

About the Instructor:

Jonatha Kottler is an alumna of Honors and holds an MA in Liberal Arts from St. John's College. She has written comic books, short films, and her nonfiction writing has been anthologized, (Nasty Women) and appeared in New York Magazine's The Cut, The Guardian Weekend, Longreads, and on Audible. She is a candidate for the MFA in Fiction at the Institute for American Indian Arts, and knows way too much about the MCU and Batman.

HNRS 2112 007
1040

56531 Sem: 19th Century Gothic lit

Faubion

TR 0930-1045 ASM

Renée Faubion

sanren@unm.edu

Course Title: Nineteenth-Century Gothic Literature and Its Textual Monstrosities

Course Description:

Ever wonder why we shudder when we see our own blood? Or why the dark seems full of demons—even when we know it isn't—and why we feel they are coming for us? This seminar sets out to explore these questions by considering nineteenth-century gothic narratives against the history of theories of horror drawn from philosophy, aesthetics, and psychology. We will also look at key developments in the culture of the nineteenth century (notably, colonization, "race" theory, gender roles, and evolution) to help us understand how those events participated in the development of horror narratives. Ultimately, our goal this semester will be to dissect the illicit pleasure of the horror story to investigate how nineteenth-century Anglo-Americans translated their desires and anxieties about their changing world into literary texts. Those investigations will provide fodder for our written work this semester; we will use the writing process to probe some of the challenges posed by the gothic and to develop strategies enabling us to become more efficient and effective writers of analysis. For more information, please contact Dr. Renée Faubion at sanren@unm.edu.

https://youtu.be/S2SXkN_RW40

Readings/Texts:

Charlotte Brontë, *Jane Eyre*

Bram Stoker, *Dracula*

Oscar Wilde, *The Picture of Dorian Gray*

J. Sheridan Le Fanu, *Carmilla*

Short stories by Edgar Allan Poe and Charlotte Perkins Gilman

Student Requirements:

Two brief essays; a research project involving several stages and leading to an analytic essay addressing some aspect of the gothic; several small-scale exercises targeting writing skills; careful preparation for and participation in seminar sessions.

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.

HNRS 2112 008 56540 Sem: Writing the Constitution Simpson MW 1330-1445 ASM 1040
Matthew Simpson msimpson2@unm.edu

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 are 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 meanings and 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 questions and debates remain relevant today:

- Is it fair to represent large- and small-population states equally in the Senate?
- Should the House of Representatives have more members than it currently has?
- Who controls the U.S. military? The president or Congress?
- When can state law 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?

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 look at how later generations modified the Constitution through reinterpretation by the courts and amendments by the people.

Our aim throughout will be to investigate the ideas and ideals of these speakers and writers, to analyze the circumstances in which they were thinking and communicating, and to 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:

- Carol Berkin, *A Brilliant Solution: Inventing the American Constitution* (Mariner, 2003)
- Charles Kesler (ed.), *The Federalist Papers* (Signet, 2003)
- Ralph Ketcham (ed.), *The Anti-Federalist Papers and the Constitutional Convention*

- *Debates* (Signet, 2003)
- Linda Monk, *The Words We Live By: Your Annotated Guide to the Constitution* (Hachette, 2004)

Student Requirements:

For most weeks of the semester, students will be asked to submit a short essay or reading response (approximately 500 words) based on a prompt the instructor will assign together with brief feedback to the responses of two of their peers. Detailed instructions for the essays and feedback will be provided by the instructor along with in-class conversations and workshops to strengthen the students' academic writing.

About the Instructor:

I teach in Political Science and the Honors College here at UNM. I earned a Ph.D. from Boston University, focusing on political philosophy. I've published two academic books (so far!), and I write for *The New Republic*, *The Washington Post*, and other publications. I also appear on TV and radio to talk about American politics. I look forward to talking to you!

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|---------------|--|-------|-----------------------|
| HNRS 2113 001 | 56542 Sem: Musical Theatre in Amer | Szasz | TR 0930-1045 ASM 1004 |
| HNRS 2113 006 | 55481 Sem: Musical Theatre in Amer | Szasz | TR 1100-1215 ASM 1004 |
| Maria Szasz | deschild@unm.edu | | |

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 carefully considers one of America's unique contributions to the fine arts. We will read, listen to, and watch excerpts from the most revolutionary musicals from 1904-2021, 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 consider how the disciplines of theatre and history interact and co-exist. For instance, what do musicals say about American history? *South Pacific* suggests that American 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 with 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* (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 "megamusicals": *Cats* (1982), *Les Misérables* (1987), *The Phantom of the Opera* (1988), and *Miss Saigon* (1991). We conclude by examining the most recent developments in musical theatre that invigorate theatergoers, such as *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.

<https://youtu.be/FdsU3JdoqXE>

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* (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)
Benj Pasek, Justin Paul and Steven Levenson, *Dear Evan Hansen* (2016)
Toby Marlow and Lucy Moss, *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 004 55479 Sem: The Art of Film Kottler T 1700-1930 ASM 1040
Jonatha Kottler jkottler@unm.edu

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.

<https://www.youtube.com/watch?v=-6SFrmUwYnQ>

Required Readings:

Cinematic Storytelling, Jennifer Van Sijll
Save the Cat, Blake Snyder
How to Shoot Video That Doesn't Suck, Steve Stockman

Films:

The Bicycle Thief
Black Panther
Get Out
The Farewell
Ferris Bueller's Day Off
Booksmart or *Moxie*
Additional films for the Film Journal

Student Requirements:

Attendance and Participation
Mental Health

Group Presentation
Essays
Film Journal
Mini Assignments
Screenplay
Final Film

About the Instructor:

Jonatha Kottler is an alumna of Honors and holds an MA in Liberal Arts from St. John's College. She has written comic books, short films, and her nonfiction writing has been anthologized, (Nasty Women) and appeared in New York Magazine's The Cut, The Guardian Weekend, Longreads, and on Audible. She is a candidate for the MFA in Fiction at the Institute for American Indian Arts, and knows way too much about the MCU and Batman.

HNRS 2113 005 55480 Sem: Dance as Intl Diplomacy Lujan TR 1530-1645 ASM 1020
Bridgit Lujan blujan@unm.edu

Course Title: Sem: Dance as International Diplomacy

Course Description:

In this course students will explore how dance serves as a cultural ambassador around the world. Dance performances, videos, and images of dance influence peoples' beliefs about a culture and a nation's politics and values. In this course students will explore how different styles of dance (ballet, jazz, tap, hip-hop, modern, flamenco, Spanish dance) have influenced world views and served to increase harmony across nations through live performance. Students will explore the political and economic initiatives of the United States 1950-present that have supported dance as a world ambassador of culture. They also will synthesize how dance has served other nations in diplomacy (specific focus on Spain).

<https://youtu.be/ve6DSh6m1qs>

Readings/Texts:

1. *Dancers as Diplomats American Choreography in Cultural Exchange* by Clare Croft
2. *Dance For Export Cultural Diplomacy and the Cold War* by Naima Prevots
3. *Flamenco Nation* by Sandie Holguin
4. *Dance Appreciation* by Amanda Clark and Sara Pecina

Student Requirements:

Students will do readings, observe videos, participate in discussions, create a final project, and write reflections that apply the material through creative nonfiction and persuasive writing. This is not a movement class however there is an occasional movement component that gives students the opportunity to participate in embodied exploration of simple movements of each dance style.

About the Instructor:

Bridgit Luján was introduced to dance study at the young age of two. She is a UNM alumni graduating with a MA in Dance History and a MBA in International Management. She also study at a small liberal arts college in Pennsylvania, Wilson College, where she earned her MFA. Bridgit has taught in higher education since 2002 and is also a dance journalist for *Dance Magazine* in NYC.

HNRS 2221 001 55470 Sem: Owing The Numbers Sorge MW 1100-1215 ASM 1020
Carmen Sorge sorge@unm.edu

Course Title: Owing 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.

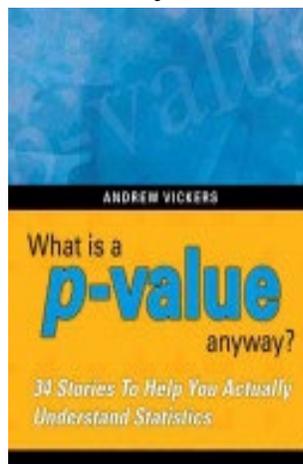
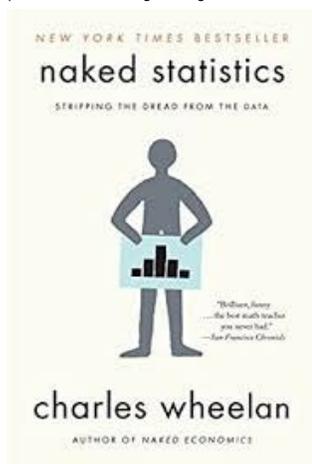
This course is designed to equip you with the statistical tools and knowledge to interpret and analytically analyze data. We will cover graphing techniques for presenting data, data sampling techniques, descriptive techniques, confidence intervals, regression toward the mean and the central limit theorem, 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.

https://www.youtube.com/watch?v=A_4viPIWpJE

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 Joel 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 2221 002 55869 Sem: What are Numbers Anyway? Holden TR 0930-1045 TBD
Christopher Holden cholden@unm.edu

Course Title: What are Numbers Anyway?

