

# FALL 2012 COURSE CATALOG

*University Honors Program*



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*The University Honors Program (UHP)* originated in 1957 with a group of 30 students. Over the past five decades the UHP has achieved regional and national recognition primarily because it is a university-wide program with an innovative interdisciplinary curriculum. Today, we have more than 1,000 students participating in the UHP.

We are pleased to offer the course selections in this booklet for the coming semester. We believe you will enjoy participating in one of the most dynamic programs at the University of New Mexico. The UHP offers a rich and diverse interdisciplinary curriculum taught by some of the best faculty, with exceptional opportunities for individual learning and serious thinking. The goals of the UHP are to offer distinctive opportunities for students who show promise of outstanding academic achievement and to do this so well that our graduates are competitive with the best students of any college or university. The excellent instruction and individual attention of our program create the benefits of a first-rate, small liberal arts college atmosphere within a progressive research university setting.

Your college years will be years of transformation that mark the direction of much of the rest of your life. The UHP can make a valuable contribution to that process. Take full advantage of the many opportunities it provides. Our mission is to produce a body of graduates who are well-educated, socially conscious, and capable of assuming leadership roles in our society. The primary means of achieving this mission is the curriculum, a series of courses designed to enhance your participation in the educational process through emphasis on expression and independent thinking. Honors courses highlight the social and ethical dimensions of their content, as well as help students understand connections among a variety of academic subjects.

*Rosalie Otero*

Rosalie Otero, Ph.D.  
UHP Director

### **The University Honors Program Contact Information**

Welcome to the University Honors Program (UHP). Please take a moment to review the following pages, which contain our policies and procedures. If you have any questions, please contact us. All faculty members, staff, and the UHP Director, Dr. Rosalie Otero, can be contacted by phone at the main office, 277-4211, or by e-mail at [honors@unm.edu](mailto:honors@unm.edu).

UHP Peer Advisors are available in SHC Room 17C on a walk-in basis. They can be reached by phone at 505-277-7415 or by e-mail at [uhpadvisors@gmail.com](mailto:uhpadvisors@gmail.com). Their schedule is posted on-line: <http://honors.unm.edu/peer-advising.html>.

Recently, the UHP originated several online sources for student interaction and community involvement:

- To keep up with special announcements, deadlines, scholarship and employment opportunities, students in the UHP are added to the UHP list-serv.
- Current students can contribute opinions, research, and just about anything on the UHP blog: <http://www.forumconversations.blogspot.com>. To join the blog they should e-mail or call the office directly.
- Finally, UHP also hosts a Facebook page, which conveniently links students, alumni, and faculty of the UHP for continuous communication and community updates. To visit us on Facebook, go to <http://www.facebook.com/dudleywynnhonors>.

### **About the University Honors Program**

The University Honors Program (UHP) serves as a focused enrichment to the major course of study students pursue while attending UNM. Students graduate with a degree from one of UNM's degree-granting colleges or schools, but rather than major or minor in University Honors, students who complete the program receive a prestigious designation (summa, magna or cum laude) from UHP on their diploma and official transcripts. UHP courses may be used to fulfill group requirements, electives, or graduation requirements in the various colleges, making our program both academically rewarding and financially feasible. The UHP is available to undergraduates ONLY. Graduate students may not "sit in" or audit UHP courses.

*University Honors Program at The University of New Mexico*

## UHP Student Handbook

Students can access all of these policies and more in the UHP Student Handbook located on our website at <http://honors.unm.edu/handbook.html>.

### Grading: A, CR, NC

The UHP uses a unique grading system. An A signifies outstanding work and will compute into the student's academic GPA. CR indicates satisfactory work and is not computed into the GPA, but is counted towards graduation. This allows students to take rigorous courses or to study subject areas outside their usual interest without jeopardizing their GPA. NC indicates unacceptable work and is neither computed into the GPA, nor counted towards graduation. An important part of a student's grade is the written evaluation completed by the instructor at the end of each semester. The UHP grading system should not be confused with UNM's pass/fail or CR/NC grading options.

"Core for Honors" courses do NOT qualify for the Honors grading scale. In an effort to help Honors students complete their UNM core requirements, the UHP has partnered with other departments to provide courses that will simultaneously fulfill 3 credit hours in Honors electives and 3 credit hours in UNM core requirements. However, these courses are subject to the host department's grading scales and standards.

### Multi-Cultural Requirement

In order to become global citizens in a diverse, mutually dependent world, our students must become more aware, culturally fluent, and understanding of cultures other than their own. To facilitate these goals, the UHP requires students to acquire 6 credits (or comparable experience) with multi-cultural studies. This component is easy to fulfill with study abroad programs, foreign language courses (300-level or above), and even basic cultural exploration courses like World Literatures, Latin American Studies, Eastern Religions, and even specially designated Honors courses. You can see a full list of the accepted multi-cultural courses online at <http://honors.unm.edu/handbook-multicultural.html>. In this booklet, all courses which can fulfill the multi-cultural requirement have been marked with this icon (right).



## Obtaining Credit Within Your College

Each college and school has the authority to grant its students credit approval outside their major. Each semester you should obtain prior approval, if necessary, from your college or school to fulfill requirement credit with University Honors Program courses. This is not automatic. Petition for Group Requirement Credit forms are available in the Honors Office.

We have included a brief list of the procedures for each college:

### Anderson Schools of Management

- No prior approval is necessary for free electives.
- For lower and upper division Humanities and Social Science credit, take a petition and this booklet to the ASM Advisement Center before registering.

### Architecture & Planning

- Honors courses are accepted in fulfillment of electives or general electives depending upon the subject matter of the course. If you have questions, take a course description to your advisor in Architecture.

### Arts & Sciences

- The College of Arts and Sciences accepts a maximum of 18 hours of Honors Program courses toward an Arts and Sciences degree.
- An Arts and Sciences faculty committee reviews courses for applicability.

### College of Education

- College of Education approves Honors courses in fulfillment of its group requirement credits.
- Take a petition and this booklet to the advisement office.

### Engineering

- Honors courses are accepted in fulfillment of Humanities and Social Science elective credits.
- No prior approval is necessary.

### Fine Arts

- Students should consult with a Fine Arts advisor

### Nursing and Pharmacy

- Both colleges accept Honors courses within the 18-hour elective block.
- No prior approval is necessary.

*University Honors Program at The University of New Mexico*

Our formal graduation requirements include completion of 24 credit hours in UHP courses, including 6 credit hours of senior capstone option; completion of a multi-cultural experience; a minimum 3.2 cumulative grade point average; recommendation by the director and certification by the UHP Faculty. Students easily break down their Honors course load in the following way: Take a 100, a 200, then a 300-level, and finally a 400-level course; take two courses of your choice; and select a senior capstone option worth 6 credit hours.

### **A Typical Honors Student**

Below is a list of attitudes, qualities, and approaches which should always be modeled by University Honors students. Many of these will be acquired throughout a student's development in the Program, but we find it is helpful to make students aware of the kind of excellence we cultivate in the UHP. Honors students should:

- Approach the UHP as a complete learning experience, where you build friendships as you grow to love ideas and beauty;
- be eager, self-disciplined, serious, highly motivated students;
- be respectful of other students' opinions during class discussion;
- challenge yourselves; do not settle for the easiest way out;
- be creative and imaginative in your assignments, at the same time that you focus on the goals of the class;
- come to your courses prepared having read and studied the assignment, being prepared with questions, with indexed passages you might want to refer to in discussion;
- take advantage of all the opportunities that Honors education is offering to you, extending yourselves to meet faculty, to ask for help when you need it;
- be adaptable and open-minded;
- be a social person, ready to share time and exchange ideas in a positive way with other students and teachers;
- be open to cultural diversity and values and defend minorities' rights without being ethnocentric;
- judge and interpret information with an open mind to understand what experts have to say;
- think critically;
- understand that in the UHP you succeed or fail on the strength of your own efforts;
- embrace the importance of experiential education in your lives and academic careers;
- serve the community and be a participatory citizen;
- be interdisciplinary; and,
- contribute to the community of the UHP; work for the betterment of the UHP and the growth of your peers.

### **Priority Registration**

Priority Registration has long been one of the unique benefits granted to Honors students. The UNM Registrar's Office determines the dates when all students attending UNM can sign up for classes. Generally, graduate students go first then seniors, juniors, sophomores, and finally freshmen. The grade levels are determined by accumulated credit hours at UNM. However, Honors students, regardless of accumulated credit hours, can register on the same day as graduate students. Essentially, Honors students get a "first-pick" of courses and can thereby coordinate their busy school, work, and family schedules. In order to receive Priority Registration, students must be up-to-date with their Peer Advising requirements.

### **Adding Honors to Your Schedule**

Full course descriptions can be found on our website: <http://honors.unm.edu/courses.html>. LoboWeb also lists all Honors classes, meeting days/times, instructors, and classroom locations. Once a student has identified a course that will fit his/her schedule, he/she should fill out an override card online at <http://honors.unm.edu/>. Honors classes are restricted so that only Honors students in good standing can gain access. If you try to add a course to your schedule and get a "Departmental Permission Required" message from LoboWeb, then you have not been given an override.

### **What is a student in "Good Standing"?**

A student in good standing of the UHP must be registered at UNM, maintain a minimum 3.2 cumulative grade point average, maintain all advisement requirements, and complete on average one Honors course every year. Obviously students who want to graduate with Honors must take more than one course at some point in their undergraduate career and/or enroll in summer courses. Students who do not maintain at least a 3.2 cumulative GPA are placed on probation. Students on probation may enroll in only one Honors course after they consult with a Peer Advisor.



