



SPRING 2021

# HONORS COLLEGE COURSE CATALOG

UNM will be offering courses under different modalities:

Face-to-Face  
Remote Scheduled  
Remote Arranged  
Face-to-Face+ Remote Scheduled  
Face-to-Face+ Remote Arranged  
Online  
Hybrid

For more information regarding UNM modalities for Spring 2021, go to <https://schedule.unm.edu/>.

For 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.



## HNRS 1120 (previously UHON121/122)

HNRS 1120.001 55330 Sem: Legacy of Ancient Greece, Lanier Remote Scheduled: TR 1400-1515  
Lanier, Gregory [glanier@unm.edu](mailto:glanier@unm.edu)

**HNRS 1120 counts toward UNM General Education Area 5, humanities**

**Course Title:** The Legacy of Ancient Greece

### [Course Video](#)

**Course Description:** 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.

### Required Texts:

<u>Author</u>	<u>Title</u>	<u>Translator</u>	<u>Publisher</u>
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

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

### About the Instructor:

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

HNRS 1120.002 56456 Sem: Legacy of Failure, Swanson Face-to-Face + RS: MW 1330-1445  
Swanson, Ryan [swansonr@unm.edu](mailto:swansonr@unm.edu)

**HNRS 1120 counts toward UNM General Education Area 5, humanities**

**Course Title:** The Legacy of Failure

### [Course Video:](#)

### Course Description:

Failure. Losing. Rejection. Defeat. A look around American society and throughout history reveals that countless noble efforts and ideas have failed. Individuals have crashed and burned, so to speak. Some of these failing endeavors nearly succeeded;

others never had a chance. This course will investigate notable failures and "losers" in America's past and present. The course will weave together economics, history, and psychology in order to address how and why these failures occurred.

**Readings/Texts:**

1. Brian Stevenson, Just Cause
2. Jed Horne, Breach of Faith: Hurricane Katrina and the Near Death of a Great American City
3. Jeannette Walls, The Glass Castle: A Memoir
4. Assigned articles.

**Student Requirements:**

Class participation, written and verbal assignments.

**About the Instructor:**

Ryan Swanson is an Associate Professor in the Honors College. He studies sport in America and is very familiar with the topic of this course—failure.

## UHON 200 Level Courses

UHON 201 001 38740 Sem: Become a Better Writer, Brewer Face-to-Face: M 1330-1600

Brewer, Stephen [abqbrew@unm.edu](mailto:abqbrew@unm.edu)

*UHON201 counts toward UNM General Education Area 1, Communications*

**Course Title:** Rhetoric and Discourse: Become a Better Writer

[Course Video](#)

**Course Description:**

In every field of endeavor, Honors students need good writing skills. In this course, we explore the elements of good writing and get lots of practice in writing and editing nonfiction and short fiction. 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.

**Student Requirements:**

Students will write every week, both as homework and in class. Most weeks, the homework assignment consists of a single, polished page. Midway through the semester, students tackle a longer feature story. At the end, they're required to write a short story (any genre, maximum of five pages) and read it aloud in class.

**About the Instructor:**

Steve Brewer is the author of 32 books, including one that was made into a Hollywood movie. A former journalist and humor columnist, he has taught in Honors for 13 years. He and his family own Organic Books in Nob Hill.

UHON 201 002 37976 Sem: Articulate Citizen, Obernauf Remote Scheduled: MW 1200-1315

Oberauf, Richard [oberauf@unm.edu](mailto:oberauf@unm.edu)

*UHON201 counts toward UNM General Education Area 1, Communications*

**Course Title:** The Articulate Citizen

[Course Video](#)

**Course Description:**

Our Founding Fathers 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 inspiring 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:**

A fourth-generation Lobo, Richard Obenauf earned his BA from UNM and his MA and PhD from Loyola University Chicago. He studies the relationship between knowledge and society, with a particular interest in the history of censorship and intolerance.

UHON 201 003 56063 Sem: Globalization & Human Rts, Cargas

Online

Cargas, Sarita [cargas@unm.edu](mailto:cargas@unm.edu)

***UHON201 counts toward UNM General Education Area 1, Communications***

**Course Title:** Rhetoric and Discourse: Globalization and Human Rights

**Course Fee 100.00**

#### [Course Video](#)

#### **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 its dark side especially 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.

UHON 201 004 55332 Sem: 19th Century Gothic Lit, Faubion  
Faubion, Sandria sanren@unm.edu

Remote Scheduled: TR 0800-0915

**UHON201 counts toward UNM General Education Area 1, Communications**

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

[Course Video](#)**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.

**Readings/Texts (electronic versions are acceptable):**

Charlotte Brontë, *Jane Eyre*  
Harriet Jacobs, *Incidents in the Life of a Slave Girl*  
Bram Stoker, *Dracula*  
Henry James, *The Turn of the Screw*  
Short stories by Edgar Allan Poe

In addition, we will read a selection of scholarly articles

**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:**

After receiving degrees in Russian from Trinity University and the University of Kansas, Renée Faubion earned a second M.A. and a Ph.D. in English at UNM. She is particularly interested in how cultures use literature to construct knowledge and notions of truth. Renée has published on H.D. and Tim O'Brien and has won four awards for excellence in teaching.

UHON 201 005 55333 Sem: Writing as Activism, Kottler  
Kottler Jonatha jkottler@unm.edu

Remote Scheduled: MW 1200-1315

**UHON201 counts toward UNM General Education Area 1, Communications**

**Course Title:** Rhetoric and Discourse: Writing and Activism: Finding Your Voice in Difficult Times

[Course Video](#)**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.

**Readings/Texts:**

Many essays, poems, letters on LEARN including selections from:

Thucydides, The History of the Peloponnesian War

Wain: LGBT Reimaginings of Scottish Folklore

The Good Immigrant

Frantumaglia (letters)

Telling Tales (a refugee reimagining of The Canterbury Tales)

Between the World and Me

Silent Spring

Vindication of the Rights of Women

Texts:

A Room of One's Own

Letter from Birmingham Jail

Caste

Carry: A Memoir of Survival on Stolen Land

**Student Requirements:**

Weekly reaction papers

Weekly writing assignments

Workshop responses

Oral presentation

A portfolio of three pieces chosen from: essay, letter, poem, interview/podcast, chosen from the writing over the semester and revised for a final grade.

**About the Instructor:**

Jona (rhymes with "Donna") is a graduate of UNM Honors and began teaching here in 2003. She has a BA in English, an MA in Liberal Arts from St. John's College, and is a candidate in the MFA program at IAIA. She has published fiction and nonfiction works in NY Magazine, The Guardian, and on Audible. She's a huge nerd who has written seven short films and co-created the comic book series The Wonderverse.

UHON 201 006 55331 Sem: Writing in Place, Thomas

Remote Scheduled: M 1500-1730

Thomas, Michael

mthomas@unm.edu

***UHON201 counts toward UNM General Education Area 1, Communications***

**Course Title:** Rhetoric and Discourse: Writing in Place

**Course Description:**

This seminar is about reading and writing. People read to engage ideas and information. They read to inform their decisions. And they decide what to read. Writers write to inform, persuade, and entertain. Writers seek to connect with readers, to engage an audience. Writers succeed when readers choose to read their works and complete those readings. This seminar examines the elements of effective writing and challenges students to build the skills that are fundamental to success in their written work.

This seminar will feature readings from celebrated authors, many of whom work in the southwest. Students will explore the techniques the authors use to make their stories and essays credible and resonant. Course activities, exercises, assignments, and prompts will challenge students to apply those techniques in their own writing. Writing is powerful when it infuses information with drama, emphasis, and credibility. The goal of this seminar is to provide inspiration while increasing competence.

**Readings/Texts:**

1) King, Stephan, On Writing

2) Flaherty, Francis, The Elements of Story

- 3) William Strunk and E. B. White, *The Elements of Style*
- 4) Lombardo, Stanley, translator, Homer, *The Odyssey*

**Student Requirements:**

Students will be completing writing exercises both in class and outside of class every week. Student will document this day to day work in a digital portfolio. Each student will also complete two 2500 – 5000 word writing projects. Students will participate in all seminar discussions and activities and the instructor will monitor and assess that participation.

**About the Instructor:**

Emeritus Prof. Michael Thomas is an anthropologist (PH.D, University of Washington) and a writer of fiction. He has four published novels, *CROSSWINDS*, *OSTRICH*, *HAT DANCE*, and *BUTTERFLY KISSES*. A past winner of a Barnes and Noble Discover Great New Writers Award, Thomas' short stories have been nominated for the Pushcart Prize.