Course Description:

We use numbers every day and take for granted that they can be used to describe the world around us. But what are they really? What kinds of numbers are there? Are irrational numbers just plain crazy? Are imaginary numbers really real? What does it mean to use numbers to describe reality once we get past a few sheep? We tend to take numbers for granted, assuming they are simple. But nothing could be farther from the truth. They are incredible, mysterious and intricate inventions of human ingenuity. And in life, no one kind of number will do it all.

https://www.youtube.com/watch?v=qa_aDK3KfcY

Readings/Texts:

A Brief History of Numbers, by Leo Corry

Crest of the Peacock - Non-European roots of mathematics, by George Joseph

Number Theory and its History, by Oyestein Ore

Online resources

Student Requirements:

To learn to do math as a human, social, self-driven activity. This is hard in a different way than most math classes are, but appropriate for everyone. There are no timed tests, and you can always seek the help of your classmates, teachers, and the world. We will not let intimidation ruin our learning. But you will be doing real mathematical writing and conversing, not just turning in scribbled answers. You will need to develop and take responsibility for your curiosity relating to numbers and their development. You will need to be ready for frustration and mistakes along the way. You will need to be part of the team that helps us create and move past those difficulties.

Specifics:

- Active participation in class. This sounds rote, but this is hard in math. We will expect and cajole until it happens.
- Take home problem sets. There are correct answers but the focus will be on communication.
- Two small-group "presentations" teaching the class some important theorem or method and about some event in the development of numbers.
- A final polished explanatory work, if we can manage it.

About the Instructor:

Chris Holden is an Associate Professor in Honors, here since 2008. He teaches unusual courses about math and things like videogames. His research interests usually involve helping people to make games who otherwise wouldn't be, especially for learning. His current math interests include the advent of new mathematical perspectives like Hestenes' Geometric Algebra. He's very interested in math as an evolving social technology, not just mechanical calculations.

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

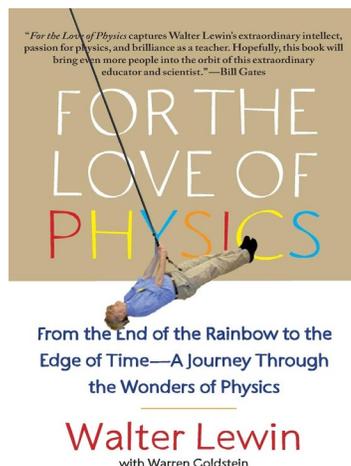
This course is about understanding physics in the world around you. Many students have the impression that science (physics in particular) is a bunch of rules discovered a long time ago by a bunch of boring dead white guys. Nothing could be further from the truth. Physics has a huge impact upon our daily 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.

<https://youtu.be/34NFr5mNR8g>

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 Franklin 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 55488 Science in 21st Century Lab Sorge MW 0830-0920 ASM 1020
Carmen Sorge sorge@unm.edu

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

<https://youtu.be/34NFr5mNR8g>

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 2331 002 55472 Sem: Bringing Fossils to Life Moore TR 1230-1345 TBD
Jason Moore jrm@unm.edu

Course Title: Bringing Fossils to Life

Course Description:

The Earth formed around 4.5 billion years ago and the first, albeit somewhat controversial, evidence for life is found only 700 million years later! Living organisms have, therefore, been present for 85% of the history of the Earth and have shaped the planet in a myriad of different ways as life has evolved. Incremental, frequently infinitesimal changes in morphology over inconceivably long time periods have produced the millions of species that we see interacting around us today. Fortuitous confluences of geological forces have led to the preservation of evidence of past life for millions, and in some cases billions of years.

In this course we will get hands on with the fossil record to investigate: how life has changed during its 3.8 billion year history, from individual organisms to entire ecosystems; the processes that can lead to the preservation of organic remains over geological time periods; and many of the ways in which we can make inferences about biological processes from the limited, often biased information preserved in the fossil record. I hope this course will provide you with a firm foundation of tools and knowledge that you will be able to use to find the answers to any questions you might have about the history of life, and to discuss and reconcile many of the complexities inherent to understanding organisms for which there are no modern representatives.

Readings/Texts:

Readings will be sourced from the primary literature during the course in response to the questions participants are interested in posing.

Student Requirements:

The course will be a hands-on introduction to the science of palaeontology. We will begin by outlining a genuine research question and undertaking several exercises to provide background to that question. After several discussions, bringing the results of our exercises into the context of our research question, we will move on to the main focus of the class - your own palaeontological research project. You will apply techniques that you have learnt during the course to a dataset from 34 million years ago.

About the Instructor:

Jason Moore received his undergraduate degrees and Ph.D. from the University of Cambridge, and subsequently spent time teaching and researching at Texas A&M University and Dartmouth College. He is most interested in understanding how organisms interacted with each other and their environment during the geological past - bringing fossils to life! His recent research has focused on understanding how ancient

mammals respond to climate change, the reproductive ecology of dinosaurs, and the nature of the impactor involved in the extinction of the dinosaurs.

HNRS 2364 001 55473 Sem: Artifact and Image Lovata W 1230-1500 ASM 1020
Troy Lovata lovata@unm.edu

Course Title: Artifact and Image

Course Description:

Ours is a material world. Our conceptions of ourselves, of others, and of our environment are all expressed in material culture. This interdisciplinary seminar examines two specific kinds of material culture—physical artifacts and material images—in order to learn about the cultures that created them. It draws from the fields of Anthropology, Archaeology, Geography, Art History, and Cultural Studies to examine culture through its material expression.

This semester we will focus on two types of artifacts and images: rock art and graffiti. Rock art and graffiti from prehistoric, historic, and modern contexts all provide unique insight into the human organization that is culture. Students in this class will go into the field in Albuquerque and across New Mexico to examine rock art and graffiti first-hand in order to compare local examples with readings about peoples and cultures from around the world. This course unfolds in both the classroom and the field because artifacts and images have contexts and are not merely abstract concepts.

This course meets once a week in order to allow for on campus and in town field trips during regularly scheduled class time. These include excursions to Petroglyphs National Monument in Albuquerque to study Native American rock art and on the UNM campus and to the Albuquerque Railyard to examine modern graffiti. There are also required, day-long field trips to El Morro National Monument west of Albuquerque to examine both prehistoric rock art and historic graffiti on Friday, March 4th and to the Sandia Mountains east of Albuquerque to study arborglyphs (a type of graffiti marked on trees) on Saturday March 26th. Field trip attendance is mandatory and an \$85 course fee is charged to cover some travel and field study costs.

<https://youtu.be/rzMypNu3wjQ>

Readings/Texts:

Required texts include the book *Understanding Graffiti: Multidisciplinary Studies From Prehistory to Present* by Troy Lovata and Elizabeth Olton (Routledge, 2015) and a free, PDF-based course reader with selections from texts and peer-reviewed research articles on rock art, arborglyphs, and graffiti from the fields of Anthropology, Archaeology, Geography, Art History, and Cultural Studies.

Student Requirements:

Students are required to be active seminar participants and discussants, attend multiple field trips and field studies outside the classroom, and complete a series of written, sketch, and photo-based observational exercises that link together their understanding of different aspects of the material expression of culture.

About the Instructor:

Dr. Lovata is a tenured Professor in the UNM Honors College, where he has taught courses on artifacts, landscape, and culture for more than 15 years. He earned a Bachelor's in Anthropology from Colorado State University and Masters and Doctorate degrees in Anthropology with a focus on the visual presentation of Archaeology from The University of Texas. He is especially interested in how people from prehistory through the present understand and mark the landscape.

HNRS 2364 002 55474 Sem: Who Do You Think You Are Johnson TR 1230-1345 ASM 1020
Lizabeth Johnson lizjohnson@unm.edu

Course Title: Who Do You Think You Are?