# Fall 2012 UHP Course Schedule

CRN	Course #	Cr	Title	Instructor	Core/Group Req	MC Req	Days/Times	Room
30105	121-002	3	Legacy of Power: Imperialism and Exploration in the Americas	Dr. Celia Lopez-Chavez	Core: Hum	No	R 12:30-3:00	SHC 12
45439	121-003	3	Legacy of Power: Imperialism and Exploration in the Americas	Dr. Celia Lopez-Chavez	Core: Hum	No	T 3:30-6:00	SHC 9
30108	121-005	3	Legacy of Power: Building the Perfect Government	Dr. Renee Faubion	Core: Hum	No	W 1:00-3:30	SHC 8
30121	121-006	3	Legacy of Comedy	Dr. Maria Szasz	Core: Hum	No	TR 9:30-10:45	SHC 28
40455	121-007	3	Legacy of Monsters and Marvels through the Ages	Dr. Leslie Donovan	Core: Hum	No	TR 11:00-12:15	SHC 28
30110	121-008	3	Legacy of the Storyteller in Writing	Dr. Michael Thomas	Core: Hum	No	TR 3:00-4:15	SHC 28
30111	121-009	3	Legacy of Dreams	David Leon Higdon	Core: Hum	No	TR 9:30-10:45	SHC 22
30112	121-010	3	Legacy of Visual Culture	Stacey Kikendall	Core: Hum	No	MW 9:00-10:15	SHC 12
30113	121-011	3	Legacy of Law and Lawlessness	Jonatha Kottler	Core: Hum	No	M 5:00-7:30	SHC 12
30114	121-012	3	Legacy of Struggle: Roots of War	Dr. Michael Thomas	Core: Hum	No	TR 11:00-12:15	SHC 22
37395	121-013	3	Legacy of Adaptation: From Page to Screen	Marc Roberts	Core: Hum	No	M 5:00-7:30	SHC 22
39932	121-015	3	Legacy of Algebra	Dr. Chris Holden	Core: Hum	No	TR 11:00-12:15	SHC 12
30118	121-016	3	Legacy of Struggle: Great Villains in Literature	Jonatha Kottler	Core: Hum	No	T 5:00-7:30	SHC 12
30120	121-017	3	Legacy of Exploration: Immigration through Memoirs and Film	Dr. Sheri Karmioli	Core: Hum	No	M 1:00-3:30	SHC 12
32486	121-018	3	Legacy of Exploration	Dr. Ursula Shepherd	Core: Hum	No	TR 11:00-12:15	SHC 8
35933	121-019	3	Legacy of Law and Society	Dr. Lizabeth Johnson	Core: Hum	No	MW 10:00-11:15	SHC 8
44288	121-020	3	Legacy of Monsters and Marvels through the Ages	Dr. Leslie Donovan	Core: Hum	No	TR 2:00-3:15	SHC 9
42387	121-022	3	Legacy of the Mind	Dr. Sarah Feldstein Ewing	Core: Hum	No	MW 1:00-2:15	SHC 9
30123	221-001	3	Atomic Anxiety: The Cold War in Literature and Film	Dr. Andrew Ascherl	Hum	No	T 12:30-3:00	SHC 28
30125	221-002	3	"End of Days" 2012: Apocalyptic and Post-Apocalyptic Visions in Art, Literature, Film, and Music	Juliette Cunico	Hum	No	T 3:30-6:00	SHC 22
30127	221-004	3	Judging Death: Heaven, Hell, and the Afterlife	Dr. Sheri Karmioli	Hum	No	W 1:00-3:30	SHC 28
37396	221-005	3	Energy, Burning the World from Both Ends	Patrick Johnson	Phy&NatSci	No	W 5:00-7:30	SHC 12
34245	221-006	3	Exploring Perception Through Visual Play (\$10)	Emily Orzech	Fine Arts	No	T 12:30-3:00	SHC 22
43485	221-007	3	The Best of All Possible Worlds	Dr. Diane Rawls	Hum	No	W 12:00-2:30	SHC 16
43487	221-008	3	The New Noir: Crime Fiction for Today's Dark Times	Steve Brewer	Humanities	No	M 10:00-12:30	SHC 9
44523	235-002	3	Leadership Development	Dr. Adam Bubb	Soc&BehSci	No	TR 12:30-1:45	MITCH 215
41936	301-001	3	Nabokov and Nabokovians	Dr. Samuel Schuman	Hum	No	MW 11:00-12:15	SHC 22
34246	301-002	3	The Publication Process (Scribendi Part 1)	Staff	Wri&Spk	No	TR 3:30-5:00	SHC 8
45745	301-003	3	SICK: Real and Imagined Epidemics	Dr. Renee Faubion	Hum	No	T 2:00-4:30	SHC 12
30132	301-004	3	The Modern Era of Nanotechnology: From Nanobots to Nanobiology	Patrick Johnson	Phy&NatSci	No	W 2:30-5:00	SHC 9
34247	301-005	3	Orality of Poetry	Dr. Bruce Noll	Hum	No	TR 10:00-11:30	SHC 9
44291	301-007	3	Life Stories: An Exploration of Science Through Life	Dr. Sarah Feldstein Ewing	Soc&BehSci	No	R 12:30-3:00	SHC 22
30142	301-009	3	Pictures that Move: Animated Cartoons and Popular Culture	Dr. Ruth Meredith	Fine Arts	No	M 2:00-4:30	SHC 16
43486	301-011	3	Environmental Justice in New Mexico	V.B. Price	Soc&BehSci	No	R 6:00-8:30	SHC 22
36321	301-012	3	The Art and History of Dia de los Muertos	Regina Corritore	Fine Arts	Yes	M 12:00-2:30	SHC 8
41937	301-013	3	Classics of the 21st Century	Dr. Samuel Schuman	Hum	No	MW 2:00-3:15	SHC 22
30141	301-015	3	The Corporation and Society	Dr. Shawn Berman	Soc&BehSci	No	TR 12:00-1:30	SHC 9
44563	301-028	3	The Heart of China	Dr. Ned O'Malia	Soc&BehSci	Yes	M 5:00-7:30	SHC 16
44924	302-031	3	The Heart of China: Field Experience (\$2,350)	Dr. Ned O'Malia	Soc&BehSci	Yes	TBA	TBA
30153	401-001	3	Local Games in Albuquerque	Dr. Chris Holden	Soc&BehSci	No	W 2:00-4:30	SHC 12
34249	401-002	3	Ethics: Making the Right Decision	Paul Fornell	Soc&BehSci	No	M 8:00-10:30	SHC 16
41836	401-003	3	Solutions to Human Rights Problems	Dr. Sarita Cargas	Soc&BehSci	No	R 12:30-3:00	SHC 16
45015	401-005	3	Creating Change (1st 8wk)	Szu-Han Ho	Fine Arts	No	S 11:00-4:00	ART 352
43489	401-006	3	Scratches, Tags and Aerosol	Dr. Elizabeth Olton	Fine Arts	No	W 9:00-11:30	SHC 16
43490	401-007	3	On the Order of Disorder	Dr. Rosalie Otero	Hum	No	T 11:00-1:30	SHC 16
43491	401-008	3	Psychology of Politics	Dr. Teddy Warner	Soc&BehSci	No	M W 6:00-7:30	SHC 28
45017	401-009	3	Creating Change (1st 8wk)	Catherine Harris	Fine Arts	No	S 11:00-4:00	ART 320
45626	401-010	3	Intl Art Practicum: ISEA2012: Machine Wilderness (1st 8wk)	Szu-Han Ho	Fine Arts	No	RF 12:30-4:00	ART 350
21808	495-001	3	Senior Colloquium: Teaching Community	Dr. Dawn Stracener	None	No	T 4:00-6:30	SHC 16
45349	495-002	3	Senior Colloquium: Teaching Community	Dr. Sarita Cargas	None	No	W 3:00-5:30	SHC 16
21810	496-001	3	Senior Service Learning	Dr. Dawn Stracener	None	No	TBA	TBA
45438	496-002	3	Senior Service Learning	Dr. Sarita Cargas	None	No	TBA	TBA

# Legacy of Power: Imperialism and Exploration in the Americas

UHON 121-002 | R | 12:30-3:00 | SHC 12 | 30105

UHON 121-003 | T | 3:30-6:00 | SHC 9 | 45439

**Fulfills UNM Core Group V: Humanities**

Dr. Celia Lopez-Chavez (celialop@unm.edu)

**“The earth was made for Dombey and Son to trade in, and the sun and moon were made to give them light. Rivers and seas were formed to float their ships, rainbows gave them promise of fair weather; winds blew for or against their enterprise; stars and planets circled in their orbits, to preserve inviolate a system of which they were the centre.” Charles Dickens, *Dombey and Son*.**

This quote by Dickens cannot be more appropriate to define the essence of what imperialism came to be in the modern era and, some would argue, what can still be considered imperialism today. In this course students will study imperialist power born during Renaissance period in Europe and how exploration was an essential aspect of that development. Imperialism and exploration has had such important ramifications since its origins that it is impossible today to understand the history and existence of underdeveloped countries (from Latin America, to Africa and Asia) without the presence of the European superpowers of the 15th and 16th centuries. Putting this in the words of thinker Edward Said: “imperialism has been a continuous process of overseas conquest, rapacity, and scientific exploration.” Throughout the semester students will analyze writings of direct protagonists of this process as well as other accounts that will take us from Europe to the Amazonia in South America and New Mexico in North America. In this learning process it is expected that students will gain an understanding of a topic that is still relevant today and whose study involves a critical and interdisciplinary approach through history, geography, economics, and culture. Class discussions will be enriched also by the use of films related to the topics.