UHON 201 007 56458 Sem: Supernat Sleuth Pop Cult, Deblassie

Remote Arranged

Deblassie, Maria [Deblassiem@unm.edu](mailto:Deblassiem@unm.edu)

***UHON201 counts toward UNM General Education Area 1, Communications***

**Course Title:** Rhetoric and Discourse: Supernatural Sleuths & Paranormal Investigations in Popular Culture

**Course Description:**

This 200-level course examines the origins and significance of the occult detective, or supernatural sleuth, an archetype birthed from the Spiritualism movement and the parallel invention of detective fiction in the Victorian Era. This figure—sometimes a literal investigator and other times an average person trying to grapple with strange or uncanny experiences—is frequently used in contemporary culture as a way to simultaneously contain or demystify the unknown and acknowledge its vastness. It seems like no small coincidence that the occult detective manifests himself (for he is a primarily white male figure) in direct contrast to—or as a result of—Post-Enlightenment Era's emphasis on reason. What then, is the place or purpose of the paranormal in a post-industrial, post-enlightenment world of logic?

In this class we will explore this social tension—wanting to make the paranormal normal while at the same time seeking to make the mundane magical—as well as how this sub-genre unmasks the dark side of social conventions, psychological oppression, and society's unrelenting desire to make the intangible tangible.

This interdisciplinary course draws on studies in popular culture, psychology, and art and literary criticism to offer a rounded investigation on the cultural phenomena of the occult detective. Lastly, we will critically engage with our own lives in New Mexico—and beliefs about the supernatural—as their own texts. Through this, students will learn how to think critically about pop culture, their lives, and the importance of examining texts through multiple lenses.

**Readings/Texts:**

Joseph Sheridan LeFanu's "Green Tea" (1869)  
H.G. Wells's "The Red Room" (1896)  
Kate Prichard and Major Hesketh Hesketh-Prichard's "The Story of Baelbrow" (1898)  
I.T. Mead and Robert Eustace's "The Dead Hand" (1902)  
Tim Prasil's "Vera Van Slyke's King Midas Exhumed" (1907)  
Algernon Blackwood's "A Psychical Invasion" (1908)  
William Hope Hodgson's "The Gateway of the Monster" (1913)  
Simon R. Green's "The Spirit of the Thing" (2011)  
Carrie Vaughn's "Defining Shadows" (2011)  
Tanya Huff's "See Me" (2011)  
Lilith Saintcrow's "Holding the Line" (2011)  
Julie Kenner's "The Demon You Know..." (2011)  
Daniel Jose Older's "Magdalena" (2012)  
Tricia Owen's "White Ghost in the City" (2017)

**Longer Texts:**

Hellblazer Original Sin, Graphic Novel (1994)  
Jim Butcher's *Welcome to the Jungle* (2008)

Rebecca Roanhorse's Trail of Lightning (2018)

**Movies:**

Ghostbusters (1984)

Ghostbusters (2016)

**Television Episodes:**

The X-Files, "Pilot" (S1E1, 1993)

Buffy the Vampire Slayer, "Welcome to the Hellmouth" & "The Harvest" (S1E1 & S1E2, 1998)

Supernatural, "Pilot" (S1E1, 2005) & "The Real Ghostbusters" (E5E9, 2009)

Sleepy Hollow, "Pilot" (S1E1, 2013)

iZombie, "Pilot" (S1E1, 2015)

**Student Requirements:**

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

**About the Instructor:**

Maria DeBlasie, Ph.D. is a native New Mexican mestiza blogger, award-winning writer, and award-winning educator living in the Land of Enchantment. Her first book, *Everyday Enchantments: Musings on Ordinary Magic & Daily Conjurations* (Moon Books 2018), and her ongoing blog, Enchantment Learning & Living are about everyday magic, ordinary gothic, and the life of a kitchen witch. When she is not practicing her own brand of brujeria, she's reading, teaching, and writing about bodice rippers and things that go bump in the night. She is forever looking for magic in her life and somehow always finding more than she thought was there.

UHON 202 001 38742 Sem: Math in the World: Stats , Sorge Remote Scheduled: MW 1200-1315

Sorge Carmen csorge@unm.edu

**UHON 202 counts toward UNM General Education Area 2, Mathematics & Statistics**

**Course Title:** Mathematics in the World: Statistics for Career and Life: Remote Edition

**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?

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 central limit theory, 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.

The class is asynchronous, with assignments due at midnight on the class meeting dates.

**Readings/Texts:**

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

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

**Student Requirements:**

Most days you will have two assignments, a reflection on your reading and an online simulation lab or assignment. Some of these assignments will include collecting, interpreting and presenting of your own data. You will write two papers. For further information see <https://sites.google.com/view/uhtonstatistics/home>

**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.

UHON 202 002 55335 Sem: What are Numbers Anyway? Holden Remote Scheduled: TR 1100-1215  
Holden Christopher cholden@unm.edu

**UHON 202 counts toward UNM General Education Area 2, Mathematics & Statistics**

**Course Title:** Math in the World: What are Numbers Anyway?

[Course Video](#)

**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.

**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 Instructors:**

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.

Andrew Coffey is a senior undergraduate student studying Physics and Pure Mathematics. He is aspiring to study Number Theory in graduate school. He works as a math and physics tutor at CAPS. He's always trying to learn something new and/or challenge himself to expand his knowledge. He sees math not as a means of calculation, but as a demonstration of the power and creativity of the entire human species, across countless generations.

**UHON 203 001 47205 Sem: Physics is Everywhere, Sorge Remote Scheduled: MW 0930-1045**  
Sorge Carmen csorge@unm.edu

***UHON 203 counts toward UNM General Education Area 3, Physical and Natural Sciences when taken with the lab UHON203L***

**Course Title:** Sem: Science in the 21<sup>st</sup> Century: Physics is Everywhere: Rainbows to Refrigerators: Remote Edition

**Course Fee: \$25.00**

**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. Two short projects are required. One is on examining physics observable in the real world. The second involves finding physics demonstrations and concepts on the web. You will be participating in hands on experiments at home with a Box O Physics stuff which will be provided to you. Most class periods you will have a short reflection due on the assigned reading.

The class is asynchronous, with assignments due at midnight on the class meeting dates.  
There is a \$25 course fee.

**Readings/Texts:**

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

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

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

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

**Student Requirements:**

Most days you will have two assignments, a reflection on your reading and either a hands on lab or a lab done through simulation online. Two short projects are required. One is on examining physics observable in the real world. The second involves finding physics demonstrations and concepts on the web. For further information see

<https://sites.google.com/view/uhonunmphysicsfall2020/home>

**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 useful, exciting and interesting.

UHON 203L 001 47211 Science in 21st Century Lab, Sorge

Remote Scheduled: MW 0800-0915

Sorge Carmen csorge@unm.edu

***UHON 203L counts toward UNM General Education Area 3, Physical and Natural Sciences when taken with UHON203.***

**Course Title:** Physics is Everywhere: Rainbows to Refrigerators 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

To take this class you need to be currently (or previously) enrolled in UHON 203. This class is an extension of UHON 203. This class is one hour lab is available as a SEPARATE class. 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.

The class is asynchronous but with specific due dates for assignments.

**Readings/Texts:**

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

Richard A. Muller, Physics for Future Presidents: The science behind the headlines Richard

Feynman, Six Easy Pieces: Essentials of Physics explained by its most brilliant teacher Walter Lewin, For the love of Physics:

From the edge of the Rainbow to the Edge of Time- A journey through the wonders of Physics

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

Paul G. Hewitt, Conceptual Physics Fundamentals

**Student Requirements:**

You will be participating in a mix of hands on and simulated labs. You will also video and submit three examples of physics in the world around you. Viewing of demonstrations impractical or unsafe for our classroom online are also required. For further information see

<https://sites.google.com/view/unm-uhon-physics-lab/home>

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 useful, exciting and interesting.

UHON 204 001 56551 Sem: Keeping the Peace

Face-to-Face + RS: T 1700-1930

Carey Andrew acarey1@unm.edu

***UHON 204 counts toward UNM General Education Area 4, Social and Behavioral Sciences***

**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, Hierarchy in the Forest (chapters 3-5)

Holly Peters Golden, Azande Witchcraft and Oracles in Africa

Pamela Barsh, Blood Feud and State Control

Mark Twain, Dueling

Krystal Watson, Song Duels: Conflict as Positive Force

Kimberley Brownlee, Retributive, Restorative, and Ritualistic Justice,

Shad Maruna, Re-entry as Rite of Passage

Njal's Saga (excerpts)

George Grinnell, The Cheyenne Indians (excerpt)

James Gibbs, The Kpelle Moot: A therapeutic model for informal settlement of disputes

Song Fa Xiaxian, "Who will find the defendant if he stays with his sheep?" Justice in Rural China

Heather Timmons and Sruthi Gottipati "Rape incites women to fight culture in India

Esther Macner, What Powers, if any, are assigned to Rabbinic Courts in American Civil Law?