Course Description:

Who do you think you are? In modern western society, we tend to think of ourselves as individuals, people whose identities are shaped by our own choices and goals in life. However, this concept of the individual, as a singular entity pursuing a specific, self-identified purpose in life, is relatively new in the larger scope of human history. The concepts of the individual, of individuality, and of individualism all date from the early 1800s, when sociologists began to worry about the emergence of individuals whose actions would ultimately destroy the fabric of traditional European society. This was in the wake of the French Revolution, so it stands to reason sociologists would fear more social unrest at the hands of individuals who had rejected the political, social, and economic status quo. Over the course of time, however, sociologists began to realize that individuals weren't as much of a threat to the social fabric as they had once believed. In fact, by the mid-1800s, individualism had become an important part of American culture, with the growing belief that any individual in the U.S. could "raise himself up by his bootstraps" and achieve anything he wanted in society, whether that was wealth, fame, or the office of president itself. Despite that growing belief, collective factors still played an important part in the lives of most individuals, in the U.S. and elsewhere in the world. These collective factors could include family expectations, religious organizations, socio-economic status, or constructs such as slavery, racism, colonialism, and gender roles. In fact, many of these collectives are still operating today, in the 21st century, and play a role in the extent to which most of us can express ourselves as individuals. In this class, we'll examine the lives of people who broke away from their collectives and made bold statements about who they believed they were with regard to their societies. We'll also examine individuals whose choices and goals were hindered or subordinated by the constructs and institutions into which they were born and against which they had to struggle, some of which continue to shape our lives as individuals to the present day.

<https://youtu.be/xWy6O7gHi-4>

Readings/Texts:

Frederick Douglass, *Narrative of the Life of Frederick Douglass*.

Toni Morrison, *The Bluest Eye*.

Richard Wagamese, *Indian Horse: A Novel*.

Sheila Weller, *Carrie Fisher: A Life on the Edge*.

Additional short readings will be made available on the Learn class website.

Student Requirements:

- Active participation in class discussions
- Short in-class writing assignments on assigned readings
- One biography (1200-1500 words) on an individual of the student's choice
- One research paper (2800-3000 words) that will focus on a single structure or institution that either hinders or supports individuality and individualism

About the Instructor:

Dr. Johnson has long had an interest in history and earned her Ph.D. in medieval British history from the University of Washington in Seattle in 2008. This class is a result of her interest in the political, social, and cultural factors that shaped the lives of people in the ancient and medieval period and continue to shape people's lives today.

HNRS 2364 003 55475 Sem: Keeping the Peace Carey TR 1530-1645 ASM 1040

Andrew Carey acarey1@unm.edu

andrew

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 its 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 Xiexian, "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.

HNRS 2364 004 57127 Sem: Indigenous Politics Teran W 1630-1900 ASM 1020
Yolanda Teran mteran@unm.edu

Course Title: Indigenous People and Biopiracy

Course Description:

Since millennial times, Indigenous Peoples have been the guardians of Mother Earth and all her ecosystems through balanced and harmonious relationships. All her beings are sacred, interlinked and interdependent. The traditional knowledge associated to genetic resources has been transmitted from one generation to the next orally. It has been used gratuitous for the collective wellbeing of humanity. With the new development where the center is the economy, this natural and free service of traditional knowledge was distorted. Since decades ago, several developed countries are using the genetic resources from Indigenous Peoples lands and territories without their free, prior and inform consent. These resources are used to elaborate various products such as medicines, face and body creams, shampoos, among others and sold in local, national and international markets. Annually, pharmaceuticals and companies receive millions of dollars as profits from these sales. However, these companies forget to share the benefits with indigenous Peoples in a fair and equitable way. The misuse of Indigenous Peoples genetic resources and associated traditional knowledge to these resources is happening worldwide.

Presently, there is a political and economic power confrontation between Indigenous Peoples and several transnational companies which are the users of genetic resources for commercial and noncommercial research. The United Nations' Convention on Biological Diversity and the Nagoya Protocol are two international instruments created to stop the biopiracy and the misappropriation of genetic resources and associated traditional knowledge and develop biocommerce with clear regulations including the respect for cultural diversity and Indigenous Peoples human rights.

This course will support the students to understand the new economic order in the world, how policies benefit the richest countries and how the racism and exclusion affect Indigenous Peoples livelihoods and survival. The course will focus on cases of biopiracy that affected Indigenous Peoples from developed and developing countries, meetings and negotiations in South Africa and in other countries, the creation of the United Nations Working Group to elaborate the International Regime for Genetic Resources document that was adopted in 2010 as the Nagoya Protocol on Japan. We will study the implementation of the Nagoya Protocol, its challenges, and limitations. We will also revise the Indigenous Peoples advocacy strategies through reading and analysis of United Nations technical documents, written Indigenous Peoples declarations and position papers, elaboration of specific texts, oral and written political lobby, and the presentation of declarations, etc. During the course students will develop the following skills: critical reading and thinking, writing good advocacy documents following the appropriate protocols and speaking skills to deliver those papers to different audiences and social actors.

Readings/Texts:

The Nagoya Protocol

The Convention on Biological Diversity (To be downloaded from Convention in Biological Diversity website)

Articles: I will distribute in class different articles related to biopiracy and biocommerce
The study of Martinez Cobo on Indigenous Peoples

The study of Erica Daes on Indigenous Peoples self-determination
The study on the development of the environmental collective rights
History of Indigenous Peoples in the Nagoya Protocol negotiations
Bio-cultural community protocols for benefit sharing

Student Requirements:

Reflection Essays: You will be required to write two reflection essays. The essay must include the following: name, title, double-spaced, 12-point font, and 4 pages.

Final Paper: You will be required to examine local, national and international biopiracy cases, the limitations on the implementation of Nagoya Protocol, cases of benefit sharing, application of free prior and informed consent right, the role of bio-cultural community protocols, Indigenous Peoples participation including women and youth, etc.

The paper must include the following: 5 pages, a title page, course number, date, typed, double-spaced, 12-point font and 5 references in APA format.

Presentation: You will present on your final paper. The presentations will be conducted in class. Each student will have 10 minutes for presenting and 3 additional minutes for Q & A

Participation: You will need to attend the class on a regular basis, complete assigned readings, and participate in class discussions. Each student will be required to write open-ended comment (250-300 words) on the assigned readings for the specific class session.

It is vital that you attend all classes, complete the readings before class, and come prepared to share your thoughts and questions.

About the Instructor:

I am Dr. Maria Yolanda Teran, a Kichwa Indigenous professor from Ecuador, South America. For several years I have been participating in the meetings of the Convention on Biological Diversity to advocate for Indigenous Peoples rights and the preservation and care of Mother Earth and all her beings. Before the adoption of the Nagoya Protocol, there were 6 years of international negotiations. I was nominated by the Indigenous Network on Biodiversity for Latin America and the Caribbean, RMIB-LAC, as one of the negotiators for our region. Therefore, I have first-hand information on the issue of biopiracy and Indigenous Peoples. If you need additional information about this course, please feel free to contact me at my email address mteran@unm.edu

UHON 301 Level Courses

| | | | |
|----------------------|--|-----------------|--|
| UHON 301 001 1004 | 55854 Sem: Why ppl Bel. Weird Things | Cargas | W 1630-1900 ASM |
| Sarita Cargas | cargas@unm.edu | Adrienne Werner | adrienne@unm.edu |

Course Title: Why People Believe Weird Things

Course Description:

The purpose of this course is to improve your critical thinking. Research shows that first you need to know how to define it and secondly you have to consciously practice it. Therefore, you will learn what it is and how to improve it. You'll learn about the twenty or so cognitive biases we all suffer from and how to fight them in order to become better seekers of the truth. For example, you will find out about the availability heuristic which is our tendency to rely on available information rather than seek out accurate information. We'll learn all this from a book called *Thinking Fast and Slow* by Daniel Kahneman. The author won the noble prize in economics because of his studies of human behavior. We will also read, *Why People Believe Weird Things*, which will examine why people believe in unusual phenomena from religion to UFOs. (This is not a negative claim about religion just an acknowledgement that some religious beliefs are extra-ordinary.) We will examine the role of scientific reasoning, and numerous forms of illogical thinking that lead us astray. We'll examine some of the conspiracy theories surrounding the Covid pandemic. Since analyzing controversies is crucial to critical thinking, we will examine many and you will have the opportunity to study both sides of an issue of your choosing for several weeks.

<https://www.youtube.com/watch?v=1bifB35wRk4&t=2s>

Readings/Texts:

Selections from:

Why People Believe Weird Things, Michael Shermer

Thinking Fast and Slow, Daniel Kahneman

Additional books and articles based on your chosen research topic.

Student Requirements:

Every week there will be reading assignments, often short writing assignments and several short papers. The big project will be to study a current controversial topic of your choice and to create and present a poster at the annual (virtual) Undergraduate Research Opportunity Conference.

About the Instructors:

This course will be co-taught by Dr. Cargas from the Honors College, and Adrienne Warner, a UNM research librarian.

UHON 301 002 55855 Sem: SciFi & Fntsy Crit Think James T 1700-1930 ASM 1004
Betsy James ejames04@unm.edu

Course Title: Truth, Lies, and Other Physics: Science Fiction and Fantasy as Critical Insight

Course Description:

In any moment, where do you stand: in reality or imagination? In the molecular world of physics, or in “other physics”: human culture’s world of beliefs, assumptions, stories, and literalized metaphors?