## Readings

Christopher Columbus, *The Four Voyages*

Alvar N. Cabeza de Vaca, *The Narrative of Cabeza de Vaca*

Dava Sobel, *Longitude*

Robert Whitaker, *The Mapmaker's Wife*

Other selected readings will be available in electronic reserves.

## Requirements

Active class participation, weekly readings, two short essays and oral presentations, and a final research project.

## About the Instructor

Celia López-Chávez received her Ph.D. in history and geography with a focus in Latin American History, from the University of Seville, Spain. Originally from Argentina, she focuses her research on Latin American history, cultures, and politics. Dr. López-Chávez has taught and published in her specialty in Argentina, Spain, and the United States. She is currently working on a book about epic poetry, frontiers, and imperialism in Latin America. She has been the director of the Conexiones Summer Program in Spain, and co-director of the program From the Rockies to the Andes (New-Mexico-Argentina).

## About the Student Teacher

Maria Veronica Yzeta is pursuing a degree in Latin American Studies with a minor in Business. She is currently conducting undergraduate research on student veterans and reintegration into academia. Her aspirations for graduate school include a combined MA/JD in Latin American Studies and Immigration Law. As a student teacher, her goals include: to strengthen foundational educator skills and to gain professional practice teaching and fostering openness to allow for creativity, critical thinking and open two-way communication.



# Legacy of Power: Building the Perfect Government

UHON 121-005 | W | 1:00-3:30 | SHC 8 | 30108

Fulfills UNM Core Group V: Humanities

Dr. Renee Faubion (renfaub@hotmail.com/sanren@unm.edu)

This fall, many students will be first-time voters. This might be a good time, then, for us to reflect upon where our assumptions about the role of government come from and whether these assumptions are valid. Aristotle, for example, argues that every community aims at some good; what might our “good” be, and how can we best achieve it? According to Rousseau, once a democracy reaches a certain size, it is virtually doomed to failure, if only because citizens in larger communities tend to disengage from the political process. If this is true, the implications for our own civil state are ominous—but Mill’s *On Liberty* suggests a possible answer to this problem: the conscientious exercise of free speech. To help refine our ideas, we will consider texts that propose different models for government, including Locke’s *Second Treatise of Government*, a book fundamental to understanding our own system, and Zamiatin’s science fiction novel *We*, which asks whether it is better to be “happy” than to be “free.” Over the course of the semester, we will keep tabs on the general election, holding the candidates’ feet to the fire during in-class assessments of some of their key policy positions. We also will create our own presidential candidates, fictional figures with developing platforms who will compete against one another in a class election. Through readings, discussion, and exercises both fanciful and grounded in reality, we will make ourselves more thoughtful, better-informed voters.

## Readings

Machiavelli, *The Prince*

Locke, *Second Treatise*

Mill, *On Liberty*

Zamiatin, *We*

The Constitution

Shorter selections from the following: Aristotle on the Athenian Constitution; Gandhi on non-violent resistance; Hannah Arendt on post-revolutionary government corruption; and a few items from *The Federalist Papers* to explain some of the thornier elements of the U.S. Constitution.

## Films

One film TBA

## Requirements

An analytic essay; a final research project involving the writing of a policy paper; facilitation of class discussion; an analysis of media presentations of a key issue; careful preparation for and active participation in course sessions; attendance at Legacy lectures, as stipulated by UHP policy.

## About the Instructor

After receiving undergraduate and graduate degrees in Russian from Trinity University and the University of Kansas, Renée Faubion earned a second M.A. and a Ph.D. in English from UNM. Her fields include gothic literature, postmodernism, and magic realism. She has won three awards for excellence in teaching.

100-Levels

# Legacy of Comedy

UHON 121-006 | T R | 9:30-10:45 | SHC 28 | 30121

Fulfills UNM Core Group V: Humanities

Dr. Maria Szasz (deschild@unm.edu)

**"Laughter is essentially a serious business." –George Bernard Shaw**

The Legacy of Comedy traces the complex, rich history of theatrical comedy. We begin by raising the fundamental questions: "what makes people laugh, and how has humor changed over time?" We start our search for the answers with the Greek and Roman comedies of Aristophanes and Plautus, followed by two quite different examples of Renaissance comedy by Shakespeare and Ben Jonson. We then explore the shocking social critique that underlies the comedy in both Molière's seventeenth-century French plays and Wycherley's Restoration plays, which we compare to Congreve's gentle eighteenth-century humor. Next, we investigate why Oscar Wilde was one of the nineteenth-century's best loved wits. Our foray into the twentieth-century theatre includes a vast array of talented comedic playwrights from around the world, such as the French writer Yasmina Reza; Irishmen John Millington Synge, George Bernard Shaw and Brian Friel; Americans Beth Henley and Neil Simon, as well as one of the finest examples of American musical comedy from the 1950s, *Guys and Dolls*. As we proceed through the history of theatrical comedy, the class will explore the evolution of several specific types of comedy, such as high comedy, low comedy, comedy of humors, comedy of manners, vaudeville, puns, theatrical pantomime, satire, farce, black comedy, stand-up, and improvisation. Finally, we will consider the true meaning behind comedy. Is the object of comedy "to sport with human follies," as Ben Jonson remarked? Or is it, as Gamini Salgado states, primarily "escapist, for it presents us with a world where the shows of things are joyously submitted to the desires of the mind?" Or is comedy's main function, according to theatre critic Ben Brantley, "to defuse bombs that in real life often explode and destroy?" Consider taking this Legacy to find out!

## Readings

Aristophanes, *Lysistrata*

Plautus, *The Brothers Menaechmus*

William Shakespeare, *A Midsummer Night's Dream*

Ben Jonson, *Volpone*

Molière, *Tartuffe* (1664)

William Wycherley, *The Country Wife* (1675)

William Congreve, *She Stoops to Conquer* (1773)

Oscar Wilde, *The Importance of Being Earnest* (1895)

John Millington Synge, *The Playboy of the Western World* (1907)

George Bernard Shaw, *Pygmalion* (1912)

Frank Loesser, Jo Swerling and Abe Burrows, *Guys and Dolls* (1950)

Beth Henley, *Crimes of the Heart* (1981)

Brian Friel, *The Communication Cord* (1982)

Neil Simon, *Brighton Beach Memoirs* (1983)

Yasmina Reza, *'Art'* (1994)

## Requirements

Reliable and eager attendance; careful, consistent reading and thoughtful contributions to class discussions; three short response papers (two to three pages each); attendance at a local production of a comedy; attendance at three Legacy Lectures and a one to two page review of each lecture; a one page proposal for a research paper and a ten minute conference with the instructor to discuss the proposal; a four to six page research paper; and a group project: a short (15-20) minute performance of one or two scenes from one of the plays we read this semester.

## About the Instructor

Maria Szasz holds a MA in Theatre Education from Emerson College, and a PhD in English from UNM, where she specialized in Drama and Irish Literature. She is currently attempting to turn her dissertation on Irish playwright Brian Friel into a book.

# Legacy of Monsters and Marvels Through the Ages

UHON 121-007 | T R | 11:00-12:15 | SHC 28 | 40455

UHON 121-020 | T R | 2:00-3:15 | SHC 9 | 44288

**Fulfills UNM Core Group V: Humanities**

Dr. Leslie Donovan (ldonovan@unm.edu)

Many of our culture's most fascinating and compelling stories involve monstrous characters or the marvelous realms of the otherworld. Goblins and fairies, Grendel and Circe, dragons and gargoyles are all creations from earlier periods that have inspired the imaginations of writers and artists since ancient times and continue to engage contemporary audiences. This course focuses on how conceptions of the imaginary creatures and worlds both reflect and comment on cultural ideologies important to earlier peoples. Although removed from "real life," the fantastical visions we will study provide windows that open on a vast vista of historical ideas, social constructs, cultural patterns, and spiritual themes. For example, we may discuss whether werewolves are always evil and fairies always morally good, whether believing in dragons makes us more or less human, whether fantasy themes are purely escapist entertainment or provide us with potent metaphors for how we may choose to live our lives, and whether modern people care more about vampires and unicorns than ancient peoples did. Through explorations of the supernatural in literature, art, and architecture, students will be introduced to the historical traditions of monsters and marvels as these are reflected in epic literature, Celtic sculpture, classical mythology, gothic novels, Northwest American Indian legends, religious architecture, and courtly romances, among others. Through vigorous discussion, concentrated critical thinking, energetic writing in a variety of modes, and dynamic oral presentations, we will examine how the conventions of otherworldly beings and events have become integral to our own U.S. popular culture.

## Readings

*Gilgamesh*

*Beowulf*

Homer, *The Odyssey*, trans. Robert Fagles

William Shakespeare, *The Tempest*

Mary Shelley, *Frankenstein*

Linda Elder and Richard Paul, *Analytic Thinking*

Michael Harvey, *The Nuts and Bolts of College Writing*

Cal Newport, *How to Become a Straight-A Student (optional)*

Additional readings include the following:

Marie De France's "Bisclavret" (a medieval werewolf story); Native American mythology (on shape-shifters); Culhwych and Olwen (a Welsh quest tale; readings on the Sheela-na-gig motif in early Irish architecture; readings on gargoyle sculptures on Gothic churches; medieval bestiary books (especially images and readings of the unicorn, phoenix, and leviathan).

## Requirements

2 analytical papers (5-7 pages), 1 creative project (10-15 pages), 1 oral presentation (20 minutes long), weekly electronic exercises, 3 short skills-building exercises, final portfolio (15-20 pages), attendance and active class participation.