Antjie Krog, Country of My Skull: Guilt, Sorrow, and the Limits of Forgiveness in the New South Africa.

Thomas Hauschildt, Gacaca courts and Restorative Justice in Rwanda

#### **Film/Video:**

Frontline: Ghosts of Rwanda

The Axe Fight

Behind the Sun (Brazil)

The Cows of Dolo Ken Paye (Liberia)Student

#### **Requirements:**

Students will read and discuss the articles and films presented in class each week. Each student will read and review three articles over the course of the semester and complete a research project. For each article, they will write a two page paper describing how that culture's customs work for those people compared to how their families customs work for them. The project involves doing library research, summarizing the data collected, and presenting the results in a class presentation, and a final essay and necessary attachments. Your project will involve three components. Component #1 is student research this will involve three assignments: 1) Library assignment, 2) List of 4 possible sources, 3) 2 page review of one source. Component #2 will be your final presentation. Component #3 will be your final essay. Grading on the final paper is based on content, format and style.

#### **About the Instructor:**

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

UHON 204 002 38753 Sem: Indiv in Conflict W-Coll, Johnson

Remote Scheduled: TR 1530-1645

Johnson Lizabeth lizjohnson@unm.edu

***UHON 204 counts toward UNM General Education Area 4, Social and Behavioral Sciences***

**Course Title:** The Individual and the Collective: Individuals in Conflict With the Collective

## [Course Video](#)

### **Course Description:**

"I like it when a flower or a little tuft of grass grows through a crack in the concrete. It's so f\*\*\*\*\* heroic." George Carlin

Carlin's description of the flower or tuft of grass growing through a crack in the concrete can be read as a metaphor for individuals who have, throughout much of human history, found their desires, needs, and actions subordinated to the needs or demands of the collective, whether that collective is defined as the individual's family, political or religious community, or socio-economic class. As much as the flower or tuft of grass may want to reach out to the sunlight and grow, the concrete serves to hinder that growth. Similarly, as much as an individual, male or female, may wish to strive for personal development, collective institutions often function to hinder that development or even prevent it entirely. In much of pre-modern society, collective structures and institutions such as gender roles, politico-military authorities, and concepts of racial inequality limited the ability of individuals to pursue their own goals, regardless of whether those goals had the aim of contributing to the greater good of the collective itself or the good of the individual alone. Beginning in the 19<sup>th</sup> century, however, as philosophers, political and social scientists, and even poets began to discuss the merits of individuality, individualism came to be viewed in a positive light in the Western world, largely because of a growing emphasis on democratic political institutions and legal and social equality. In this class, we'll examine the ways in which the collective has traditionally functioned, and in some societies still does function, to hinder individualism. We'll also examine individuals who have, like George Carlin's flower or tuft of grass growing through a crack in concrete, broken through the barriers placed in their way by collective structures and institutions and gone on to be regarded as heroes or, in some cases, villains.

### **Readings/Texts:**

Frederick Douglass, *Narrative of the Life of Frederick Douglass*. New York: Dover Thrift Editions, 1995. ISBN 978-0486284996.

Marilyn Bailey Ogilvie, *Marie Curie: A Biography*. Amherst, NY: Prometheus Books, 2011. ISBN 978-1616142162.

Christopher R. Browning. *Ordinary Men: Reserve Police Battalion 101 and the Final Solution in Poland*. New York: Harper Perennial, reprint ed. 1998. ISBN 978-0060995065.

Trevor Noah, *Born a Crime: Stories from a South African Childhood*. New York: Spiegel & Grau, 2019. ISBN 978-0399588198.

### **Student Requirements:**

Active participation in both synchronous and asynchronous discussions

Two analytical papers (1500 words each) focusing on different individuals in conflict with their collective. Rewrites of these papers are encouraged.

Short biography (500 words) for class discussion

One research paper (3500 words) that will focus on the structures and institutions that collectives use to hinder or support individuality and individualism. This paper may draw from material presented in the two analytical papers.

### **About the Instructor:**

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

UHON 207 001 52543 Sem: The Art of Film, Kottler

Remote Scheduled: MW 1330-1445

Kottler Jonatha jkottler@unm.edu

***UHON 207 counts toward UNM General Education Area 7, Art & Design***

**Course Title:** Fine Arts as Global Perspective: The Art of Film

## [Course Video](#)

### **Course Description:**

Film expresses the gamut of human expression and experience. Goofy buddy comedies, biopics of famous writers or musicians, painfully honest documentaries, swashbuckling adventures, superhero epics, or trite-but-enjoyable romantic comedies, film reflects who we are, what we value and aspire to, what we may never become. Yet as the audience we may never consciously appreciate or even notice the larger ideas of a film because we are caught up in it. The goal of this course is to pull our eyes from the screen's spectacle and apply our minds to what a film is actually saying. To achieve this goal we will

take a three-part approach: (1) we will cover the history of film as a medium to see its dual identity as popular culture and art (2) we will study screenplays and the films they become to see how words on a page come alive on screen and (3) we will write short screenplays and then shoot and edit them, culminating in the Honors College Short Film Festival where our peers will be able to see our on-screen efforts.

**Readings/Texts:**

Five Screenplays: with Essays, William Goldman

Cinematic Storytelling, Jennifer Van Sijll

Save the Cat, Blake Snyder

Graphic Storytelling, Will Eisner

Articles on Learn focusing on craft elements, social responsibility, influence of film.

A variety of films including:

Pulp Fiction

The Princess Bride

Butch Cassidy and the Sundance Kid

Citizen Kane

The Bicycle Thief

Fight Club

Notorious

And clips from many other selected films.

**Student Requirements:**

2 three-page reaction papers

Oral presentation

6 mini film assignments

Short screenplay (3-5 minutes)

Final short film

**About the Instructor:**

Jona (rhymes with "Donna") is a graduate of UNM Honors and began teaching here in 2003. She has a BA in English, an MA in Liberal Arts from St. John's College, and is a candidate in the MFA program at IAIA. She has published fiction and nonfiction works in NY Magazine, The Guardian, and on Audible. She's a huge nerd who has written seven short films and co-created the comic book series The Wonderverse.

UHON 207 004 52542 Sem: Social XFORM through Art, Jacobs Face to Face + RS: TR 1100-1215

Jacobs Megan mejacobs@unm.edu

***UHON 207 counts toward UNM General Education Area 7, Art & Design***

**Course Title:** Fine Art as Global Perspective: Social Transformation through Art

**Course Fee: \$35.00**

[Course Video](#)

**Course Description:**

Art can reflect and can alter the historical, social and political framework in which it was created. We will investigate how art has been used as a tool to transform cultural perspectives, alter policies, and prompt social change from the 1900s to today. The Industrial Revolution, Great Depression, Civil Rights movement and Women's Liberation movements have had a direct impact on seminal artists and their methods of expression and artists have resisted, protested, and supported shifts. Social photographers such as Jacob Riis and Lewis Hine who advocated for child labor rights critiqued industrialization. Dorothea Lange and Walker Evans were part of the photography group in the Farm Security Administration (FSA) and who documented the lives of American farmers. These images educated Americans and led to policy changes: aid for farmers during the Great Depression. The Civil Rights and Women's Liberation movements called into question the "body" and artists created entirely new methods of expression, such as performance art, to explore and support this new idea.

We will also explore a range of contemporary artists whose methodologies, materials and approach challenge cultural norms. JR, Ai Wei Wei, Vik Muniz, Yolanda Dominguez, Alfredo Jaar, and Krzysztof Wodiczko use mixed-media, installation,

photography, and performance to confront economic systems, media representations, sexism, and censorship. Students will evaluate these contemporary artists use of materials and media to further their concepts. Once a foundation of knowledge has been laid, we will turn our attention to the creative process through an investigation of materials and practices. Students will research their communities and develop a series of solo and collective creative projects that promote social transformation in their communities!

### Readings/Texts:

Excerpts of readings from the following sources, among others, will be made available **digitally** on the **course website**.

- Berger, John. *Ways of Seeing*. Penguin, 1990.
- Boyd, Andrew and Dave Oswald Mitchell. *Beautiful Trouble: A Toolbox for Revolution*. OR Books, 2016.
- Freeland, Cynthia. *But, Is it Art?: An Introduction to Art Theory*. Oxford University Press, 2002.
- JR, Nato Thompson and Joseph Remnant. *JR: Can Art Change the World?*. Phaidon, 2015.
- Mesch, Claudia. *Art and Politics: A Small History of Art for Social Change Since 1945*. I. B. Tauris, 2013.
- Rushdie, Salman, *Imaginary Homelands*. Granta Books, 1991. [p. 87-106].
- Thompson, Nato. *Living as Form: Socially Engaged Art from 1991-2011*. MIT Press, 2012.