We constantly cross, confuse, and combine those worlds: we treat metaphor as though it were molecular reality. Nowhere is this tendency more outrageously identified and examined—and used to explore and illuminate—than in science fiction, fantasy, magical realism, and horror, known collectively as of *Speculative Fiction*, or *SF*. These rapidly-evolving, interdisciplinary “what if?” fiction genres both exploit and question beliefs that we assume to be as “real” and innate as the Periodic Table.

As we learn more about neurolinguistics and how our minds work, SF helps us realize that deeply-held biases like racism, sexism, and anthropocentrism are not givens, but largely artifacts of cultural metaphor. Their controversial nature can make them too hot to handle in straightforward venues, so as the late Ursula K. Le Guin said, “If you’re going to handle lava, it’s a good idea to wear gloves.” SF gives us gloves. Its indirect, playful stories help us look at ourselves, recognize prejudice, and experiment with solutions. In the journey toward a non-hegemonic perspective, SF is a powerful—and popular—vehicle of cultural change.

This course combines a quirky, interdisciplinary lineup of reading and writing from biology, medicine, sociology, and anthropology with a broad range of short stories. You’ll examine the gap between hard science and cultural metaphor, and hunt for cultural projection in both popular media and your own writing. In assignments that combine reading, writing, graphic and other elements, you’ll use SF’s “serious play” to explore various forms of rhetoric: alternative history, grant proposal, explorer’s journal, political screed, etc.

The question most asked about SF is, “How do you make an imaginary world *believable*?” You’ll answer that question by inventing and critiquing your own and others’ worlds, as you ride the interface between the hard-science world of molecules and the dynamic, mercurial world of the imagination.

<https://youtu.be/iXGDEr8J2OY>

Readings/Texts:

PDFs will be provided by instructor

Purchase of 100-page, 9x12 blank notebook

Student Requirements:

In addition to weekly reading and writing, students are required to fill a 100-page, 9x12 blank notebook in any way they wish.

About the Instructor:

Betsy James is the writer-illustrator of 17 books and a nominee for the 2017 World Fantasy Award. Visit her website at www.betsyjames.com

UHON 301 003 55856 Sem: Shakesp Stage and Screen Lanier W 1630-1900 ASM 1040
Greg Lanier glanier@unm.edu

Course Title: Shakespeare on Stage and Screen

Course Description:

Although the works of William Shakespeare are easily among the most often and widely read works of literature ever produced (probably second only to the Bible), Shakespeare never wrote a single *read*; he wrote *plays*, and he called himself a *player*. This course will investigate the interactions between Shakespeare's written word, the performative expressions common to theatre, and the visual narrative language of film. Our aim will be to understand how Shakespeare's exceedingly rich textual language is transposed or sometimes even translated into the (sometimes quite foreign) languages of the stage and screen. In all three media (text, staging, & film) the goal is always to present some impression of believable reality, to hold, as Shakespeare himself puts it, "a mirror up to nature." Our primary goal for this course will be to explore the mechanisms whereby the written text, the practices of staging, and the visualization of film interact to present the emotional meaning of the world's most beloved and widely read playwright. Be prepared to watch a number of films/plays available on YouTube, Vudu, Amazon or similar outlets.

Readings/Texts:

- Any modern edition of Shakespeare's plays will do for this course.
- Jack J. Jorgens Shakespeare on Film. (Indiana U.P, 1977).
ISBN: 0-819-18157-9
- Russell Jackson, Ed. The Cambridge Companion to Shakespeare on Film.
ISBN 0-978-0-521-86600-2

Student Requirements:

You will complete two significant (7-10) page papers during the semester. The Final Project will be (your choice) either a PowerPoint presentation (or equivalent) or a video that how one or more of Shakespeare's plays is transformed into the visual languages of stage or screen. This assignment will also allow you to demonstrate your mastery of digital and information literacy. You will have 10 minutes to present a condensed version of your project to the class during our last class meeting.

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.

UHON 301 004 55857 Sem: Natural Disasters Moore TR 1100-1215 TBD
Jason Moore jdm@unm.edu

Course Title: Natural Disasters

Course Description:

Natural disasters have a profound and costly impact on humanity and so it is of great importance that we understand their causes so as to better protect against their effects. In this course we will learn about the causes of the major natural disasters (e.g. earthquakes, volcanic eruptions, floods, wildfires, tornadoes,

hurricanes, bolide impacts, etc.), the processes that influence their frequency and severity, their effects and ways to mitigate them, and our ability as scientists to predict them. We will contrast our knowledge of these hazards with their representations in the mass media. Finally, we will create a natural disaster hazard plan for a major global city to assess and quantify the natural risks to human life by location.

Readings/Texts: Readings will be provided or sourced from the primary literature during the course in response to class discussions and participants' chosen city at risk from natural disasters.

Student Requirements:

Your primary goal for this class is to develop a natural hazard risk management plan for a major city around the globe. After a brief introduction considering science, natural disasters in general, we will split the course into two-week blocks. During each block we will discuss a particular natural hazard, what controls its occurrence and severity, what impacts it might have on human populations, and how we might mitigate these impacts. For each hazard you will be required to calculate the risks to a particular major city and investigate the plans that are in place to respond to the risks of that hazard. You will give a final presentation on your city and formally write up your own risk management plan, comparing your understanding of the risks the city faces to those described and enumerated by the city's own risk managers.

About the Instructor:

Jason Moore received his Ph.D. from the Department of Earth Sciences at the University of Cambridge in 2006. Much of his research is concerned with the impact of major perturbations (for example natural disasters) on vertebrate faunas in the fossil record. Most recently he has been working on improving our understanding of the impact event commonly thought to have killed the dinosaurs.

UHON 301 005 55858 Sem: This Class is a Joke Obenauf MW 1330-1445 ASM 1004
Richard Obenauf obenauf@unm.edu

Course Title:

This Class is a Joke: Satire and Society

Course Description:

John Oliver and Mike Judge are the latest in a long line of satirists who use humor to critique and explain their societies. In this course, we will see how literary techniques that emerged in ancient Rome evolved to criticize church corruption at the end of the Middle Ages and spurred the Reformation, and then became a favorite genre of the Enlightenment. This class will fill some gaps in your knowledge of key texts and ideas of Western society—and it will give you a chance to write some satire of your own. A good time will be had by all.

Readings/Texts:

We will read about one major work of satire each week, an enjoyable and low-pressure way to get to know some of the classics you've been putting off reading. You'll laugh out loud (really!) as you work your way through 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 include Mark Twain, Kingsley Amis, John Kennedy Toole, and Kurt Vonnegut.

Student Requirements:

As with all Honors classes, consistent attendance and active participation are expected. Students will keep a reading journal, which may form the basis for a series of short reaction papers. There will be two short analytical papers and a creative final project. 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 has wanted to teach this class for at least fifteen years. He 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, Obenauf 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 301 006 56532 Sem: The Sociology of Disease Johnson TR 0930-1045 ASM 1020
Lizabath Johnson lizjohnson@unm.edu

Course Title: The Sociology of Disease

Course Description:

Humans have existed alongside diseases since time immemorial. However, while we in the modern era tend to think of disease as a biological or medical phenomenon, early human societies viewed disease as something that could result from moral failings just as easily as it could result from unclean water, spoiled food, or bad air (known as miasma theory). In many cases, these early human communities would turn to divine causation to explain the occurrence of diseases, whether on an individual or societal level. This rationale was apparent in ancient Greek literature, where the gods would send plagues to punish communities for wrongdoing, as well as in the Bible, where God punished individuals or entire communities for their sinful behavior by afflicting them with plagues. It wasn't until the 19th century, with the advent of scientific medicine, that medical professionals began to view disease as having purely rational, biological causes. The discovery of bacteria and viruses in the late 19th and early 20th centuries led to more and more medical developments that benefitted society as a whole, not least of which were the vaccines created to fight measles, polio, and smallpox. However, these advances didn't totally eliminate explanations of disease that grew out of beliefs in moral failings or a lack of biological fitness. The 20th century was a period in which, even in medically advanced societies, disease might be blamed on a person's race, gender, sexual identity, and mental abilities or fitness. Recently, we've seen that an outbreak of a respiratory disease such as COVID-19 has been explained as being due to similar factors, whether that involves blaming people of Asian appearance or claiming a person lacked a fit immune system. In this class, we'll examine early descriptions of disease and epidemiology as well as accounts of specific diseases that afflicted ancient and medieval civilizations. We'll also examine advances that were made in medicine in the 19th century and onward, along with the constructs that continued to shape how the general public viewed disease and afflicted individuals. Our modern topics will include immigration, gender, and race, as well as AIDS, Ebola, and mental illness.

https://youtu.be/xdAsL_22R3I

Readings/Texts:

Daniel Defoe, *A Journal of the Plague Year*.

Steven Johnson, *The Ghost Map: the Story of London's Most Terrifying Epidemic—and How it Changed Science, Cities, and the Modern World*.

Sylvia Plath, *The Bell Jar*.

David Quammen, *Ebola: the Natural and Human History of a Deadly Virus*.