## About the Instructor

Leslie Donovan is a continuing UHP faculty member. She earned her B.A. and M.A. in English from UNM and her Ph.D. in Medieval Literature from the University of Washington. Her recent publications include studies of J.R.R. Tolkien, Beowulf, Anglo-Saxon women saints, and Honors teaching.

# Legacy of the Storyteller in Writing

UHON 121-008 | T R | 3:00-4:15 | SHC 28 | 30110

**Fulfills UNM Core Group V: Humanities**

Dr. Michael Thomas (mthomas@unm.edu)

There is something about stories and story-telling that is fundamental to the human condition. There is simply no way to over-emphasize the importance of narrative to successful communication. In politics, commerce, entertainment, science, religion, and even sports, people communicate with colleagues and with the public at large using stories, narratives that lend drama and credibility to their endeavors, making those endeavors memorable and engaging. Writing is, essentially, the graphic representation of speech. Writers are the people who tell the stories that influence and inform modern societies.

This course examines the work of writers telling powerful, effective stories. This course will involve close, critical consideration of writings that use stories to influence and inform. We will explore the techniques the authors use to make their stories credible and resonant. Students will be applying those techniques to their own writing via assigned writing projects. In sum, students will read outstanding, effective writing while improving their own.

## Readings

- 1) King, Stephan, *On Writing*
- 2) Flaherty, Francis, *The Elements of Story*
- 3) William Strunk and E. B. White, *The Elements of Style*
- 4) There will be downloadable selections from works of Edward Abbey, Leslie Silko, Jane Smiley, Larry McMurtry, Joy Harjo, E.A. Mares, Aldo Leopold, John Nichols, William de-Buys, James Hillman, Tony Hillerman, Margaret Atwood, Lewis Thomas, Diane Nyad, Michael Thomas, Natalie Angier, Charles Bukowski, Richard Feynman, Ellen Gilchrist, Raymond Chandler, Oliver Sacks, Douglas Adams, and others.

## Requirements

Grades are based on evaluations of Six one page reaction papers (5 x 5= 25 points), a five page short story, narrative-based non-fiction piece or narrative work in another medium. (15 points/due Oct.5), and an eight page narrative-based story, etc. (20 points/due Nov. 30) Ten minute presentation (15 points), attendance at three lectures or similar events (10 points – all or none, see below), plus an assessment of participation (15 points).

## About the Instructor

Michael Thomas is an anthropologist. He directed the Conexiones/Mexico Program for many years and has been involved in many other endeavors in experiential education. His novel, *Ostrich* received a Barnes and Noble "Discover Great New Writers Award" in 2000. He has published three critically acclaimed novels (*Crosswinds*, *Ostrich*, and *Hat Dance*). A collection of his short stories *SISTER CITIES* is in process.

# Legacy of Dreams

UHON 121-009 | T R | 9:30-10:45 | SHC 22 | 30111

Fulfills UNM Core Group V: Humanities

Dr. David Higdon (dleonhigdon@q.com)

Virtually every human dreams, usually four dreams a night, adding up to some fourteen hundred dreams a year. But most of these dreamers wonder why they dream, if the dream has discernible purpose, and if the dream cloaks a meaning in its symbolism, its illogic, and often its confusion. As long as there has been writing, we know these questions have been seriously and theoretically posed, and the answers have played formative roles in virtually every discipline from theology, philosophy, medicine, science, history, psychology, art, and other fields. Without dreams, Christianity might have remained a marginalized religion, and Islam might never have been founded with dreams. Chemistry might still lack its periodical table, Mary Shelley would not have given us Frankenstein and his Monster, Abraham Lincoln would not have foreseen his death, Jack Nicholson would still be missing putts, and thousand of teenage diaries would have remained empty. The history of dreams will take us from the priest to the psychologist and from the shaman to the neurologist as history merges with theory. Two short papers, one class presentation, and a dream diary will be required of students.

## Readings

Mesopotamian dreamers - Gilgamesh

Hebrew dreamers - Joseph, Daniel, and Peter

Greek and Roman dreamers - Sections of *The Odyssey*, *The Iliad*, *The Aeneid*

Classical debate over dreams - Aristotle, Plato, Cicero, Jerome

Return of dreams - Chaucer, Icelandic Edda selections

Asian dreamers - Persian, Indian, and Chinese voices

Dreams regain ascendancy - Freud, Jung

Dreams move into the laboratory - REM, MRI, PET, CAT scans, Limbic system

## Films

Two motion pictures - *Inception* and a second to be selected later

## Requirements

Reading of a number of short assignments, class participation in the discussion of them, two short papers, one class presentation, and a dream diary will be required of students.

## About the Instructor

Professor Higdon holds a M.A. and Ph.D. from the University of Kansas and spent most of his career teaching and researching narrative theory and the British novel. He has had training with Biblical dreams, Classical dreams, the dream vision poems of the Middle Ages, and dream theory of the nineteenth and twentieth centuries. He has published seven books and 130 scholarly essays. He is offering the dream course for the third time. He has been an active dreamer, sleepwalker, and sleeptalker most of his life.



# Legacy of Visual Culture

UHON 121-010 | MW | 9:00-10:15 | SHC 12 | 30112

Fulfills UNM Core Group V: Humanities

Stacey Kikendall (kikendal@unm.edu)

Everyday we are bombarded with visual images, from billboards on our way to school to our Facebook pages to our evening television programs. We are undoubtedly a culture that emphasizes the visual. But how did we get to this point? Have we always relied on vision as our primary sense in understanding the world around us? How does that reliance inform our view of other people and cultures? In this class, we will be analyzing the legacy of visual culture in the Western world. We will start with a short examination of the philosophical and critical aspects of vision and how it became synonymous with knowledge (i.e. seeing is knowing). Then we will explore various forms of visual culture from the past 200 years in America and Europe, including art and photography, periodicals, advertisements, movies and television, theater, fashion and design, architecture, exhibitions and museums, and the internet. We will focus on how this visual culture teaches people to view others and ultimately influences whole nations' beliefs about gender, race, and class.

## Readings, Films, etc.

Because visual culture is necessarily multimedia, our class will likewise use a variety of texts, including:

*The Visual Culture Reader*, edited by Nicholas Mirzoeff

*The Searchers*, 1956 Western film with John Wayne

*Mean Girls*, 2004 Teen Comedy film with Lindsay Lohan

*The Jeffersons*, 1970s television series

"The Jeffersons," 2004 television episode of South Park

Various magazines/newspapers from America and Europe

Print and TV advertisements

Pictures and descriptions of the Great Exhibition and the World Fairs

Art from the Albuquerque Museum

Architecture around UNM campus

## Requirements

Assignments will include daily journals, several shorter writing assignments of 1-2 pages, one longer analytical essay, one group presentation, and one creative project. Participation in class discussion and activities is a must. We will take several trips outside the classroom to make observations on campus, and you will be required to make a trip to the Albuquerque Museum.

## About the Instructor

Stacey Kikendall will graduate with her PhD in English in Spring 2012. She does research on 19th-Century British Literature and the intersection of vision, gender, and empire. She has published articles on film and graphic novels as well as literature.

# *Legacy of Law and Lawlessness*

**UHON 121-011 | M | 5:00-7:30 | SHC 12 | 30113**  
**Fulfills UNM Core Group V: Humanities**  
Jonatha Kottler (jkotter@unm.edu)

100-Levels

We all live our daily lives under the laws of our country. Most of the time we do so without any conscious thought, and yet those laws shape many aspects of our daily behavior. What keeps us from driving 90 M.P.H. down Central Ave? What allows us to speak our minds even when our opinions are contrary to the prevailing opinion in our society? Is the function of law to constrain behavior or to protect inherent human rights? These are some of the questions we will address in this course. In addition, we will examine theories of punishment to see how effectively breaches of law are dealt with. And finally, we will examine the tendency of literature and film to idealize lawlessness, from Robin Hood, to Jesse James, to Batman. We will strive to learn by what authority laws are created and the meaning of laws in our own lives through careful reading, discussion and writing.

## **Readings**

*Hammurabi's Code*

*The Ten Commandments and the Golden Rule*

*The Orestia*

*Magna Carta*

*The Merchant of Venice*

*The Constitution of the United States*

*Plessy v. Ferguson*

*Dred Scott v. Sandford*

*Brown v. Board of Education*

*Roe v. Wade*

*To Kill a Mockingbird*

*The Moon is a Harsh Mistress*

*Batman: Year One*

## **Requirements**

Three one-page reading response papers.

Oral presentation.

Attendance, thorough reading, active participation.

Two 3-5 page analytical papers.

Mock trial assignment.

## **About the Instructor**

Jonatha Kottler has a B.A. in English from UNM and an M.A. from St. John's College. She is a writer/creator of the comic book series *The Wonderverse*. With her husband (fellow UHP graduate Jason Kottler) she has written and directed seven short films and the feature length film *In Character*. She is the founder of the Desert Globe Players, a theatre devoted to youth Shakespeare performance.

# Legacy of Roots of War

UHON 121-012 | T R | 11:00-12:15 | SHC 22 | 30114

Fulfills UNM Core Group V: Humanities

Dr. Michael Thomas (mthomas@unm.edu)

Humans have an extraordinary propensity for violence against one another. This propensity, while not technically unique to humans, still sets us apart from our animal peers. The ubiquity and scale of human violence is something special. A visitor from another planet would certainly conclude that humans are obsessed with violence, torture, and murder. The societal expression of this capacity is war. This course is a preliminary inquiry into the roots of war.