### Student Requirements:

3 Creative Projects

Argumentative Paper (5-7pages)

Oral Presentation

Creative Exercises and in-class written projects

### About the Instructor:

Megan Jacobs is an Associate Professor in the Honors College. Her teaching interests include fine art, design (infographics and data visualization), aesthetics, material culture, and cultural preservation through new media. Her art work explores delicate relationships and the materials that she works with: photographs, video projections, time-based media, glass, and ice, function metaphorically to illustrate the ambiguity of the body and the mutability of memory and identity. Jacobs' work has been featured in *Musee Magazine*, *Lenscratch*, *Feature Shoot*, *Frankie Magazine*, *F-STOP Magazine*, *Fraction Magazine* and other publications.

UHON 207 006 52544 Sem: Musical Theatre in Amer, Szasz

Face-to-Face+ RS: TR 0930-1045

Szasz Maria deschild@unm.edu

**UHON 207 counts toward UNM General Education Area 7, Art & Design**

**Course Title:** Fine Art as Global Perspective: Musical Theatre in America

### [Course Video](#)

### 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*

Fine Arts as Global Perspective: Musical Theatre in America will carefully consider one of America's unique contributions to the fine arts. We will read, listen to, and watch excerpts from the most revolutionary musicals from 1904-2016, concentrating primarily on American works. The class will extensively discuss the background and major accomplishments of the twentieth and twenty-first century's most significant musical theatre composers, lyricists, writers, actors, dancers, choreographers, directors, designers, and producers.

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

We begin in the early years of the twentieth century, with the charismatic "song and dance man" George M. Cohan, whose upbeat, sassy songs and heroes in *Little Johnny Jones* (1904) and *George Washington, Jr.* (1906) jump-started American

musical comedy. Through *Oklahoma!* (1943), *South Pacific* (1949), and *West Side Story* (1957), we explore what made the “Golden Age” of American musical theatre so rich, creative, and admired. In the 1960s-1970s, we determine why both the form and content of musicals radically changed, with the bold introduction of “rock musicals” such as *Hair* (1967) and “concept musicals” such as *Company* (1970) and *A Chorus Line* (1975). In the 1980s-1990s, we focus on the “British Revolution,” with the arrival of the “megamusicals” *Cats* (1982), *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 *Wicked* (2003), *Memphis* (2009), *Million Dollar Quartet* (2010), *Spiderman: Turn Off the Dark* (2011), *The Book of Mormon* (2011), *Once* (2012), *Hamilton* (2015) and *Dear Evan Hansen* (2016). Our primary goal is to reach an understanding and appreciation of this eclectic, vibrant, innovative form of theatre that entertains and challenges audiences worldwide.

#### **Readings/Texts:**

George M. Cohan, *Little Johnny Jones* (1904)

Oscar Hammerstein II and Jerome Kern, *Show Boat* (1927)

Oscar Hammerstein II and Richard Rodgers, *Oklahoma!* (1943) and *South Pacific* (1949)

Fred Saidy, E. Y. Harburg, and Burton Lane, *Finian’s Rainbow* (1947)

Leonard Bernstein, Arthur Laurents and Stephen Sondheim, *West Side Story* (1957)

Gerome Ragni, James Rado and Galt MacDermot, *Hair* (1967)

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)

Claude-Michel Schönberg and Alain Boublil, *Miss Saigon* (1991)

Jonathan Larson, *Rent* (1996)

Lin-Manuel Miranda, *Hamilton* (2015)

Benj Pasek, Justin Paul and Steven Levenson, *Dear Evan Hansen* (2016)

#### **Student Requirements:**

Reliable attendance and consistent, thoughtful contributions to class discussions; two 2-3 page response papers; a group project: a sixty minute 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*.

## UHON 300 Level Courses

UHON 301 001 56242 Sem: Healing Arts II, Repar

Face-to-Face + RS: T 1515-1815

Repar, Patricia prepar@salud.unm.edu

**Course Title:** Intersecting Creativity, Communication, and Collaboration: Healing Arts II

#### **Course Description:**

This course explores the nature of creative collaboration, the essential role communication plays in the collaborative process, and the transformative/healing potentialities that lie therein. Participants will learn a variety of communication strategies that support different models of collaboration. In addition, they will gain hands-on experience by collaborating on a creative community-engagement project of their choice. Learners from many different backgrounds and disciplines will benefit from the course including healthcare workers, artists (musicians, dancers, actors, visual artists, writers), educators, for-profit and nonprofit business leaders, and community activists.

#### **Readings/Texts:**

Various articles on communication, collaboration, and creativity

**Student Requirements:**

Summaries of Readings, Creative Responses, Class Exercises  
Midterm assignment  
Community-Engaged Learning Project – Report & Presentation  
Synthesis-Reflection Paper

**About the Instructor:**

Patricia Repar, DMA is a professor in the departments of music and internal medicine. She is founder and director of UNM's Arts-in-Medicine program (AIM) and Healing Arts Certificate Program. Combining her work in music composition, technology, and creative process with research in palliative care, sound healing, wellness for healthcare professionals and the medical humanities, Dr. Repar has been facilitating creative encounters for patients and their caregivers in mental health, palliative care, chronic and acute care facilities for the past 20 years.

UHON 301 003 56317 Sem: Chicax Ancestral Medicine, Gomez

Online

Gomez Myrriah myrriahg@unm.edu

*This course counts toward the Anderson School of Management requirement for an upper division Humanities class.*

**Course Title:** Chicax Ancestral Medicine

**Course Fee:** \$100.00

\*This course should not be taken if you have already completed Curanderismo Part I with another instructor\*

[Course Video](#)**Course Description:**

This course explores the history, traditions, rituals, herbs, and remedies of curanderismo, a folk healing tradition of the southwestern United States, Mexico, and Latin America. In this course, students will examine how our ancestors used traditional methods of healing, shaped our cultural diversity, and the resurgence of traditional medicine and its future. The course features teachings for a multitude of rituals, such hands-on traditional massages for intestinal blockage (empacho), spiritual/energetic cleansings (limpias), laugh therapy (risaterapia) shawl alignments (manteadas), fire cupping (ventosas), and the preparation of medicinal teas, tinctures, and micro-dosages. This online class offers a unique way to study curanderismo with optional in-person workshops on topics such as temazcal, herbal medicine and preparation, creating a personal plan journal, limpieas, and other topics.

**Readings/Texts:**

Required:

Curanderismo: The Art of Traditional Medicine without Borders, Eliseo Torres

Curandero: Traditional Healers of Mexico and the Southwest, Eliseo Torres with Imanol Miranda

Woman Who Glows in the Dark: A Curandera Reveals Traditional Aztec Secrets of Physical and Spiritual Health, Elena Avila and Joy Parker

Recommended:

Curandero: A Life in Mexican Folk Healing, Eliseo Torres & Tim Sawyer

Healing with Herbs and Rituals: A Mexican Tradition, Eliseo Torres and Timothy L. Sawyer

**Student Requirements:**

Students will be expected to read multiple texts; participate in discussions and activities; facilitate class learning; complete one hands-on workshop; complete two long writing assignments; and complete a final project.

**About the Instructor:**

Myrriah Gómez teaches courses on Chicax experiences across the U.S. with emphasis on cultural traditions, social justice, and environmental justice. Her most recent publication can be found in the anthology Querencia: Reflections on the New Mexico Homeland.

**Course Title: Photographic Eye: Culture, Identity & Image Making**

[Course Video](#)

**Course Fee \$35.00**

**Course Description:**

This course will explore the role that photography has played in shaping and preserving culture historically and in contemporary times through an investigation of vernacular and fine art photographs. This inquiry will provide the backdrop for students to use photography as a creative tool through an array of photographic camera techniques and editing approaches. How does the act of deliberately making images help one to think in new ways? We'll investigate how the materiality of an image or method of presentation informs the meaning of a creative work.

For an individual living in the 1840's one may have only possessed a few photographic images in their lifetime, yet now we can snap 20 images in a few seconds alone. The desire to take photographs has persisted over the last 180 years but the *meaning* of these very images has shifted. We'll investigate this transformation through an evaluation of the breadth of the contemporary photographs that we are exposed to—ranging from selfies, to surveillance imagery, to “snapshot” aesthetic ads—and how they impact photographic artists.

**Readings/Texts:**

Excerpts of readings from the following sources, among others, will be made available **digitally** on the **course website**.

Barrett, Terry. *Criticizing Photographs: An Introduction to Understanding Images*, New York, McGraw-Hill Higher Education, 2006.

Berger, John. *Ways of Seeing*. New York: Penguin Books, 1977.

Heiferman, Marvin. *Photography Changes Everything*. New York: Aperture, 2012

Mirzoeff, Nicholas. *How to See the World: An Introduction to Images, from Self- Portraits to Selfies, Maps to Movies and More*. New York, Basic Books, 2016.