Additional readings will be made available on the Learn class website.

Student Requirements:

- Active participation in class discussions
- Leadership of one discussion session, including providing questions/topics for discussion
- One research paper (5000-6000 words long) that will focus on a disease from both a scientific and social perspective. This assignment will be broken into multiple steps, including a proposal, research outline, and a rough draft.
- An oral presentation on the research paper, including a handout for class with a 250-word abstract and references for fellow students

About the Instructor:

Dr. Johnson earned a B.S. in biology from New Mexico Tech and a Ph.D. in medieval history from the University of Washington in Seattle in 2008. Her background in biology has led to a particular interest in the study of ancient and medieval medicine and responses to epidemic diseases during that period, such as the Black Death. Living through an actual pandemic has only heightened that interest.

UHON 301 007 55860 Sem: The Art of Stand Up Szasz TR 0800-0915 ASM 1004
Maria Szasz deschild@unm.edu

Course Title: The Art of Stand-Up Comedy

Course Description:

“Comedy is one of the Great Jobs. And there are only four Great Jobs in the world: baseball player, race-car driver, professional surfer, and stand-up comedian.” —Jerry Seinfeld

Richard Florida says, “If you want to understand society, don’t look at where people work or even what they buy. Instead, look at what they find funny.” The Art of Stand-Up Comedy will examine the roots and development of stand-up comedy: the hilarious, inspiring, outrageous, and boundary-pushing art form that openly satirizes humanity’s idiosyncrasies, politics, history, religion, and culture. Beginning with early stand-up pioneers in America, we will trace the growth of this art form from the 1940s to the twenty-first century. We will consider why and how stand-up comedy began, and how it has changed by incorporating improvisation, sketch comedy, observational, and “alternative comedy.” We will ponder the remarkable achievements of female, non-binary and LGBTQ+ comics in what has been a straight, male-dominated form of entertainment. We will look at individual performers such as Phyllis Diller, Richard Pryor, George Carlin, Steve Martin, Robin Williams, Jerry Seinfeld, Margaret Cho, Gabriel Iglesias, Negin Farsad, and Hannah Gadsby; writers, such as Larry David; as well as important television shows, such as “Saturday Night Live” and “Last Week Tonight With John Oliver.” This class will be predominantly interdisciplinary. We will explore stand-up comedy through history, art, business, and performance. We will investigate how stand-up has become an influential and outspoken art form, unafraid to wryly comment on political and social justice issues. Comedian George Carlin famously said, “I find out where they draw the line, then I step across it.” Is stand-up comedy, as Jason Zinoman asks, “the last completely uncensored place” in American culture? Take The Art of Stand-Up Comedy to find out more about how stand-up continues to make the world laugh as well as squirm. Advisory: this course contains explicit language (comedians swear—sorry!).

<https://youtu.be/S2wRD3jwZSw>

Readings/Texts:

Franklyn Ajaye, *Comic Insights: The Art of Stand-Up Comedy* (2001)
Gerald Nachman, *Seriously Funny: The Rebel Comedians of the 1950s and 1960s* (2003)
Tom Shales and James Andrew Miller, *Live from New York: An Uncensored History of Saturday Night Live* (2002)
Ritch Schydner and Mark Schiff, *I Killed: True Stories of the Road from America’s Top Comics* (2006)
Steve Martin, *Born Standing Up: A Comic’s Life* (2007)
Jerry Seinfeld, *Sein Language* (1993)
Andy Dougan, *Robin Williams* (1998)
Richard Zoglin, *Comedy at the Edge: How Stand-Up in the 1970s Changed America* (2009)
Eddie Tafoya, *The Legacy of the Wisecrack: Stand-Up Comedy as the Great American Literary Form* (2009)
Yael Kohen, *The Rise of Women in American Comedy: A Very Oral History* (2012)
Kliph Nesteroff, *Drunks, Thieves, Scoundrels and the History of American Comedy* (2015)
Negin Farsad, *How to Make White People Laugh* (2015)

Student Requirements:

Regular attendance and active, enthusiastic participation in each class; two short response papers on the readings; a two page proposal for a research paper; a ten minute conference with the instructor about the research paper proposal; a six to eight page research paper; a group project: a 60 minute oral presentation about a stand-up performer, writer, television show, or comedy album/special.

About the Instructor:

Maria Szasz's primary interests include Comedy, Irish Drama, American Drama, Musical Theatre and Theatre and Human Rights. She received a Master's Degree in Theatre Education from Emerson College, and a PhD in English with an emphasis in Theatre from UNM.

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| UHON 301 014 | 56534 Sem: Getting Away with Murder | Faubion | TR 0800-0915 ASM 1040 |
| UHON 301 008 | 56533 Sem: Getting Away with Murder | Faubion | TR 1400-1515 ASM 1040 |
| Renée Faubion | sanren@unm.edu | | |

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. 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.

<https://youtu.be/A1vQqXOFoHA>

Readings/Texts:

Philip Jenkins, *Using Murder* (Consider renting the electronic version of this text for the semester. That is 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.

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| UHON 301 010 | 56543 Sem: Brown v Board and Beyond | Hardeman | MW 1200-1315 ASM 1040 |
| Marsha Hardeman | mkhardem@unm.edu | | |
| UHON 301 011 | 56545 Sem: Indigenous Ppls & the UN | Teran | M 1630-1900 ASM 1004 |
| Yolanda Teran | mteran@unm.edu | | |

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:

Required Text:

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 301 013 57015 Sem: Visibly III Farnback-Pearson MW 1030-1145 ASM 1040
Amy Farnback-Pearson farnbach@unm.edu

Course Title: Visibly III: Seeing the Body in Medicine

Course Description:

What is a medical examination, really? Western biomedicine is founded in physicians’ specialized perception of the patient’s body – anatomy, genes, technology to “see inside,” different risks and different treatments based on ostensibly visible differences such as race. But these ways of seeing are not universal, and are tied up in differences in power between medical practitioners and patients. This class will explore alternative

perceptions of the body and the historical development of medical perception, from the bodysnatchers of the 18th and 19th centuries through fetal ultrasound, genetic testing, and technologies for self-monitoring like pedometers and smartwatches. For each of these, we will ask: Why do practitioners look at the body in this way? What does this allow them to see? What does it keep them from seeing? How does it affect our own perceptions of our bodies, and our lived experiences of health and illness? <https://youtu.be/3is6lVwGxCM>

Readings/Texts:

A range of **theory** and **primary** texts will be used, including 19th through 20th-century medical writing on perception of the body in western and non-western contexts, such as:

Foucault, Michel. 1963. *The Birth of the Clinic: An Archaeology of Medical Perception*. Reprint, AM Sheridan Smith (Trans.), 1994. New York: Vintage Books.

Gravlee, Clarence C. 2009. "How Race Becomes Biology: Embodiment of Social Inequality." *American Journal of Physical Anthropology* 139 47-57.

Kuriyama, Shigehisa. 1999. "Part II: Styles of Seeing." In: *The Expressiveness of the Body and the Divergence of Greek and Chinese Medicine*. New York: Zone Books.

Richardson, Ruth. 1988. *Death, Dissection and the Destitute*. London: Phoenix Press.

Student Requirements:

In addition to preparation for and participation in class, students will complete brief oral and written assignments – including leading class discussion, short essays, memes, infographics and elevator pitches. Using a project planning approach, students will develop their own project plans and midsemester checkpoints to develop a 2,500-word paper analyzing the (western or non-western) medical perception of a pathology – broadly construed – of their choosing.

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.

UHON 301 021 56535 Sem: Bob Dylan, Nobel Troubadour Thomas M 1630-1900 ASM 1020
Mike Thomas mthomas@unm.edu

Course Title: Bob Dylan, Nobel Troubadour

Course Description:

"I'll let you be in my dream if I can be in yours"

Bob Dylan – Talking World War III Blues

In 2016 the Swedish Academy took an unprecedented and controversial stance in awarding The Nobel Prize in literature for 2016 to Bob Dylan. In doing so the academy departed from its practice of naming an internationally recognized author of fiction, drama, or poetry for the award. Dylan is the only singer/musician/songwriter to ever receive the award. The Nobel Prize is consequential. The academy recognizes Nobel laureates as having made the highest achievements in their field. In recent decades literary critics and others have debated the status of Bob Dylan's work. Is it literature or simply pop music? In awarding Dylan the Nobel Prize, Academy has indicated that Dylan's work is not only literature but that it is great literature. The award challenges us to look at Bob Dylan's body of work in that light. And that is what we will concern ourselves with in this seminar. We will consider Dylan's body of work, not only the more than 600 songs from his 36 studio albums (and countless more from his "bootleg" series) but also Dylan's forays into poetry, film, and ethnomusicology. The course will have a research component. The focus will be on the literary merit of Dylan's work and the historical backdrop of the 20th and 21st centuries, but students will be encouraged to research that work using the tools that their disciplinary majors provide. It's a cliché to note that there is a Dylan quote for every occasion, but it is certainly accurate to note that his work may be

approached in seemingly endless ways. I expect the seminar to be lively and engaging. Much class time (about half) will be devoted to listening to selections from Dylan's work and discussing them. There will be an online song archive and nearly all of Bob Dylan's recorded songs will be available to students online. We will also be sampling other creative projects Dylan has taken on from film to poetry to his "Theme Time Radio Hour" archive of 20th century American popular music.