## Readings

Homer, *The Iliad* (Lombardo Trans)

Robert M. Utley and Wilcomb T. Wasburn, *Indian Wars*

Chris Hedges, *War is a Force that Gives Us Meaning*

Lt. Col. Dave Grossman, *On Killing: The Psychological Cost of Learning to Kill*

James Hillman, *A Terrible Love of War*

Dexter Filkins, *The Forever War*

Thomas Ricks, *Fiasco, The American Military Adventure in Iraq*

## Films

Robert Gardener, *Dead Birds*

Errol Morris, *Fog of War*

## Requirements

Grades are based on evaluations of five one-page reaction papers (5 x 5= 25%), a five-page essay (15%), and an eight-page research paper (20 %), a 10 minute presentation (15 %), plus an assessment of participation (25 points). Students must attend three lectures.

## About the Instructor

Dr. Thomas is an anthropologist and novelist, long interested in the impulses that lead human beings to make war. He was born in 1946 (at the end of World War II) and has borne witness to the many subsequent wars.

## About the Student Teacher

Troy Weeldreyer is pursuing a degree in Psychology with a double minor in Anthropology and History. He is currently involved in research with adolescent risky behaviors at the Mind Research Network. With interests ranging from psychology of imperialism to suicidality in military populations, he is eager to explore the continually fascinating and frightening topic of war. His hobbies/obsessions include reading, caffeine, and the internet.

# Legacy of Adaptation: From Page to Screen

UHON 121-013 | M | 5:00-7:30 | SHC 22 | 37395

Fulfills UNM Core Group V: Humanities

Marc Roberts (mroberts@rrps.net)

Human beings have been writing books and plays for many centuries. Motion pictures have been around for little more than a hundred years. Ever since it was discovered that we can make the written word into moving images that can be shared with a mass audience, we have been attempting to translate the "movies" we see in our heads as we read or the plays we see on the stage into the movies we see on the screen. Does the process of translating words on the page or on the stage into movies liberate the imagination and allow the vision of the filmmakers to be shared with all or does it limit the imagination of the audience to the single vision of the filmmakers? Does the film stay faithful to the central themes of the original written work or are meanings changed into something with a very different message? Do the financial and time necessities of the business of making movies add or eliminate important events and characters from the original work and is this an improvement or not? Does the time period that the film was actually made make a difference to the message of the film? Can some stories only be properly told with more recent innovations in technology and special effects? These and other critical questions will be explored through group discussions, oral presentations, analytical writings, watching plays and films and reading literature. We will trace literature through history and examine how it has been put on film. Through all this, students will gain a deeper perspective on film, literature and the process of putting the two together.

## Readings

Sophocles, *Oedipus Rex*

William Shakespeare, *Twelfth Night*

Jane Austen, *Pride and Prejudice*

Charles Dickens, *A Christmas Carol*

Jules Verne, *Journey to the Center of the Earth*

L. Frank Baum, *The Wonderful Wizard of Oz*

George Orwell, *1984*

Dashiell Hammett, *The Maltese Falcon*

J. R. R. Tolkien, *The Lord of the Rings*

Tennessee Williams, *A Streetcar Named Desire*

Joseph Heller, *Catch 22*

J. K. Rowling, *Harry Potter* (Series)

## Requirements

Weekly attendance and active participation in class discussions and projects; three 2-3 page response papers. Attendance at a play performance (depending on local schedules) and working on a group project turning a portion of a written work into a movie script, reading it and leading a class discussion on the process.

## About the Instructor

Marc Roberts is the Instructional Leader for Fine Arts and Electives at V. Sue Cleveland High School where he teaches Acting and Moviemaking. He holds a Masters Degree in Education from Vermont College of Norwich University. He has also taught Graduate classes in the Education Department at Highlands University in Rio Rancho.

# Legacy of Algebra

UHON 121-015 | T R | 11:00-12:15 | SHC 12 | 39932

Fulfills UNM Core Group V: Humanities

Dr. Chris Holden (cholden@unm.edu)

You may hate Algebra. It may bore you. Or maybe you're one of few who love puzzles in equation form. Regardless, we typically take Algebra for granted as a fact of life. Yet Algebra did not always exist, and it did not spring to life fully formed. Even though we can trace its roots back to ancient Babylonia (the word problems about finding area of rectangular fields with widths 6 feet longer than their lengths), even something as seemingly simple as a negative number was not widely accepted as a sensible object until late in the 18th Century. In 1759, Francis Maseres, an English mathematician, wrote that negative numbers "darken the very whole doctrines of the equations and make dark of the things which are in their nature excessively obvious and simple".

In general, what we typically call Algebra came to the world in fits and starts from a variety of cultures. We will pull back the curtain on this strange technology, explore its history, and unpack its congealment into the school subject we know today. We'll even glimpse some of the fantastic and strange developments that aren't in school books (maybe if you're a grad student in math). We'll see these changes not as a steady stream of new facts to assimilate but as an aspect of humanity's eternal quest for understanding.

This journey is approved for a general audience, anyone who is looking to be fascinated and frustrated at the same time.

You will be responsible for creating meaningful discussion and an environment where everyone feels comfortable asking questions.

## Readings

*"Unknown Quantity: A Real and Imaginary History of Algebra"* by John Derbyshire

*"Algebra: Sets, Symbols and the Language of Thought"* by John Tabak

*"The Crest of the Peacock: Non-European Roots of Mathematics"* by George Joseph

Additional Online Resources

## Requirements

Students will work in small groups to produce two presentations based on weekly topics, one on a method, technology, or period of intellectual activity within historical cultural context, and one on a topic that connects algebraic thinking to life outside math. There will be several take-home exercise-sets based upon the math we encounter, and weekly written responses to the readings. Each student will also complete one short (1000 word) research article based on the themes in your presentation.

## About the Instructor

Chris Holden received his Ph.D. in Mathematics from the University of Wisconsin-Madison. Originally from Albuquerque, his research principally entails making place-based mobile games. Chris enjoys videogames like DDR and Katamari Damacy, and he takes a whole lot of photos.



# *Legacy of Struggle: Great Villains in Literature*

**UHON 121-016 | T | 5:00-7:30 | SHC 12 | 30118**

**Fulfills UNM Core Group V: Humanities**

Jonatha Kottler (jkotter@unm.edu)

When we want to consider the values and morals of a certain society, we often examine their heroes. Strong, brave creatures, these heroes exhibit the ideal persona of a society, and yet, they only exist in the presence of great villainy. It can be said, then, that it is the villain that creates and molds the hero. These villains are malevolent storms, caring selfishly for only themselves and their goals, but just who are they? How do they arise, and what, specifically, do they want? What is it that makes them “bad”? Finally, if it is the villain that molds a hero to a certain society’s values, how do we see villains evolve in response to the evolution in society? This course will take a magnifying glass to the idea of villainy, stripping away preconceived notions, and really analyzing the need for these complex beings.

## **Readings**

*Antigone*

*Beowulf*

*Othello*

*Peter Pan*

*The Lion, the Witch and the Wardrobe*

*Dr. Jekyll and Mr. Hyde*

*The Watchmen*

*Ender’s Game*

## **Films, etc.**

*The Princess Bride*

*Sleeping Beauty*

*The Dark Knight*

*Dexter*

## **Requirements**

Two analytical papers

Oral presentation

Careful reading and journal responses

Excellent attendance and participation

Final project: Creating the perfect villain

## **About the Instructor**

Jonatha Kottler has a B.A. in English from UNM and an M.A. from St. John’s College. She is a writer/creator of the comic book series *The Wonderverse*. With her husband (fellow UHP graduate Jason Kottler) she has written and directed seven short films and the feature length film *In Character*. She is the founder of the Desert Globe Players, a theatre devoted to youth Shakespeare performance.

100-Levels

# Legacy of Immigration Through Memoirs and Film

UHON 121-017 | M | 1:00-3:30 | SHC 12 | 30120

Fulfills UNM Core Group V: Humanities

Dr. Sheri Karmiol (metzger@unm.edu)

What do you think it might have been like to leave your family behind and move to another country, knowing that you might never return to your previous home nor see your former school, your parents, or your friends ever again? What if when you arrived, no one understood you and both the language and culture in this new world were unrecognizable? What might it be like once you arrived and discovered that you were not wanted? Would you be homesick? Or lonely? Would you want to leave or would you be determined to succeed no matter what obstacles stood in your way? And most importantly, would you want to forget who you were, where you came from, and who you are now, so that you could become an American--just like every other American?

Immigration is about more than just moving to the United States. It is about remaking yourself to be an American. It is also about confronting prejudice, discrimination, and nativist hatred. The first immigration laws were fashioned to eliminate the Chinese and to impose quotas on Jews and Italians. Whether the immigrant was Chinese, Irish, Jewish, Italian, Muslim, or Mexican, the greeting has too often been the same--Go Home!

To understand what the immigration experience has been like, we will focus on the stories of individual immigrants. We will read memoirs, semi-autobiographical novels, short stories, and poetry written by Irish, Russian, Italian, Jewish, Middle Eastern, and Hispanic immigrants. We also will watch several films and discuss the role of asylum in the immigration experience, as well as talk about the economics of illegal immigration. Learn about the immigration debates of the past and be prepared to engage in the immigration debate of today. Films include *Becoming American: The Chinese Experience*, *The New Americans*, *The Jewish Americans*, *POV: Seeking Asylum*, *Wetback*.

Because the United States is founded on ancient Roman ideals, we will begin the semester by reading and discussing *The Aeneid*. Rome was not exactly welcoming to its first immigrants and understanding the experiences of Aeneas and the hostile greeting that he received can help us as we explore the issues surrounding the legacy of immigration.

## Student Comments

"This course encouraged a lot of thinking and it made me reevaluate my principles and personal views."

"This class was always extremely engaging and offered a wide array of interesting topics. I would definitely take this course again."

"I found this class exciting and challenging."