Nickel, Douglas. *Snapshots: The Photography of Everyday Life 1888 to the Present* San Francisco Museum of Modern Art, 1998.

Pultz, John. *The Body and the Lens: Photography 1839 to the Present*, New York, Harry N. Abrams, 1995.

“Snapshot Aesthetics and the Strategic Imagination.” *InVisible Culture: An Electronic Journal for Visual Culture*, 10 April 2013, <http://ivc.lib.rochester.edu/snapshot-aesthetics-and-the-strategic-imagination/> . Accessed 10 July 2018.

Sontag, Susan. *On Photography*. New York: Farrar, Straus, and Giroux, 1973. Tifentale, Alise. “Art of the Masses: From Kodak Brownie to Instagram”

*Networking Knowledge: Journal of the MeCCSA Postgraduate Network*, 8(6). 7,

Teicher, Jordan. “What Do Facial Recognition Technologies Mean for Our Privacy?” *New York Times*, 18 July, 2018.

[www.nytimes.com/2018/07/18/lens/what-do-facial-recognition-technologies-mean-for-our-privacy.html](http://www.nytimes.com/2018/07/18/lens/what-do-facial-recognition-technologies-mean-for-our-privacy.html) Accessed 10 August 2018

**Student Requirements:**

3 Creative Projects

Photographic Argumentative Paper

Oral Presentation

Creative Exercises and in-class written projects

**About the Instructor:**

Megan Jacobs is an Associate Professor in the Honors College. Her teaching interests include fine art, design (infographics and data visualization), aesthetics, material culture, and cultural preservation through new media. Her art work explores delicate relationships and the materials that she works with: photographs, video projections, time-based media, glass, and ice, function metaphorically to illustrate the ambiguity of the body and the mutability of memory and identity. Jacobs' work has been featured in *Musee Magazine*, *Lenscratch*, *Feature Shoot*, *Frankie Magazine*, *F-STOP Magazine*, *Fraction Magazine* and other publications.

***This course counts toward the Anderson School of Management requirement for an upper division humanities class.***

**Course Title:** The Scientific and Social Aspects of Disease

### [Course Video](#)

#### **Course Description:**

“Of course, there had been plenty of diseases, long before humans had been around. But humans had definitely created Pestilence. They had a genius for crowding together, for poking around in jungles, for setting the midden so handily next to the well. Pestilence was, therefore, part human, with all that this entailed.” Terry Pratchett, *Thief of Time*.

Human society has a complicated relationship with disease. The earliest written accounts of contagion in human communities demonstrate that people tended to view disease as a result of divine wrath. In such cases, a cure could only be found by determining why the gods had sent the disease and how to regain divine goodwill. In addition, the earliest medical theories regarding disease tended to focus not only on possible environmental factors, but also on the sufferer’s ethnic or social origin as a factor in the disease. These tendencies to view disease as the result of angering the gods and as connected to a person’s ethnic or social identity continued well into the medieval period in European society. These early medical theories took a giant leap forward during the Scientific Revolution, when physicians and scientists developed the tools necessary to study and understand the nature of disease vectors and developed methods to combat various diseases. This body of medical knowledge continued to grow from the 1700s onward, with the introduction of vaccines, antibiotics, and pharmaceuticals, such that entire communities or nations could benefit from efforts to eradicate, or at least control, common diseases such as smallpox, polio, and measles. Despite these developments in medical science, however, some have continued to view disease as a sign of divine wrath. Others have continued to believe that those who suffer from particular diseases suffer because of the ethnic or social group to which they belong, or even that the sufferer’s biological sex or sexual preference is a key factor in their affliction. Even more recently, some have argued that the very tools that physicians use to treat or prevent diseases are the cause of other, potentially life-threatening medical conditions. These less-than-scientific and, in some cases, anti-scientific views of disease continue to be a troublesome issue even in the 21<sup>st</sup> century, complicating physicians’ efforts to fight disease and perpetuating stereotypes of certain individuals and groups. In this course, we’ll examine humanity’s complex relationship with disease from the ancient period forward, using medical, scientific, historical, literary, and visual sources that depict both the scientific and the social view of disease.

#### **Readings/Texts:**

Steven Johnson, *The Ghost Map: the Story of London’s Most Terrifying Epidemic—and How it Changed Science, Cities, and the Modern World*. New York: Riverhead Trade, reprint ed., 2007. ISBN 978-1594482694

James H. Jones, *Bad Blood: the Tuskegee Syphilis Experiment*, new and expanded edition. New York, London: Free Press, revised ed., 1992. ISBN 978-0029166765

Sylvia Plath, *The Bell Jar*. New York: Harper Perennial, 1998. ISBN 978-0060837020.

David Quammen, *Ebola: the Natural and Human History of a Deadly Virus*. New York: W.W. Norton & Company, 2014. ISBN 978-0393351552.

#### **Student Requirements:**

Active participation in class discussions

Leadership of one discussion session, including providing questions/topics for discussion

Two analytical papers (1500 words long) on two separate readings/sets of readings in the class

One research paper (5000 words long) that will focus on disease from both a scientific and social perspective

An oral or video presentation on the research paper

#### **About the Instructor:**

Dr. Elizabeth Johnson received her B.S. in Biology and worked as a lab tech for several years before going on to graduate studies in Medieval European History, receiving her M.A. and Ph.D. in this subject. As a result of her early work in the field of biology, she has retained a strong interest in how human communities respond to disease outbreaks and in the evolution of the field of medicine.

UHON 302 003 52552 Sem: Theatre and Human Rights, Szasz

Face-to-Face + RS: TR 1230-1345

Szasz Maria deschild@unm.edu

***This course counts toward the Anderson School of Management requirement for an upper division Humanities class.***

**Course Title:** Theatre and Human Rights

### [Course Video](#)

#### **Course Description:**

“Art has a purpose, and that purpose is action: it contains the energy to change things.”

--James Baldwin and Lorraine Hansberry

Theatre and Human Rights will investigate the complex and fascinating ways twentieth-century world drama has questioned, probed and pushed forward in the quest for equal rights. This class is primarily interdisciplinary. We will specifically focus on the disciplines of fine arts, history, and politics as we ponder how they intersect, overlap and influence one another. For instance, we will discuss plays that have responded to the rampant injustices in some of the most defining wars in history, such as the Thirty Years War in Europe (1618-1648), World War II (1939-1945), and the Vietnam War (1965-1975). Our journey will also take us to the major recent conflict in South Africa, where we will discuss how the dramatist Athol Fugard has used the theatre to chronicle the struggle for equality under the South African apartheid regime (1948-1990).

We will also read plays from Trinidad and Tobago and Ireland, which scrutinize the long-term impact of British colonialism. In addition, the class will discuss plays that reflect upon the rise of women and GLBTQIA+ rights, and the search for equality for Hispanics, African-Americans and First Nations of Canada. Our discussions will explore how the theatrical genre known as “political drama” has changed during the twentieth century, comparing Bertolt Brecht’s notion of “Epic Theatre” to the growth of agit-prop drama, such as *The Freedom of the City*, by Irish dramatist Brian Friel.

Throughout the semester, we will consider the particular tactics and styles our playwrights use as they comment on the provocative and divisive issues that underlie human rights. Do the dramatists rely on irony, humor and wry commentary on their particular human rights issue, or do they write more directly, with palpable and undisguised raw emotion? Which approach is most effective from an audience’s perspective?

This seminar will discover, as critic Brian Crow has stated, “where normal political forms of opposition are ruthlessly silenced, art—and perhaps especially the theatre—may become a means of resistance, however enfeebled by censorship and harassment.” Please join us in this seminar to see how twentieth-century drama has led the way in the continuing, passionate struggle around the globe for equality and respect for the entire human race. As Paul Rae states in *Theatre and Human Rights*, “as an inherently social activity, the theatre provides a distinctive platform for addressing human rights issues.”

#### **Readings/Texts:**

Bertolt Brecht, (*Mother Courage and Her Children*) 1941  
Samuel Beckett, (*Waiting for Godot*) 1953  
Brian Friel, (*The Freedom of the City*) 1974  
Ntozake Shange, (*For Colored Girls*) 1976  
Maria Irene Fornes, (*Fefu and Her Friends*) 1977  
Derek Walcott, (*Pantomime*) 1978  
Luis Valdez, (*Zoot Suit*) 1979  
Athol Fugard, (“*Master Harold*” ... and the Boys) 1982  
Gao Xingjian, (*The Bus Stop*) 1983  
August Wilson, (*Ma Rainey’s Black Bottom*) 1984  
Claude-Michel Schönberg and Alain Boublil, (*Miss Saigon*) 1989  
Drew Hayden Taylor, (*Only Drunks and Children Tell the Truth*) 1991  
Tony Kushner, (*Angels in America*) 1991 and 1992  
Eve Ensler, (*The Vagina Monologues*) 1996

#### **Student Requirements:**

Regular attendance and active, energetic participation in class; two response papers, two to three pages each; attendance at a local production of a play that addresses human rights, and participation in class discussion about the play; a two to three page research paper proposal; a ten minute conference about your research paper; an six to eight page research paper; a group project: a 60 minute presentation about a play and an aspect of human rights.