Readings/Texts:

Required Texts:

Bob Dylan: The Lyrics 1961-2012 (or the ability to use the lyric section of Bob Dylan's website to access lyrics on demand)

Bob Dylan in America - Sean Wilentz

Chronicles Vol I - Bob Dylan

Podcast & Website: "A Bob Dylan Primer" - Michael Hacker

Podcast & Website: "Definitely Dylan" - Laura Tenschert

Elements of Style: Wm. Strunk and E.B. White (any edition)

Recommended texts:

Bob Dylan: All the Songs - Philip Margolin

Why Bob Dylan Matters - Richard F. Thomas

Dylan's Visions of Sin - Christopher Ricks

Behind the Shades Revisited - Clinton Heylin

Song and Dance Man III - Michael Gray

Films:

Don't Look Back (1967) by D.A. Pennebaker

Masked and Anonymous (2003) by Larry Charles

No Direction Home (2005) by Martin Scorsese

I'm Not There (2007) by Todd Haynes

Rolling Thunder Revue (2019) by Martin Scorsese

The instructor will provide readings with supplementary assignments on the seminar wiki. These will depend on the research interests of the students

Student Requirements:

A report on a particular song(s). (10pts)

A reflection paper on one of the films (10 pts)

A one page research project proposal (10pts)

A oral research progress report with one page synopsis (10pts)

A final research paper or performance based on research (30pts)

A presentation based on the paper (10pts).

Participation: attendance, participation in class activities, and professional demeanor. (20pts).

Grades will be assessed: A = 88-100 Pts. Cr. = 65-87 Pts. Ncr. = 0-64 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 and has for 55 years avidly followed Bob Dylan's career.

UHON 301 022

56536 Sem: Visualizing Place

Lovata

MW 1030-1145 ASM 1004

Troy Lovata

lovata@unm.edu

Course Title: Visualizing Place: The Anthropology Of Space

Course Description:

This course combines typical Honors College seminar discussions with the opportunity to explore real-world examples through a series of field trips and field studies.

Place is a fundamental concept in the study of culture. It is the landscape on which culture unfolds; it encompasses the physical and natural structures that shape and direct behavior; and it is the specific spaces—built, inhabited, remembered, and imagined—that people use to define themselves. Placemaking is the act of using landscape to define oneself and one's culture. This course is an anthropological-grounded study of how place has been, and continues to be, visualized, experienced, and understood by peoples from prehistory to the present.

This course has two arcs. First, students will study the interdisciplinary scholarship of place to gain an understanding of how people have used, defined, and experienced place and how scholars have studied and documented it. This includes examination of: the acts of claiming and marking place; the phenomenology of place; migrations and migrant's perceptions of place; and the experience of wilderness.

Second, students will head into the field to experience and visualize first-hand various landscapes and culture. This will entail sketching and photography on field studies and field trips across campus and New Mexico both during class time and on select weekends—including an overnight, camping field trip to study culture in wilderness areas. There is no prerequisite or required previous experience with visualization, sketching, drawing, or photography. Student with background in those areas can do well in this course, but so can those without much experience as long as both groups are willing to think creatively and observe qualitatively.

Students must also be physically able to hike and camp in the outdoors and must provide some of their own hiking and camping equipment. A course fee of \$85.00 will be required to cover some field trip expenses, including travel to some sites and some food and camping gear while in the field. Out of town field trips include day trips to an archaeology site at the Pecos National Historic Park on the weekend of February 25th and to the Sandia Mountains outside Albuquerque on Friday, March 25th. Students will also be required to participate in a 3 day, 2 night camping trip in the Pecos Wilderness Area in Sangre de Cristo Mountains above Santa Fe and Taos from Friday to Sunday, April 29th through May 1st. Because of the weekend time commitment for the field trips, we will not meet in the classroom every assigned class time.

<https://youtu.be/Tu9pYKAhiZ0>

Readings/Texts:

A series of readings available for free download in PDF format, link shared the first week of classes, make up required texts. Because we will be spending a significant amount of time outdoors you must bring printed copies of readings to class.

Student Requirements:

Students are required to be active in seminar discussions and undertake a series of sketch and photo-based observational exercises in the field. Students will also complete a comprehensive final project based on the ethnographic visualization of place undertaken during the day and overnight fields trip.

Field trips are required. A course fee of \$85.00 covers some field trip expenses, including travel to some sites and food and some camping gear while in the field.

About the Instructor:

Dr. Lovata is a tenured Professor in the UNM Honors College, where he has taught courses on artifacts, landscape, and culture for more than 15 years. He earned a Bachelor's in Anthropology from Colorado State University and Masters and Doctorate degrees in Anthropology with a focus on the visual presentation of Archaeology from The University of Texas. He is especially interested in how people from prehistory through the present understand and mark the landscape.

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. 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. That is 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 401 Level Courses](#)

Course Title: Girl Reporters and Women of Letters: Women of the Nineteenth-Century Press

Course Description:

We tend to assume that in the nineteenth century, American women were limited to identities as wives, mothers, or old maids. Any woman who wanted a public voice faced enormous hurdles, including not only a lack of opportunity but also profound social, economic, and legal obstacles. Fortunately, despite these restrictions, many women made a place for themselves in nineteenth-century public discourse, including a few thousand women who worked as reporters, columnists, and editors. Of these women, Nellie Bly,

Margaret Fuller, and more recently, Ida B. Wells, are among the few who retain some level of fame; the work of most of these writers remains buried in archives waiting to be unearthed and introduced to a new generation.

<https://youtu.be/5xPIJSu10EM>

The writing of these women—tackling topics as diverse as war, social justice, reproductive rights, sensational crimes, and corporate greed—remains strikingly relevant; in this class, we will work as detectives to recover some of these lost texts, recontextualize them, and explore their impact. The digital archives available through the UNM Library and Library of Congress websites make it possible for us to view many nineteenth-century newspapers and magazines in digital snapshots of their original forms; those archives will be our primary source this semester. The first part of the course will offer an introduction to searching in digital archives; we will also steep ourselves in nineteenth-century culture by investigating the writing of several women who worked as reporters during the era. In the second part of the course each student will focus on rescuing a text from obscurity and developing what is essentially a scholarly edition of that text. For questions or to see a syllabus, please contact Dr. Renée Faubion (sanren@unm.edu).

Readings/Texts:

No texts need to be purchased for this course; instead, we will rely on databases, including those provided by UNM and by the Library of Congress.

Student Requirements:

In the final project, each student will create a scholarly edition of an article or cluster of articles by a previously forgotten newswoman writing in the nineteenth century. The formal writing assignments will all contribute to this project. Students will also complete an oral presentation. Strong attendance, careful preparation, and thoughtful participation in class are also required.

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 401 002 55863 Sem: Post War Studies Yugoslav Goloversic T 1700-1930 ASM 1020
Tim Goloversic tgoloversic@unm.edu

Course Title: Post War Studies: Yugoslavia

Course Description:

In this course we will examine the steps required to peacefully re-build a country after a war. We will do this by using the Balkan Wars of the late 1990s as a case study. To truly establish peace and a stable government it is necessary to have a deep cultural and historical understanding of the region. Some questions we want to answer during our studies are: How and why did a region with three distinct religions consisting of Russian Orthodox Christianity, Roman Catholic, and Islam; Multiple ethnicities consisting of Croats, Bosniaks, Serbs, Slovenes, and other minorities; and five different languages become a successful country only to fall into civil war by succumbing to nationalism, ethnic cleansing, and ultimately splinter into six independent countries? Can these countries prosper with their current governments and relations with each other? Is there a better solution available to peacefully govern the region?

As a class, we will study the history of the Balkans to discover how geography, conquest, religion, and war combined to mold the modern religious and cultural diversities in the countries of southeastern Europe. Our studies will begin with the Roman Latin and Greek influence on the region, move to the Ottoman Empire, through the Austro-Hungarian Empire to the post-WW I formation of the country, WW II, and ultimately to the death of the Dictator Tito and the breakup of Yugoslavia.

Currently the countries are abiding by the Dayton Peace Accords which were designed to be a short-term solution. Fortunately, the region is mostly peaceful but there are still issues to be solved. There have been

recent troop movements, soft borders established within Bosnia and problems with organized crime. It is important to understand that there is not a one size fits all solution to peacemaking and nation building. We will study various ways to implement positive changes in the region.