"I thoroughly enjoyed this course. It was a favorite."

## Readings

Virgil, *The Aeneid*

Puzo, *The Fortunate Pilgrim*

Abu-Jaber, *Crescent*

Chin, *Donald Duk*

Reading packet of poetry, short memoirs, critical readings.

## Requirements

A 3-4 page location essay on identity, reflection papers, oral presentations, a mid-semester paper and media/film presentation, and a final research project.

## About the Instructor

Sheri Karmiol has a Ph.D. in 16th and 17th century British literature. Most of the classes that she teaches focus on social inequity, prejudice, and the marginalization of people, who are classified as expendable members of society. Sheri has been honored with awards for her teaching and has received two fellowships, including one for study at the United States Holocaust Memorial Museum. Sheri also teaches classes on the Holocaust and on intolerance.

# Legacy of Exploration

UHON 121-018 | T R | 11:00-12:15 | SHC 8 | 32486

Fulfills UNM Core Group V: Humanities

Dr. Ursula Shepherd (ursula@unm.edu)

**Definition: Explore: v 1: inquire into [syn: research, search] 2: travel to or penetrate into; 3: examine minutely 4: examine (organs etc.) for diagnostic purposes.**

So long as there have been humans, there have been explorers. Our innate curiosity may be the characteristic that most truly defines us as human. Our travels and investigations into the world around and inside of us have led to the world we find ourselves in, here in the 21st century. In this class, we will examine some of the contributions and impacts of that need to inquire or travel. What are some of humankind's greatest innovations and discoveries? How did they come about? We will also look at some of the tools of exploration—maps, clocks, telescopes. We will travel the world and look inside our bodies, and we will also think about the skills and traits we need to be explorers ourselves. In particular, we will examine how previous explorers, both geographic (i.e., travelers) and scientific (i.e., researchers) impacted the modern world.

## Readings

There will be a reader for this class. Students will purchase this at the start of the semester from the Honors Office. These will include excerpts from such travelers as Marco Polo, Columbus, Humboldt and Darwin and Mendel as well as works that examine early human contributions--Lost Discoveries, and Guns, Germs and Steel. Students will also read the book Longitude by Dava Sobel.

## Requirements

As always, students are expected to attend all classes, to prepare and complete all assigned readings and to participate in the class discussions and regular assignments. There will be two oral presentations and two larger written assignments as well as regular in-class work. These assignments will lead to the achievement of the learning outcomes outlined above.

## About the Instructor

Ursula Shepherd, Ph.D. received her degree in Biogeography and Community Ecology at UNM. She also holds an MA in Social Sciences from the University of the Pacific. She is the author of several articles and a book, Nature Notes, and she has always loved exploring the natural world--on land and water.

## About the Student Teacher

Ivonne Orozco is a Spanish major at UNM and she hopes to pursue a teaching career.

# Legacy of Law and Society

UHON 121-019 | MW | 10:00-11:15 | SHC 8 | 35933

Fulfills UNM Core Group V: Humanities

Dr. Lizabeth Johnson (aoife@uw.edu)

In modern American society, we often take for granted the fact that the average person has a voice in shaping legal decisions and that we are free to debate the effect that law has on influencing society. However, this freedom to debate, accept, or reject legal change is a product of long-term developments in Western history. In the earliest Western civilizations, people often experienced law as an aspect of their daily lives over which they had no say. Although the Greeks and Romans both created governmental structures that allowed for debate regarding the laws upheld by their societies, the ability for the average person to have a voice in the laws that governed society disappeared during the late Roman period and remained limited throughout the medieval era in Europe. Nonetheless, law, handed down by emperors, kings, and popes, continued to shape society, both for good and for ill. Only in the modern era did people once again gain a voice in debating the purpose of law and its role in society. In this course, we will seek to trace the evolution of law and its influence in society from the earliest Western civilizations forward. To that end, we will examine legal texts from ancient Babylon, Egypt, Israel, Greece, and Rome, as well as documents that enshrine the debates that Greek and Roman citizens engaged in over the subject of law. We will continue by examining medieval codes of law, both secular and religious, paying particular attention to how those laws shaped the lives of women and religious and ethnic minorities in Europe. Finally, we will examine modern works, from the Enlightenment-era forward, that posit these ages-old questions regarding the nature of law, who has the power to make law, and when law must change with the times.

## Readings

Course reader with excerpts of ancient, medieval, and modern law codes, legal debates, and legal cases.

Aeschylus, *The Eumenides*

Justinian, *The Digest of Roman Law: Theft, Rapine, Damage, and Insult*, trans. C.F. Kolbert.

*The Burgundian Code*, ed. and trans. Kathryn Fischer Drew

## Films

*Becket*, 1964 Paramount Pictures

*Inherit the Wind*, 1960 United Artists

## Requirements

Students are expected to attend class and participate actively in discussions, both in large and small groups. Students are also responsible for four response papers of three to four pages each. Finally, students must choose a research topic and develop an original ten-page research paper. In addition to turning in this written assignment, students must also give an oral presentation on their research project.

## About the Instructor

Lizabeth Johnson earned her MA in History from UNM in 2000 and her Ph.D. in History from University of Washington, Seattle in 2008. She has long had an interest in both ancient and medieval history, particularly the history of Celtic peoples. This interest in Celtic history led her to an interest in colonialism, particularly Roman and English colonialism in the British Isles. Her recent research has revolved around the survival of native legal practices in Wales in the century after the English conquest of Wales.

# *The Legacy of the Mind*

**UHON 121-022 | M W | 1:00-2:15 | SHC 9 | 42387**

**Fulfills UNM Core Group V: Humanities**

Dr. Sarah Feldstein Ewing (swfeld@unm.edu)

What is behavior? What is temperament? What is the mind? How do they work? This historical journey walks us through the early beliefs about the nature of the mind and the origin of behavior. We will be exploring ancient Buddhist beliefs, early astrology, mythology, the four humors, Freud's concept of hysteria, to contemporary positions on brain function, behavior, and clinical treatment. In this class, we will take a whole-world perspective to evaluate the understanding of the mind and behavior, with a keen eye to the social context during each era. This will be an intense examination of the human mind, and how we see it. Be prepared for critical analysis and ready to provide thoughtful contributions on our journey.

## **Readings**

*Siddhartha*, Herman Hesse

*Hippocrates (Biography from Ancient Civilizations)*, Jim Whiting

*Madness: A Brief History*, Ray Porter

*Dora: An Analysis of a Case of Hysteria*, Sigmund Freud

*Man's Search for Meaning*, Viktor Frankl

*An Unquiet Mind: A Memoir of Moods and Madness*, Kay Redfield Jamison

*The Miracle of Mindfulness*, Thich Nhat Hanh, Vo-Dihn Mai, and Mobi Ho

## **Requirements**

Contributions to class courses; weekly thought papers; four 4-page section papers; and one interdisciplinary group project.

## **About the Instructor**

Sarah Feldstein Ewing is a translational researcher and Licensed Clinical Psychologist, specializing in adolescent and adult health risk behaviors. She completed her PhD at the University of New Mexico, and her clinical internship in pediatric psychology at Brown Medical School. She has been teaching psychology and training service providers for many years. She currently works as an Assistant Professor in the University Honors Program at the University of New Mexico, and UNM CASAA.



# *Atomic Anxiety: The Cold War in Literature and Film*

UHON 221-001 | T | 12:30-3:00 | SHC 28 | 30123

## Humanities

Dr. Andrew Ascherl (aascherl@unm.edu)

This seminar will explore some of the most interesting cultural expressions of the Cold War period. During this time of vacillation between tension and détente in U.S.-Soviet relations, there was a veritable explosion of cultural development among the youth of the world as well as elite intelligentsia; in pop culture as well as in avant-garde and experimental art. This seminar will look at an international selection of literature and film of the era in all its multifaceted and contradictory manifestations.

### Readings

Joan Copjec (ed.), *Shades of Noir*

Milan Kundera, *The Unbearable Lightness of Being*

John Le Carre, *The Spy Who Came in From the Cold*

John Le Carre, *Tinker, Tailor, Soldier, Spy*

Varlam Shalamov, *Kolyma Tales*

Shorter texts available on eReserve.

### Films

*The Third Man* (1949, dir. Carol Reed), *Double Indemnity* (1944, dir. Billy Wilder), *Burnt by the Sun* (1994, dir. Nikita Mikhalov), *Goodbye, Lenin!* (2003, dir. Wolfgang Becker)

### Requirements

Thoughtful, lively, and engaged classroom participation will be crucial to the seminar's success. Students will also be required to present one 20-30 minute provocation based on the assigned readings and participate in regular group e-mail exchanges about the weekly readings. There will be one short (4-5 page) mid-term paper and a final research paper (10-12 pages).

### About the Instructor

Andrew Ascherl holds a Ph.D. in Comparative Literature from SUNY-Buffalo. His areas of scholarly interest include the history of radical social movements of the 20th century, contemporary continental philosophy, Marxism, psychoanalysis, and contemporary literature and film of the Americas.

200-Levels

# "End of Days" 2012: Apocalyptic and Post-Apocalyptic Visions in Art, Literature, Film, and Music

UHON 221-002 | T | 3:30-6:00 | SHC 8 | 30125

Humanities

Dr. Juliette Cunico (juliette@unm.edu)

From the prophetic books of the Old Testament and the first century AD "Revelation" to Piers Plowman and "The Harrowing of Hell," from Mary Shelley's "The Last Man" to Brian K. Vaughan's Last Man, from H. G. Wells' War of the Worlds to A Boy and His Dog, the Mayan and Hopi Blue Star Prophecies, survivalist, and from A Canticle for Leibowitz to Watchmen, V for Vendetta, and Kingdom Come, Children of Men and 28 Days Later, apocalyptic (the belief that the end of the world is imminent) and post-apocalyptic themes have been woven into the very fabric of our cultural sensibilities- especially now that we are in the year 2012..