**About the Instructor:**

Maria Szasz holds an MA in Theatre Education from Emerson College, and a PhD in English from UNM, where she focused on Theatre and Irish Literature. Her book, "Brian Friel and America" (Glasnevin Press, 2013) looks at Ireland's most famous living playwright's impact on American Theatre.

UHON 302 004 52551 Sem: Getting Away with Murder, Faubion Remote Scheduled: TR 0930-1045  
Faubion Sandria [sanren@unm.edu](mailto:sanren@unm.edu)

This course counts toward the Anderson School of Management requirement for an upper division Humanities class.

**See description below**

UHON 302 006 52558 Sem: Getting Away with Murder, Faubion Remote Scheduled: TF 1400-1515  
Faubion Sandria [sanren@unm.edu](mailto:sanren@unm.edu)

*This course counts toward the Anderson School of Management requirement for an upper division Humanities class.*

**Course Title:**

Getting Away with Murder: The Social Construction of Serial Killing

[Course Video](#)**Course Description:**

German Expressionists were preoccupied with the phenomenon of serial murder. In numerous paintings, a few staged photographs, and one great film (Fritz Lang's *M*), they return again and again to this subject. 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 other 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 cultures develop 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 serial crime—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](mailto:sanren@unm.edu).

**Readings/Texts (Electronic versions are acceptable):**

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:**

After receiving degrees in Russian from Trinity University and the University of Kansas, Renée Faubion earned a second M.A. and a Ph.D. in English at UNM. She is particularly interested in how cultures use literature to construct knowledge and notions of truth. Renée has published on H.D. and Tim O'Brien and has won four awards for excellence in teaching.

UHON 302 005 52556 Sem: Why Ppl Beliv Weird Things, Cargas Remote Scheduled: TR 1530-1645  
Cargas Sarita [cargas@unm.edu](mailto:cargas@unm.edu)

**Course Title:** Why People Believe Weird Things

[Course Video](#)

**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.

**Readings/Texts:**

Selections from:

*Why People Believe Weird Things*, Michael Shermer

*Thinking Fast and Slow*, Daniel Kahneman

*Biased: Uncovering the Hidden Prejudice That Shapes What We See, Think, and Do*, Jennifer Eberhardt.

*They Say, I Say*, (4<sup>th</sup> ed with readings)

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 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 love teaching this course because we have a lot of interesting discussions!

UHON 302 007 40728 Sem: Forensic Ecology, Moore

Face-to-Face + RS: TR 1730-2000

Moore Jason      jrm@unm.edu

**Course Title:** Forensic Ecology

[Course Video](#)

**Course Description:**

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

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

In 2021, the Forensic Ecology course will focus on feather and fibril palaeopathology and taphonomy. The fossil record of feathers and fibrils/barbs includes a large number of exquisitely preserved specimens, showing detail of the finest structures. Modern birds suffer from a range of diseases that lead to changes in the micro- and macroscopic structure of their feathers. Despite the potential to greatly increase our understanding of the evolution of disease and the disease ecology of birds and

their relatives (non-avian dinosaurs!) there has been little investigation of the fossil record of disease as expressed in feathers – with the help of guest researcher, Dr. Ewan Wolff, you will be rectifying this!

### Readings/Texts:

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

### Student Requirements:

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

### About the Instructor:

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

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

UHON 302 008 38761 Sem: Truth, Lies & Oth Physics, James Remote Scheduled: T 1730-2000 James Elizabeth [ejames04@unm.edu](mailto:ejames04@unm.edu)

***This course counts toward the Anderson School of Management requirement for an upper division Humanities class.***

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

### [Course Video](#)

### 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.

**Readings/Texts:**

PDFs and links provided by instructor

*The Secret History of Fantasy*, Peter Beagle ed.

Optional: *Wonderbook: The Illustrated Guide to Creating Imaginative Fiction*, by Jeff Vandermeer

**Student Requirements:**

Weekly writing experiment in speculative fiction (1000-word max)

Assorted bizarre side-experiments with maps, tattoos, logos, TBD

Multimedia journal

Self-determined final project

**About the Instructor:**

Betsy James is the author-illustrator of 17 books for adults, young adults, and kids. Her most recent novel, *Roadsouls*, was a finalist for the 2017 World Fantasy Award. She lives in Albuquerque's North Valley, where she raises garlic and as a result is relatively untroubled by vampires. Explore her writing and art at [www.betsyjames.com](http://www.betsyjames.com)

UHON 302 010 52562 Sem: Nation Blg-Fmr Yugoslavia, Goloversic Remote Scheduled: T 1730-2000

Goloversic Timothy tgoloversic@unm.edu

**Course Title:** Nation Building Studies: The Former Yugoslavia

**Course Description:**

Nation building is difficult. In this course we will study some of the processes of nation building. In order to do this, we will use the Balkan 1990's Civil War as a living example to see what has worked and what has not worked for the region.

To effectively conduct nation building operations one must understand the challenges faced by the countries involved. 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 destructive breakup of Yugoslavia. Students will research the current post-Balkan War situation and examine the societies, economies and governments of Slovenia, Croatia, Bosnia-Herzegovina, and Serbia/Kosovo.

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?

**Readings/Texts:****TEXTS:**

Cobbins, James: *The Beginner's Guide to Nation-Building* (RAND Corporation, 2007) ISBN-13: 978-0833039880

Glenny, Mischa: *The Balkans: Nationalism, War and the Great Powers, 1804-1999* (London: Penguin Books Ltd, 2000)

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

*Recommended Readings:*

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

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:****Analytical Group Paper 8-10 pages with a 20-minute Presentation**

Make recommendations to the United Nations about the effectiveness of using the former Yugoslavia as a model to end ongoing conflicts and the use of effective nation building techniques.

**Group Oral Presentation**

Two person 20 minute oral presentation

### **Individual 4-page Essay and Individual Presentation**

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

#### **About the Instructor:**

Tim Goloversic spent over nine months in the Balkans working with the U.S. Army, NATO, The United Nations, and Multinational Forces during the late 1990s as part of the peace keeping/enforcement force. He is a contributing author and researcher 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 to include humanitarian missions. Tim holds an MBA from IUP, an MS in International Relations from Troy University, and a BS in Aeronautics from ERAU.

UHON 302 011 55336 Sem: What Good is Tolerance? Obernauf Remote Scheduled: MW 1330-1445

Obernauf Richard obenauf@unm.edu

*This course counts toward the Anderson School of Management requirement for an upper division Humanities class.*

**Course Title:** What Good is Tolerance?

#### [Course Video](#)

#### **Course Description:**

As an attempt to enforce tolerance—living and let live—the American experiment represents a radical break from ancient and medieval thought. In this highly interdisciplinary course, you will get a chance to read some of the most important texts of the past two thousand years. We'll begin with some medieval literature to see why intolerance has been the default ethical position for almost all of human history, but we'll also look at key political treatises from the Renaissance and Enlightenment to understand how tolerance became one of the most important values associated with modernity. How is it that careful thinkers like St. Augustine, John of Salisbury, Machiavelli, Erasmus, Hobbes, Locke, Paine, Smith, Marx, Franklin, Jefferson, and Thoreau could each take such different views of tolerance?

We will be asking under what circumstances intolerance has been justified in the past and in the modern world, and in what cases we might prefer something beyond toleration such as the enthusiastic endorsement of difference. We will survey justifications for persecution in the Western tradition, spanning the Middle Ages through the present day, with a particular interest in the rise of toleration as a founding and guiding principle of the United States. We will examine the dangers associated with difference in homogeneous societies while also exploring some ways that diversity is understood to enrich our culture and our political process. We will read a variety of highly canonical texts dealing implicitly and explicitly with our topic of tolerance, and we will discuss them in their literary, social, historical, and political contexts.

#### **Readings/Texts:**

This course is intended to fill some gaps in your education. We begin with theoretical essays by E.M. Forster, Michael Walzer, and John Christian Laursen before embarking on a grand tour through some of the so-called "Great Books" of Western thought, including Machiavelli's *The Prince*, Hobbes's *Leviathan*, Smith's *The Wealth of Nations*, Marx's *The Communist Manifesto*, and works from the American Revolution by Paine, Franklin, Jefferson, Madison, Hamilton, and others, including the U.S. Constitution.