<https://www.youtube.com/watch?v=oiSgAiM0d8A>

Readings/Texts:

Required:

Allcock, John B.: *Explaining Yugoslavia*. New York: Columbia University Press, (2000)

Holbrooke, Richard: *To End a War* (1999)

Glenny, Mischa: *The Balkans: Nationalism, War and the Great Powers, 1804-2011* (London: Penguin Books Ltd, 2012)

Recommended Readings:

Hemon, Aleksandar.: *The Book of My Lives* (2013)

Kaplan, Robert D.: *Balkan Ghosts: A Journey Through History* (2005)

Sudetic, Chuck: *Blood and Vengeance: One Family's Story of the War in Bosnia*

West, Rebecca.: *Black Lamb and Grey Falcon: A Journey Through Yugoslavia*

Student Requirements:

A four-page essay on an assigned topic. Present findings to the class in a 20-minute presentation.

Groups of two students will research and present a topic to the class in a 30-minute presentation.

A capstone group project. Students will research the current post-Balkan War situation and examine the societies, economies and governments and in a 12-page paper and propose solutions to some of the current issues in the region. This will include a 30-minute presentation.

About the Instructor:

Over a three-year period, Tim worked in the Balkans with the U.S. Army, NATO, and The United Nations as part of the peace keeping/enforcement forces. He is a contributing author to the Lessons from Kosovo: The KFOR Experience, Defense Technical Institute Publication. During his time in the Balkans, he assisted with planning and executing operations to ensure peace was maintained. Tim holds an MBA, an MS in International Relations, and a BS in Aeronautics.

UHON 401 003 55864 Sem: Rev. and Const. WRHC Ketcham TR 1400-1515 ASM 1020
Amaris Ketcham ketchama@unm.edu Myrriah Gomez myrriahg@unm.edu

Course Title: Revolutions and Constellations: Planning for the WRHC Conference

*Fall: UHON 301 (3ch) / Spring: UHON 402 (3ch)

Course Description:

In this yearlong course, students will design, organize, and run the 2021 Western Regional Honors Council (WRHC) conference. On Friday, April 08, 2022 through Sunday, April 10, 2022, the University of New Mexico Honors College will host the WRHC Conference. Because planning and implementation are dual parts of this course, students are expected to commit to both fall (2021) and spring (2022) semesters.

As an experiential honors course, this class will not provide templates or checklists to students. Through discussion and careful consideration, students will decide what tasks are critical for a successful conference and how and when these should be handled. In other words, the form or planning of the conference will not be decided beforehand by the professors; instead students will be responsible for planning and executing the conference and acting as WRHC Conference Site Committee members.

Students will work in teams to learn and practice
Public Relations

Social media and marketing
Conference proposal and correspondence management
Fundraising & budget maintenance
Website design & maintenance
App and UX design
Hospitality & Logistics
University, Community, Statewide Relationships
Place as Text and Signature Events Planning

This class will meet in person in the fall and spring, barring any unforeseen university closures. Students will be admitted on a rolling basis after completing an [application](#) and interview with the instructors. For best consideration, students will want to apply by April 2. Interested students are encouraged to attend the current virtual WRHC Conference on April 10, 2021.

Students will be required to enroll in the fall section for 3 credit hours and required to enroll in the subsequent spring 3 credit hour course. Both courses will be team-taught by professors Gómez and Ketcham.

<https://www.youtube.com/watch?v=rRfpRSTuhzE&t=1s>

Readings/Texts:

Students will not be required to purchase books. All readings will be provided to students.

Student Requirements:

Students will work in small groups over the course of the semester and will complete a variety of team assignments. These include: group project reports, peer reviews, and reflective essays. The ultimate goal of this course is to plan and host the WRHC 2022 conference successfully.

About the Instructors:

Myriah Gómez is the faculty coordinator for the Mellon Mays Undergraduate Fellowship program at UNM and director of the Conexiones program. She teaches courses related to Chicanx Studies in the Honors College.

Amaris Ketcham has been attending WRHC Conferences since 2004. She is the faculty advisor for *Scribendi* and teaches courses on the intersection of creative writing, arts, and communication.

UHON 401 004 56537 Sem: Scribendi Part II Ketcham TR 1100-1215 ASM 1020
Amaris Ketcham ketchama@unm.edu

Course Title: The Making of a Magazine (Scribendi Part II)

Course Description:

Scribendi is a high-quality publication of art and literature, sponsored by the Western Regional Honors Council and UNM's Honors College. Produced completely by honors students, *Scribendi* publishes creative work by undergraduate honors students in more than 850 national colleges and universities. The first half of our yearlong process is designed to train students who have committed themselves to the immensely rewarding experience of producing our publication. Functioning largely as an educational internship in small publication production, this course provides hands-on experience in proofreading, copyediting, typography, magazine design and layout, professional desktop publishing software, fundraising, marketing and distribution, as well as small press management. Students should understand this is a two-semester commitment, spanning both fall and spring semesters.

This semester, we will put into practice the professional skills you learned last semester. Instead of focusing on individual skills-building exercises, this semester your work will focus on how successful you are at being a productive, active, and responsible part of the process to produce *Scribendi* and provide for the future of our magazine. You will accomplish this focus through a mix of copyediting, production tasks, management tasks, and event planning.

This course is only open to students who have taken The Publishing Process (Scribendi Part I) the prior fall semester. <https://youtu.be/AjBe8S6635c>

Readings/Texts:

Same as fall.

Student Requirements:

Students will be required to come to each meeting prepared and ready to work on producing and distributing the latest edition of Scribendi. Students will need to complete various copyediting, production, and management tasks throughout the semester. Each student is expected to practice timely communication, complete work reports, and hold office hours. Students will submit a final reflection paper and portfolio of 10-15 pages at the end of the semester.

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*. 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 401 005 56770 Sem: Re-Envisioning Med Art Andrews T 1530-1815 CTRART 1019
Justine Andrews jandrews@unm.edu

Course Title: Re-Envisioning Medieval Art

Course Description:

In this course we will explore the art of the Middle Ages (c. 600-c.1600) from the perspectives of the medieval viewers, modern writers, and contemporary scholars. Using primary sources, we will seek to understand the changing meanings of medieval art, and how it was envisioned and re-envisioned by different audiences. We will re-envision the Middle Ages, not as a European phenomenon, but as an era that saw great transformations in trade, religion, and politics, each of which had an impact on the production of material culture. The course will center itself around the Mediterranean Sea. We will consider art and architecture from Europe, East and Central Asia, and Africa. The course will also intersect with the Institute for Medieval Studies Helen Damico Memorial Lecture Series in April 2022, which will bring several scholars to campus for lectures on the theme "Re-envisioning the Middle Ages."

<https://youtu.be/sHfmRKEvfi8>

Readings/Texts:

A Albin, M.C. Erler, T. O'Donnell, N.L. Paul, and N. Rowe, ed. *Whose Middle Ages? Teachable Moments for an Ill-Used Past*. New York City: Fordham University Press, 2019.

Kessler, Herbert. *Experiencing Medieval Art*. (Rethinking the Middle Ages Series) University of Toronto Press, 2019.

Bickford, Kathleen. *Caravans of Gold. Fragments in Time. Art, Culture and Exchange Across Medieval Saharan Africa*. Princeton University Press, 2019.

Keene, Bryan. *Towards a Global Middle Ages: Encountering the World through Illuminated Manuscripts*. J. Paul Getty Museum, 2019.

Normore, Christina, and Carol Symes, ed. *Re-Assessing the Global Turn in Medieval Art History* (The Medieval Globe Books). Arc Humanities Press, 2018.

Student Requirements:

Discussion participation, posts, and written reflections

Research paper (including separate deliverables of thesis, sources, outline etc.)

About the Instructor:

Dr. Justine Andrews is an art historian of the middle ages with a specialization in the intersection of cultures in the Eastern Mediterranean during the late middle ages (13th - 15th centuries). She has published on architectural sculpture, as well as illuminated manuscripts from Cyprus and Greece. Dr. Andrews is also the current director of the Institute for Medieval Studies at UNM.

UHON 401 006 56538 Sem: Making the Right Decision Fornell M 1630-1900 ASM 1040
Paul Fornell pfornell@unm.edu

Course Title: *Ethics: Making the Right Decision*

Course Description:

All of us from time to time reflect on the ethical dimensions of our lives. What sort of person I ought to be? Which goals are worth pursuing? How should I relate to others? We may wonder about the answers to these questions that have been provided by the most profound thinkers of past generations. We may speculate whether their conflicting opinions amount to disagreements about the truth or merely expressions of their differing attitudes. We may consider how their varied theories might help us understand ethical issues of our own day.

This course will provide the vehicle to address these matters. We will examine some of the influential ethical theories in philosophical thought, from ancient Greece to contemporary thinkers. We'll explore theoretical and practical issues concerning the nature of ethical judgments, the resolution of disagreements and the evolution of ethical theories. We will also delve into contemporary ethical problems that may include; abortion, euthanasia, famine relief, animal rights, capital punishment, business practices, voting rights, climate crisis, and universal health care - to name just a few.