Though the world has not ended – yet – the cataclysmic themes in Revelation have provided countless inspiration for texts, films, and images that prophesy or reveal the future history of the world and the ultimate destiny of the earth and its inhabitants. This course will explore these themes through such topics as changing world views, survivalist activities and sensibilities, and apocalyptic themes associated with the end of life as we know it. Our course journey takes us through the end times' world of prophets, playwrights, and poets, of science fiction and anime. Our guides are mythological and eschatological; along with them we wrestle with end times' theories and the treatment of same: prophetic, poetic and allegorical, visionary and violent, musical and memorial.

This course will be co-taught.

## Readings

### Hard Copy:

Brian K. Vaughan, *Last Man Vol. 1 and 2*

Alan Moore, *Watchmen*

Cormac McCarthy, *The Road*

Walter M. Miller, *A Canticle for Leibowitz*

William Shakespeare, *King Lear*

Dell Comics, *Kingdom Come*

**Online and on reserve:** As this will be a web-enhanced course, additional texts, short readings, musical compositions, paintings and illustrations will be posted online and / or available on reserve including *Revelation*; Samuel Beckett, *Endgame*; Mary W. Shelley, *The Last Man*; Alan Moore, *V for Vendetta*; *The Harrowing of Hell*; selections from *Piers Plowman C-Text*, Gounod's *Faust*, Wagner, *A Die Gotterdammerung*, *Dies Irae*.

## Films, etc.

Scenes from AMC's *The Walking Dead*; *Terminator 2: Judgment Day*; *Gojira*; *The Book of Eli*; *Akira*; *The Day After*; *Atomic Café*; *Children of Men*; *The Grave of the Fireflies*; *The Seventh Seal*; *Reign of Fire*; *The Day After Tomorrow*; *2012*; *The Quiet Earth*

## Requirements

Prompt and consistent attendance, mutual respect, three or four short papers (3-4 pages) which will address the following: a close reading of a text, a review of a film not discussed in class, an analysis of a piece not discussed in class, and the paper you really want to write!, oral report(s), independent group or individual project, and a research paper (6-10 pages PLUS a Works Cited page) or a report / detailed narrative associated with a creative project.

## About the Instructor

Juliette Cunico received her Ph.D. in English Literature with a double concentration in Shakespeare / Renaissance Drama and in Medieval Literature. She has published in such diverse venues as *Bosque Tracks*, *Private Libraries in Renaissance England*, and *New Mexico Magazine*. She loves to explore the connections between the seen and unseen and the civilized and natural worlds and the oral, visual, and written expression of those connections. This love explains her diverse interests -- from Shakespeare to ice hockey, from fishing to science fiction, from folklore to doomsday predictions. Above all, she loves, in the words of Geoffrey Chaucer's Clerk, "to gladly learn and gladly teach."

## About the Student Teacher

Michael Louie became interested in the "end times" ever since reading *Left Behind: The Kids* series as a child. His favorite apocalyptic visions include *Revelation* and AMC's *The Walking Dead*. Michael is majoring in Biology and plans to attend medical school. Maybe medical interests and the Apocalypse are somehow connected.

# *Judging Death: Heaven, Hell, and the Afterlife*

**UHON 221-004 | W | 1:00-3:30 | SHC 28 | 30127**

## **Humanities**

Dr. Sheri Karmioli (metzger@unm.edu)

In *Paradise Lost*, John Milton wrote that, "The mind is its own place, and in itself, can make a heaven of Hell, and a hell of Heaven." According to Milton, we need not search far to find heaven or hell, but that does not stop people from striving to imagine either the location or the reality. Whether it is broadcast news, films, or popular literature, we are often exposed to images of death, judgment, and the afterlife. Popular culture gives us zombies, grim morgues with bodies positioned to reveal their secrets, and images of bright lights beckoning the living toward the afterlife. However, long before popular culture wetted our fascination with death and dying, Greek poets and medieval artists explored death and judgment through texts and art. This course will examine popular media, classical and contemporary literature, language, iconography, and art as a way to understand Western and Eastern philosophies about death, judgment, and the afterlife. What happens to the body when we die? What happens after death? Do these visual images represent religious, philosophical, and or biological concepts about death? These are only a few of the questions that we will consider during the semester.

### **Readings**

A course reader with excerpts from: Homer, *The Odyssey*; Dante, *The Divine Comedy*; Milton, *Paradise Lost*; Blake, *The Marriage of Heaven and Hell*; Turner, *The History of Hell*; Segal, *Life After Death*; C.S. Lewis, *A Grief Observed*; Obayashi, *Death and Afterlife*, Rowling, *Harry Potter: The Deathly Hallows*; Leo Tolstoy, *The Kreutzer Sonata and Other Short Stories*; Parnia, *What Happens When We Die?*; Hughes, *Heaven and Hell in Western Art*; as well as a selection of biblical texts.

Online links to art, as well as several illuminated manuscripts.

### **Requirements**

Creative art/literary project on one of the class topics, 1 out-of-class cemetery visit and paper, a research paper/project, participation in critical discussions of texts, as well as in class activities.

### **About the Instructor**

Sheri Karmioli has a Ph.D. in 16th and 17th century British literature. Most of the classes that she teaches focus on social inequity, prejudice, and the marginalization of the Other. She has also taught the Bible as Literature course for the English department for many years. Sheri has been honored with awards for her teaching and has received two fellowships, including one for study at the United States Holocaust Memorial Museum. Sheri also teaches classes on the Holocaust and on ethnic and religious intolerance.

200-Levels

# *Energy, Burning the World from Both Ends*

**UHON 221-005 | W | 5:00-7:30 | SHC 12 | 37396**

## **Physical and Natural Sciences**

Patrick Johnson (nmkid@unm.edu)

Two centuries of fossil fuel use has destabilized the climate, damaged the environment, and created unparalleled material affluence. Dwindling reserves and increased consumption means a tipping point is on its way. Have anthropogenic effects already realized significant changes on Earth? If not, for how long will we be able to continue with current trends before the effects become too substantial to ignore? Is there such a thing as a sustainable civilization? What are the consequences of remaining on our current course, and what options do we have?

Energy, burning the world from both ends, was designed to probe similar questions in a highly interactive discussion environment. This is an energy-science literacy course for anyone. Addressing these questions requires a firm understanding of where energy comes from, how it is stored and how it is distributed and used. Armed with a better understanding of “the way things work”, we will begin to explore the implications that Energy topics have on modern society as we make every attempt to show the deep interconnectedness of the world’s energy landscape.

Classes are discussion based - active individual participation is mandatory and group work is crucial. The biggest grade in the class comes from individual final projects in which you will take the topics covered in class and mold them into an engaging “experimental thesis” using your expertise and background as a basis: can you bioengineer a bacteria that might break down Styrofoam into bio-friendly materials? do you think you can design an architectural prototype for an award winning ultra-efficient home (and, perhaps, get someone to build one)? Can you develop a proposal to save UNM thousands of gallons of water or thousands of kilowatt-hours of energy? The goal of these projects (and the class in general) is to apply your talent and interests to develop a plausible solution to problems that our society currently faces in the global energy spectrum.

### **Readings**

*Energy: A Beginner’s Guide*, Vaclav Smil

Current news articles and science publications (distributed in class)

### **Film, etc.**

Selection of pod/video casts (Nova, The Teaching Company, “The Story of Stuff”)

Films and documentaries (“Who Killed the Electric Car?”, “Fuel”)

Audio-lectures from The Teaching Company (“Earth’s Changing Climate”)

### **Requirements**

In class participation is vital and mandatory. Out-of-class assignments will consist of audio-lectures and various readings from the text and current event articles.

Final projects will be held at the end of the semester and will consist of a physical product and 10 minute demonstrations of your work.

### **About the Instructor**

Patrick Johnson is completing his final year in the Nanoscience and Microsystems PhD program at UNM. His B.S. in physics combined with his pending specialty in nanotechnology has offered him the medium for exploring the subject of energy science and how it might have implications on environment, policy and health.

# Exploring Perception Through Visual Play

UHON 221-006 | T | 12:30-3:00 | SHC 22 | 34245

## Fine Arts

Emily Orzech (eorzech@unm.edu)

Do we draw the idea of a chair rather than the particular chair in front of us? What happens when we turn the chair upside down?

In this course we will consider the cultural and biological codes that shape the way we perceive the world. What creates the illusion of depth in a two dimensional image? Why do certain static images appear to flicker? How do we represent three-dimensional "real life" on a two dimensional surface? Why can we recognize stick figures and other simplified forms as the objects they represent? Using our hands to record our own process of seeing often reveals hidden assumptions about the people and objects we look at. Rather than analyze images exclusively from an art historical perspective, we will consider issues of representation through hands-on drawing exploration. Class exercises will employ a variety of foundational drawing techniques, with exercises ranging from drawing objects upside down to drawing from touch rather than site. While exercises will introduce students to drawing, the main object of the course is not to develop the most skilled or "aesthetically pleasing" drawings, but rather to develop a more flexible sense of perception while questioning conventions of representation.

The course is designed for all students interested in fine arts, culture or perception. All skill levels, training in the visual arts (or lack thereof), fields of interest and backgrounds are encouraged since the goal of this class is to reflect on the different ways we perceive and represent the world.