#### **Student Requirements:**

There is less writing in this class than in the others I teach because the readings are so intense. As with all Honors courses, consistent attendance and active participation are required; students are expected to keep a private reading journal which will form the basis of a series of brief response papers. There will be one shorter analytical paper and a longer term paper on a topic of your choosing. Depending on enrollment, each student will either lead discussion on one of our readings at some point during the semester, or will offer a series of three-minute "leads" to stimulate class discussion throughout the semester.

#### **About the Instructor:**

Richard Obernauf earned his BA from UNM and his MA and PhD from Loyola University Chicago. An expert in the history of tolerance and intolerance, he has argued that the roots of formal press censorship in England are to be found in earlier forms

of intolerance which sought to enforce conformity, and that censorship is not distinct from intolerance, but rather is another form of intolerance.

UHON 302 012 52561 Sem: Civil Rights & Sports, Hardeman Remote Scheduled: TR 1400-1515  
Hardeman, Marsha HardemanClass@aol.com

***This course counts toward the Anderson School of Management requirement for an upper division Humanities class.***

**Course Title:** Athletes Fight for Civil Rights: Sports and Impact on Black History

**Course Description:**

*“One rarely stops to think and examine how much history is found between the lines and in the headlines about so many of our minority athletes! Many of the stories of Black athletes, as well as those of red, yellow, brown, and poor white and female athletes are yet to be unveiled. Through closer, critical analysis, it is not hard to discover that there are many, many more chunks of history to uncover, re-assess and to learn about, all useful in helping to complete our understanding of America's path to freedom and equity for all.”*

*---Prof. Marsha K. Hardeman, J.D., M.A.P.A., A.B.*

*Adjunct Faculty*

This course will review and explore the many methods and roles through which Black athletes have influenced, impacted and contributed to the development of Race and Equity Law in the United States. Researching and discovering the various ways Black athletes were able to speak up and speak out, during times when society's rules dictated that athletes were regarded as 'entertainers,' apolitical and a population sub-set in America that should be 'seen and not heard'. Materials will explore how their actions and their words helped mold and shape major causes, political action and the letter of the law as it ruled on human rights, civil rights, the rights of individuals, race, sex and gender biases. Students will learn of the influential power of Black athletes, either through quiet, shadow orchestration or bold and loud voices. Ever present in America's long athletic history and prowess, this study will unveil the struggles to endow personal and legitimate power through the emergence of political action and voice of Black athletes, to achieve standing, and recognized input in the fight for civil rights and equality for all American citizens.

Long regarded as paid employees by various franchises or performers impervious to the social and legal tenor(s) of America's racial struggles, the role of America's Black athletes has long been overlooked in terms of their impact and influence on the moral mindset and reflective character of the citizens of the United States and its journey towards equality and racial justice for all.

As the significance of the struggle and adversities endured by Black athletes has continued to be overlooked, forgotten and minimized in history, this course delves into the challenge to diversify and achieve racial equality, fairness and justice for minority athletes as well as the larger communities they have represented in the U.S. and across the globe. Often quelled as those who would challenge society as shapers, tuning forks and credible voices of the people, these trailblazers have often exposit and challenged community thought and popular perceptions of the adequacy of the legal rights, civil rights and natural rights afforded, granted and benevolently given to minority and underrepresented groups throughout history, including women, children, the poor, disenfranchised and impaired. But, because their 'headlines' typically appeared on the sports pages of local newspapers, the momentous impact of the legal victories and strides toward social justice were too often overlooked by mainstream America.

The challenges to the main arena of America by Jack Johnson, Wilma Rudolph, Jackie Robinson and Cassius Clay/Muhammad Ali, among others, will be examined. The legacies of Goose Tatum, the Harlem Globetrotters, Jim Brown, Bill Russell, Archie Moore, Lisa Leslie and Willie Throver, along with the Olympic athletes Tommie Smith, John Carlos and the Olympic Project for Human Rights (O.P.H.R.) will be explored, as acknowledgement of these contributions is woven into the development of America's system and history of laws, equity and social justice.

Class participants will be challenged to critically examine the historic significance of the contributions of Black athletes as early visionaries regarding forming 'a more perfect Union,' as leaders of political and social movements of thought, and frontrunners in the race to legal justice, via the courts of judicial opinion, or society's 'courts' of public opinion. The conspicuous and inconspicuous roles Black athletes fulfilled, before, during and since, the eras of Jim Crow, the Civil Rights

Era, the modern day struggle for Equal Rights, their position and impact on social justice through the centuries and much more will be assessed through contemporary sports/news developments. Long before Serena and Venus Williams, Arthur Ashe grappled with the race issue in tennis. Before we knew of the possibility of a Colin Kaepernick, there was Charles Follis with the Shelby Steamfitters. Opening doors for Wilt 'The Stilt' Chamberlain and the Michael Jordan's who would follow, was Earl Lloyd, with the Washington Capitols, against the old Rochester Royals, now the Sacramento Kings. So many lost stories of history, of endurance and of legal struggle--- just to play a game. And there's much, much more.

Drawing on the disciplines of the law, history, sociology, journalism, political science and race and sociological studies, multiple perspectives of other contributors and analysts will be incorporated through a wide variety of readings, historic records, legal case studies, documentaries, films, and student research assignments to explore and better capture a more complete understanding of the effectiveness of Black athletes' efforts, leadership and visionary action in the challenge of legal, social and political change in America. The incorporation of various source materials and interdisciplinary perspectives will allow students to further examine the array of historic contributions of athletics through journalism, case law, legislative and political activism, as well as grass roots efforts and community advocacy in the pursuit of legal rights and justice for all in America and around the world. (10/2016)

**Readings/Texts:**

Carlos, John with Zurin, Dave, *The John Carlos Story: The Sports Moment That Changed the World*, (Haymarket Books, Chicago Illinois, 2011)

Edwards, Harry, *The Revolt of the Black Athlete* (New York: the Free Press, 1970)

Hartmann, Douglas, *Race, Culture and the Revolt of the Black Athlete: The 1968 Olympic Protests and Their Aftermath*, 2004

Rhoden, William C., *Forty Million Dollar Slaves: The Rise, Fall, and Redemption of the Black Athlete* Reprint Edition, published by Broadway Books, 2007

UHON 302 013 52557 Sem: Latinx Cinema, Avalos

Remote Arranged: 2<sup>nd</sup> Half

Avalos Adan aavalos@unm.edu

***This course counts toward the Anderson School of Management requirement for an upper division Humanities class.***

**Course Title:** Latinx Cinema

**Course Description:**

This course explores the cultural and visual politics of Latinx cinema and other Latinx media productions within the shadow of Hollywood monoculturalism. Our course will examine some of the major themes found in this *ethnic* artistic production, such as identity formation, memorialization and myth creation, migration and diaspora, gender and sexuality, and authenticity. While primarily a research and analytical course, students will also be invited to create their own media productions which support and illuminate our course themes.

**Reading/Texts:**

All readings will be posted on Blackboard and all films will be available streaming via Kanopy, Vimeo or other online source. No text book will be required.

**Student Requirements:**

The class will be structured around eight (8) modules. Each module will contain various assignments including but not limited to: readings, film screenings, discussion board postings, analytical/creative productions, and time-based learning/reading assessments, all of which will need to be completed by assigned due dates.

**About the instructor:**

Invested in analyzing and producing our own *celluloid* narratives, your professor is energetic, ready, prepared, funny and life-dedicated serious.

## UHON 400 Level Courses

UHON 402 001 53561 Sem: Art &Ecol Creating Change, Henel Face-to-Face + RS:TR 1000-1245  
Henel Ryan rkhenel@unm.edu

Please contact instructor for more information

UHON 402 002 37081 Sem: Scribendi Part II, Donovan Remote Scheduled TR 1530-1645  
Donovan Leslie ldonovan@unm.edu

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

### [Course Video](#)

#### **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.

#### **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 of 10-15 pages at the end of the semester.

#### **About the Instructor:**

Leslie Donovan earned her B.A. in Creative Writing, completed the Honors Program, and her M.A. from UNM. She then went to the University of Washington for her Ph.D. She has worked with several literature and arts publications and taught *Scribendi* for 14 years. She incorporates creativity, communication, and design into most courses she teaches. She will serve as faculty for the *Scribendi* staff while Professor Ketcham is on sabbatical in Spring 2021.