Which ethical positions are correct? Just as each member of a jury at a trial needs to make a decision and defend a view after considering all of the relevant evidence, so each inquirer needs to make a decision and defend a view after considering all the relevant opinions and facts. This course will provide the materials and venue on which to base your thinking. But the challenge and excitement of ethical decision making is that after taking account of the work others have done, the responsibility for reaching conclusions is your own. What sort of person will you be? Which goals will you pursue? And, how will you relate to others?

Readings/Texts:

Thinking Critically About Ethical Issues (10th Ed.), Vincent Ryan Ruggiero, McGraw-Hill, New York, NY, 2018. You must purchase or rent the 10th edition.

Additional Readings: Each student will select at least two (2) primary sources (Aristotle, Kant, Dalai Lama, a contemporary expert or scholar, or other pertinent expert in ethics) to present and utilize in their individual and team project. The Codes of Ethics of pertinent professional associations will be examined (American Medical Association, American Management Association, Bar Association, American Counseling Association, etc.) As well as other pertinent documents that guide our ethical decision making.

Student Requirements:

Each student will research and present on an ethics issue of their choice. In addition to the readings required for class, students will select a focused area of ethical decision making to research and prepare an individual and group project. The area selected is designed to lead to a practical application of ethical decision making. For example, a proposed change in government ethics or business practices. The research paper and class presentation must demonstrate a synthesis of the ethical disciplines explored and integrate the theoretical and the practical applications from these 2 disciplines (the philosophical and the focused area/discipline.) This research is also intended to be submitted for publication in a professional journal, newsletter or other appropriate source.

About the Instructor:

Paul David Fornell, MS, LPCC has taught undergraduate and graduate courses in ethics for over 50 years and is a clinical mental health counselor (LPCC NM# 0002.) Paul has served as the Director of Ethics and Professional Standards for the American Counseling Association and has served as the chair of the ethics committee for the New Mexico Counseling Association. Questions? Contact Mr. Fornell at pfornell@unm.edu.

Cross Listed Courses

| | | | |
|--------------|--|---------------|-----------------------|
| UHON 301 012 | 56778 Sem: Intro Screenwriting | Rezaeetazangi | W 0900-1130 CERIA 365 |
| UHON 401 007 | 56779 Sem: Photo Film & Dig Media | Rosales | TR 1500-1630 MESA 110 |
| UHON 402 002 | 57088 Sem: Bio Art and Design | Polli | ONLINE UNM LEARN |
| UHON 402 003 | 57090 Sem: Bio Art and Design Lab | Polli | W 1230-1500 CARC 1211 |
| Andrea Polli | apolli@unm.edu | | |

Course Title: Bio Art and Design

Note this course must be taken with [ARTS 389/429/529 Bio Art and Design Lab](#)

Course Description:

What does it mean to design nature, and how do artists and designers fit into the process of making machines from biology? How would you design nature? Bio Art and Design is a practice where humans work creatively with live tissues, bacteria, living organisms, and life processes. Using scientific processes such as biotechnology (including technologies such as genetic engineering, tissue culture, and cloning) the artworks and designs are produced in laboratories, galleries, or artists' studios. In this studio course we will explore shared and new territory between synthetic biology, art and design.

<http://andreapolli.com>

Readings/Texts:

Required:

Biodesign, William Myers [DOWNLOAD](#)

Bio Art, William Myers [DOWNLOAD](#)

Arduino starter kit <https://store.arduino.cc/usa/arduino-starter-kit>

(also available on Amazon)

Student Requirements:

This course offers an interdisciplinary platform for students to engage, collaborate and experiment in regards to biotechnologies and our future. The class will participate in the [Biodesign Challenge](#), a global design challenge bringing together students among leading art, design, and research institutions to complete. Introducing art and design students to new forms of fabrication, tools, and materials used in biotechnology. Students in the course will be connected to a team of expert consultants, have access to an extensive array of resources and biotechnology labs situated right in the Boston area. Through speculative and creative thinking, research and innovation, small teams of students are asked to envision, develop and prototype a biodesign project addressing a real problem with an achievable design solution. At the end of the semester, one team will be selected to represent UNM at the Biodesign Summit.

About the Instructor:

Andrea Polli is a Professor with appointments in the College of Fine Arts and School of Engineering and holds the Mesa Del Sol Endowed Chair of Digital Media. Her interdisciplinary research has been presented as public artworks, media installations, community projects, performances, broadcasts, mobile and geolocate media, publications, and through the curation and organization of public exhibitions and events. She creates artworks designed to raise awareness of environmental issues. Often these works express scientific data obtained through her collaborations with scientists and engineers and have taken the form of sound art, vehicle-based works, public light works, mobile media experiences, and bio-art and design. Polli holds an

MFA in Time Arts from the School of the Art Institute of Chicago and a PhD in practice-led research from the University of Plymouth in the UK.

ONLINE Courses

UHON 302 001 54028 Sem: Sports in Am. His. & Soc. Swanson ONLINE UNM LEARN
Ryan Swanson swansonr@unm.edu

Course Title: Sports in American History and Society

Course Description:

This is an asynchronous, online, Honors College course. Whew. But more tellingly, 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 children, 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 podcasts 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. He will learn to juggle someday.

<https://www.youtube.com/watch?v=dsm3wOzVIVg>

HNRS 2112 003 55702 Sem: Globalization & HumRights Cargas ONLINE UNM
LEARN
Sarita Cargas cargas@unm.edu

Course Title: UHON 201 Writing and Speaking, Cargas, Globalization and Human Rights

Course Description:

This fully online asynchronous course will examine the relationship between globalization and human rights. You will gain an understanding of where globalization came from and how it helps or hurts human rights. There are many controversies surrounding globalization and there are also wonderful texts on both sides of many issues. There are films from Hollywood to documentaries that sing the praises of globalization and reveal it's dark side especially those of multinational corporations. We will read from a variety of sources, read the current news, and watch a few films in order for you to understand the ways in which the interconnectedness of the world is both good and harmful for humanity. This will include a study of the ways different countries have reacted to the global pandemic.

Readings/Texts:

A course reader which will be assigned that includes readings from: *The Lexus and the Olive Tree*, *Human Rights and the Ethics of Globalization* as well as numerous selections about the state of global inequality and the pandemic.

Student Requirements:

There will be weekly reading and writing assignments, we will watch some films and read from current news sources. Several papers will be required.

About the Instructor:

I have been in the Honors College for about a decade teaching courses in human rights and on critical thinking. I earned my BA from St. John's College and doctorate from Oxford University. I'm excited about teaching a course on globalization during this unique globalization moment in history.

<https://youtu.be/OYOTPgXNSOg>

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| HNRS 2112 006 | 56420 Sem: Politics of Romance | Deblassie | ONLINE | UNM LEARN |
| Maria Deblassie | deblassiemi@unm.edu | | | |

Course Title: From Bodice Rippers to Resistance Romances: The Politics of the Historical Romance

Course Descriptions:

This course examines the historical romance, from the courtship novel developed in the 18th century that inspired the genre, to the 20th century bodice rippers and contemporary radical romances, or romances that celebrate social justice and HEAs (Happily Ever Afters) for all.

From the early courtship novels of Jane Austen and Elizabeth Gaskell, to the bodice rippers of the mid-twentieth century and beyond, the historical romance genre has been the place where typically women explore their sexuality, agency, and autonomy in a patriarchal society. And yet, this genre is not without its flaws, namely in how it celebrates white feminism and, as in the case of Georgette Heyer, how it can fetishize classist white supremacist fantasies. More recent authors with marginalized identities, including BIPOC and LGBTQ+ writers, resist the hectic ableist white-washing of the genre and instead use these novels to make both history and romance more inclusive by reclaiming their space in those narratives.

In this class, we will explore how this genre both resists and reinforces gendered, sexual, racial, ableist, and class ideologies of the time in which they were written, and ultimately discover that historical romances are less about the time period they are set in, and more about our own contemporary values, social norms, and fantasies. The historical romance is, by its very nature, a transgressive genre, both celebrating and resisting social norms.

Primary Readings/Texts:

TV Series

North & South (2004)

Northanger Abbey (2007)

Bridgerton (2020)

Books

Virginia Henley's *The Pirate and The Pagan* (1990)

Tessa Dare's *Romancing the Duke* (2014)

K.J. Charles's *Band Sinister* (2018)

Lydia San Andres's *A Summer for Scandal* (2015)

Beverly Jenkins's *Forbidden* (2016)

E.E. Ottoman's *The Companion* (2021)

Student Requirements:

Students will be required to attend class regularly and be prepared for active participation and discussion of course texts. Other assignments might include 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 native New Mexican mestiza and award-winning professor and writer. When she's not teaching classes on witchcraft, things that go bump in the night, and all things romance, she's practicing her own brand of brujeria and writing gothic tales, everyday spells, and, yes, romances.