UHON 402 003 53566 Sem: Chicana(o) Civil Rights, Gomez Face-to-Face + RS: TR 1400-1515  
Gomez Myrriah myrriahg@unm.edu

**This course counts toward the Anderson School of Management requirement for an upper division Humanities class.**

**Course Title:** Chicana Civil Rights and Social Movements

### [Course Video](#)

**Course Description:**

The Chicano Civil Rights Movement, or El Movimiento, of the 1960s-'70s is the period most recognized during which Chicanas/os across the United States mobilized for the advancement of Mexican American people; however, Chicana/o social activism is not limited to that historical moment. The course examines Chicana/o civil rights movements by exploring forms of collective social action on behalf of immigration rights/reform, education rights/reform, labor rights, treaty rights, environmental justice, gender rights, veterans' rights, and political (mis)representation prior to, during, and after El Movimiento. We will investigate how social injustices related to race, class, gender, and sexuality led to El Movimiento and how these related issues also affected internal relations within the movement in the 1960s and thereafter using both primary sources and secondary sources. We will also investigate how and why the terms "Chicana" and "Chicano" evolved as gendered, political terms used for self-identification among Mexican Americans and how and why the terms became popularized.

**Readings/Texts:**

All reading will be posted on Learn.

**Student Requirements:**

This course will meet synchronously twice a week, once face-to-face and once online. Students will be expected to complete class readings, participate in discussions and activities during class, analyze cultural texts inside and outside of class, facilitate a class discussion, write a research paper, and complete a group project with a public presentation component.

**About the Instructor:**

Myrriah Gómez teaches courses on Chicax experiences across the U.S. with emphasis on cultural traditions, social justice, and environmental justice. Her most recent publication can be found in the anthology *Querencia: Reflections on the New Mexico Homeland*.

UHON 402 004 55337 Sem: Big Data, Moore

Face-to-Face + RS: TR 1230-1345

Moore Jason jrm@unm.edu

**Course Title:** Big Data, Big Opportunities

**Course Description:**

Do you want to know why Google, Facebook and Amazon are worth so much money?

Living in the information age, we are awash with data. Everything, from where we are, to what information we seek, to what we create, what we buy, and with whom we communicate, is recorded digitally; in minute details by the devices with which we interact on a second-by-second basis. Additionally, we have the means to gather data in unprecedented quantities relating to any question in which we have interest, and to store it in perpetuity; readily accessible to anyone with an internet connection. If we can translate these reams of data into terms that we can understand, these data can answer a huge range of questions of fundamental interest. With the right data, we can create tailored cancer therapies for individuals based on their genetics, we can predict the outcome of elections ahead of time with a 98% accuracy, and we can describe the fundamental processes sculpting the world around us in unprecedented detail.

In this course, we will learn many of the techniques that we can use to ask and answer questions of datasets that are far too vast for the human mind to be able to comprehend *in toto*. Using the freely available statistical software R and similarly freely available online datasets, we will see the power of computer-driven multivariate statistical analyses. With this newly gained knowledge and tools, you will find a dataset of your own, pose some hypotheses, analyse your data and draw some completely new insights into the world around us.

The societal issues associated with big data are also complex - from the recent revelations about NSA and GCHQ data collection from innocent citizens to the fact that credit card companies are able to predict both pregnancy and due date from a mother's purchases. We will debate these as we begin to understand the breadth and power of big data analyses.

Most of the practical part of this class will be focused on using the techniques we learn during the class to better quantitatively understand a pressing problem that is of particular interest to the class. This could be climate change, world hunger, water availability, income inequality, gun control, etc., etc. The world is your oyster!

**Readings/Texts:**

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

**Student Requirements:**

Students will undertake a series of exercises at the beginning of the course to familiarize themselves with the statistical programming language R, and the manipulation of large datasets. A long paper investigating the ethical issues raised by a chosen aspect of big data will be due in week 12. For the majority of the semester we will build a quantitative model describing a societal problem that is of interest to the class.

**About the Instructor:**

Dr. Moore received his Ph.D. in Vertebrate Palaeontology from the University of Cambridge. His doctoral dissertation, and much of his subsequent work has focused on the statistical analysis of large palaeontological and geological datasets to provide insight into past life on Earth. The techniques that he uses are applicable to a vast range of problems, however, and he is excited to see what novel questions we can answer during this course!

**UHON 402 005 54108 1 A Sem: Scribendi Editorship Pt 2 RS TR 1530-1645 Donovan Leslie 37081 5E ABQ UHON 402 I donovan@unm.edu**

This course is for Scribendi Editors – See Course Description for Scribendi Editors

**UHON 402 006 45092 Sem: Making the Right Decision, Fornell Face-to-Face: M 1630-1900**  
Fornell Paul 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?

**2 Texts: *Thinking Critically About Ethical Issues* (10<sup>th</sup> Ed.), Vincent Ryan Ruggiero, McGraw-Hill, New York, NY, 2020. Please purchase or rent the 10<sup>th</sup> edition. And, *Metaethics From a First Person Standpoint* (2016), Catherine Wilson, Open Book Publishers. Available through UNM Libraries-ebook.**

Additional Readings: Each student will select at least two (2) primary sources (Aristotle, Kant, Dalai Lama, a contemporary expert/scholar, etc.) 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 50 years and is a clinical mental health counselor. 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.

UHON 402 007 45093 Sem: What Worlds May Come, Donovan Remote Scheduled: R 1100-1215  
Donovan Leslie [ldonovan@unm.edu](mailto:ldonovan@unm.edu)

**This course counts toward the Anderson School of Management requirement for an upper division Humanities class.**

**Course Title:** What Worlds May Come: Studies for the Future

### [Course Video](#)

#### **Course Description:**

French writer and aviator, Antoine de Saint-Exupéry once wrote that “When it comes to the future, our task is not to foresee it, but rather to enable it to happen.” In this course, we explore the kinds of new worlds we hope to live in someday. To accomplish this, we will study present-day visions of both near and far futures primarily in literature and popular culture, but also in fields such as popular science, sociology, fine and performing arts, and technology. Our discussions will examine topics such as: interdisciplinary field of Future Studies; speculative fiction from perspectives of gender, race and culture, accessibility; social cartoons of imaginary inventions; robotics, 3D printers, and other technologies; sustainable architecture of homes and cities. However, while many contemporary perspectives on the future are bleak or apocalyptic, our class will focus its investigations on texts and materials that generally feature decidedly optimistic views. In our efforts to envision real possibilities for our own tomorrows, we will work with two primary modes of examination: 1) Research, using academic methods and materials to develop ideas we communicate through projects and presentations; and 2) Imagination, exploring creative visions of the future constructed by yourselves and others in art and literature. Whatever your major, this course will allow you to explore for yourself what the future holds in your professional and personal life.

#### **Readings/Texts:**

Peter H. Diamandis and Steven Kotler, *The Future Is Faster Than You Think*

Sarah Pinsker, *Song for a New Day*

Ursula K. Le Guin, *The Dispossessed*

Nnedi Okorafor, *Binti*

Other readings/videos available online will include:

Variety of TED Talks (technology, social justice, architecture, ecology, city planning); selections from Peter H. Diamandis and Steven Kotler’s *Abundance: The Future Is Better Than You Think* (science and social science) ; Brian David Johnson’s *Science Fiction Prototyping: Designing the Future with Science Fiction* (communication and design); Steven M. Johnson’s *Have Fun Inventing! (comics, social science, technology)*; and others.

#### **Student Requirements:**

1 class takeover, 1 multimedia project, 1 creative project, ongoing online discussion, 1 final portfolio, attendance and participation.

#### **About the Instructor:**

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

UHON 402 009 48712 Sem: Bio Art and Design, Polli Remote Arranged  
Polli Andrea 53658 SB ABQ LA 511 [apolli@unm.edu](mailto:apolli@unm.edu)

UHON 402 010 48721 Sem: Bio Art and Design Lab, Polli Remote Arranged  
Polli Andrea 53658 SB ABQ LA 511 [apolli@unm.edu](mailto:apolli@unm.edu)

**Course Title:** Bio Art and Design Lecture

**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.

**Readings/Texts:**

*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:**

Students will gain a basic background in some of the tools and techniques of bio art and design through hands-on experiments, research into the work of other artists and designers in the field, cross-disciplinary collaboration and individual and group project development.

This combined lecture and lab 6-credit class takes advantage of a partnership with the BioHack Academy at the WAAG Society in Amsterdam with partners in South-America, USA, Asia and Europe. The BioHack Academy is a unique international program during which participants build and use equipment for their own biolabs. Students in this class will also participate in the national Biodesign Challenge and create proposals for the challenge.

**About the Instructor:**

Andrea Polli is an environmental artist working at the intersection of art, science and technology. Her interdisciplinary research has been presented as public artworks, media installations, community projects, performances, broadcasts, mobile and geolocative 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.

## H-Section Courses

GEOG 469.007 Envir & People in Latin America -H, Gay-Anaki

Remote Scheduled: TR 1400-1515

Gay-Anaki, Miram [mgayantaki@unm.edu](mailto:mgayantaki@unm.edu)

Contact instructor for course description