### Readings

We will read excerpts from *Practices of Looking: An Introduction to Visual Culture* by Marita Strunken and Lisa Cartwright, *Vision and Art: The Biology of Seeing* by Margaret S. Livingstone, and *The Poetics of Perspective* by James Elkins.

We will look at visual art including: Giorgio Morandi's still lifes, Lin Tianmiao's Focus portraits, Kiki Smith's drawings and prints, Avigdor Arikha's gestural drawings, Josef Alber's Homage to the Square, and examples of medieval French and Chinese landscape painting as alternatives to point perspective, etc.

### Requirements

The course is based on in-class and out-of-class drawing exercises. Exercises may be completed in the classroom setting, out of doors or in other locations around campus. The exercises will provide a springboard for in-class discussion, reflective writing and creative visual exploration.

Students will be shown examples of contemporary drawing based on perception and will take a field trip to the University of New Mexico's Museum to see actual work. Students will keep a visual notebook that will include the drawing exercises, sketches and written reflections.

### About the Instructor

Emily Orzech received her MFA from the University of Michigan's School of Art and Design and her BA from Smith College. She just returned from a Fulbright Fellowship to China in Painting and Printmaking. She has brought her drawing and screen print studio with her to New Mexico.

200-Levels



# *The Best of All Possible Worlds*

UHON 221-007 | W | 12:00-2:30 | SHC 16 | 43485

## Humanities

Dr. Diane Rawls (dnrawls@unm.edu)

Throughout history, humans have repeatedly tried to envision and record examples of the perfect world, the ideal society, the ultimate environment. What is it about the concept of Utopia that so intrigues us? What are the components of such a world? How do those components vary depending on the era and historical context in which the works were written? Are there some characteristics which are common to all such visions? In this class, we will read and discuss examples of Utopian literature, both the well-known and some which are less often examined. We will also read works which present the opposite view, which is also a powerful force in human history, the dystopia. Why are we drawn to works which present such negative descriptions of society? At the end, we will see if we can concoct our own vision of Utopia, and determine what it would require to implement such a vision.

### Readings

Thomas More, *Utopia*

Aldous Huxley, *Brave New World*

Edward Bellamy, *Looking Backward*

Charlotte Gilpin, *Herland*

Lois Lowry, *The Giver*

Daniel Quinn, *Ishmael*

Ayn Rand, *Anthem*

B.F. Skinner, *Walden Two*

### Requirements

Regular class attendance; one individual oral presentation; two analytical papers; final creative group project, including composite paper.

### About the Instructor

Diane N. Rawls has taught in the University Honors Program for nineteen years and retiring from full-time teaching in May 2012. She became interested in the concept of utopia/dystopia after teaching More's *Utopia*. She finds it especially intriguing that people are usually adamant in their conceptions about what is human nature, and what is the best of all possible worlds...and she finds it most interesting to see those conceptions change during the course of the class. Maybe utopia is possible after all.

# *The New Noir: Crime Fiction for Today's Dark Times*

UHON 221-008 | M | 10:00-12:30 | SHC 9 | 43487

## **Humanities**

Steve Brewer (abqbrewer@gmail.com)

In hard economic times, crime fiction tends toward noir -- a bleak world-view in which the individual has no chance to overcome societal ills or the protagonist's own internal flaws. Contemporary authors focus on the underclass, people left without hope in an era of inequality and uncertainty.

In this course, we'll focus on short stories by such stellar writers as James Ellroy, Joyce Carol Oates, Tom Franklin, Patricia Highsmith, Elmore Leonard, William Gay, Lawrence Sanders and Daniel Woodrell. Throughout our reading, we'll search for elements of noir, and how they reflect American society in the 21st century.

### **Readings**

*"The Best American Noir of the Century,"* edited by Ellroy/Penzler (Mariner Books)

Selected additional stories from Daniel Woodrell, Frank Bill and Akashic Press' Noir series.

### **Requirements**

Participation in weekly readings and class discussions, one or two oral presentations/short papers and two longer papers (max. 10 pages).

### **About the Instructor**

Steve Brewer is the author of more than 20 books (most recently the crime novels LOST VEGAS and THE BIG WINK), as well as a writer of short stories and humor. A graduate of the University of Arkansas-Little Rock, Brewer was an award-winning journalist for two decades before turning to fiction full-time. More at [www.stevebrewer.us.com](http://www.stevebrewer.us.com).

200-Levels

# *Leadership Development*

**UHON 235-002 | T R | 12:30-1:45 | MITCH 215 | 44523**  
**Social & Behavioral Sciences**  
Dr. Adam Bubb

This Leadership Development course is offered to Honors Freshmen exclusively providing knowledge and basic understanding of becoming a “change agent” in the society as a leader. Students will learn the concept and theories of leadership and the application to the real life setting. Students also have opportunities to work in the community to earn service learning experiences, which help develop skills firsthand. Students also have an access to create their own internship for civic engagement through the instructor. This course prepares the high achieving students – future leaders – to play effective and successful leadership roles.

## **Readings**

*Emotionally Intelligent Leadership* by Marcy Levy Shankman & Scott J. Allen

## **Requirements**

The students are expected to attend all classes and to be actively involved in the class discussions and activities. This course includes individual assignments (reaction papers), a research project, and learning service experience.

## **About the Instructor**

Dr. Adam Bubb received his Ph.D. degree in American Studies. He has been teaching at UNM for the last four years on Leadership, Mentoring, and Research service-learning. He coordinates over 100 service learning programs on- and off- campus communities.

200-Levels

# *Nabokov and Nabokovians*

**UHON 301-001 | MW | 11:00-12:15 | SHC 22 | 41936**

## **Humanities**

Dr. Samuel Schuman (sschuman@unca.edu)

This discussion seminar will examine a few works by the great 20th century Russian/American novelist Vladimir Nabokov, paired with works by contemporary authors who have professed their indebtedness to Nabokov. In addition to the opportunity to read and discuss some wonderful novels, we will also be able to look carefully at the nature of literary influence, the links between generations of authors. What traits of Nabokov do his literary descendants show; in what ways are they independent and idiosyncratic?

### **Readings**

Vladimir Nabokov, *Pale Fire*, *Lolita* and *Ada*

Michael Chabon, *The Yiddish Policemen's Union*

Arthur Phillips, *The Egyptologist*

David Mitchell, *Cloud Atlas*

Benjamin Hale, *The Evolution of Bruno Littlemore*

### **Requirements**

Since this is a discussion class, attendance and participation is important. Each student will write a term paper and present an oral report.

### **About the Instructor**

Sam Schuman (BA, Grinnell College; MA, San Francisco State University; PhD Northwestern University) has served as Chancellor of two public liberal arts colleges, the University of North Carolina Asheville and the University of Minnesota Morris. He was the Garrey Carruthers Distinguished Visiting Professor of Honors at UNM in 2006-07. Sam is past President of the National Collegiate Honors Council, and has also been President of the International Vladimir Nabokov Society. He is the author of several books on literature and on higher education, as well as several dozen scholarly articles in refereed journals.

300-Levels

# *The Publication Process (Scribendi Part 1)*

**UHON 301-002 | T R | 3:30-5:00 | SHC 8 | 34246**

## **Writing and Speaking**

Staff

Scribendi is a high quality publication of art and literature, sponsored by the Western Regional Honors Council and UHP. Produced completely by UHP students, Scribendi publishes creative works by undergraduate honors students in more than 220 western colleges and universities. This first half of our year-long process is designed specifically for students who have committed themselves to the immensely rewarding and enormously challenging experience of producing our publication. Functioning largely as an educational internship in small publication production, this course provides students with practical, hands-on experience in proofreading, copyediting, typography, magazine design and layout (using Adobe InDesign desktop publishing software), fundraising, marketing and distribution, as well as small press management. By the end of the year, the student staff members will gain practical skills in the art and process of producing such a publication. The Scribendi experience differs from the usual academic class in that it is focused primarily on active learning accomplished by intensive discussion, lots of practice, and an emphasis on professional behavior. Enrollment is limited to students are selected through an application and interview process conducted by the instructor. Students should understand this is a two-semester commitment, spanning both Fall and Spring semesters.

### **Readings**

Software training courses at [www.lynda.com](http://www.lynda.com)

Scribendi Staff Handbook (available free online)

K. D. Sullivan and Merilee Eggleston, *The McGraw-Hill Desk Reference for Editors, Writers, and Proofreaders*

Robin Williams, *The Non-Designer's Design Book*

Robin Williams, *The Non-Designer's Type Book*

Robin Williams, *The Non-Designer's InDesign Book*

Bill Walsh, *The Elephants of Style*

### **Requirements**

Attendance, active participation, weekly work reports, 8-10 short skills-building assignments, final 10-15 page mini-magazine project.

300-Levels



# *SICK: Real and Imagined Epidemics*

UHON 301-003 | T | 2:00-4:30 | SHC 12 | 30131

Humanities

Dr. Renee Faubion (sanren@unm.edu/renfaub@hotmail.com)

One way to study a culture is to examine the literature it produces in response to a crisis such as disease. On an individual scale, disease reshapes identity; on a wider scale, epidemics can violently restructure or even shatter a society. In this course we will explore presentations of historical epidemics and pandemics (including plagues, cholera, influenza, and AIDS) as well as of fictional epidemics to determine what they reveal about cultural values and anxieties. We will consider the real effects of such cataclysms as well as their impact when they are used as metaphors for other conflicts in a community. Among the questions we will consider: how are both science and superstition manipulated to help explain epidemic illness? What images does a culture develop of the "sick"—what accounts, for example, for the fact that illness is sometimes seen as a divine judgment, but at other times as a mark of divine favor? What are the effects of the apocalyptic thinking bred by epidemics and pandemics? We will also explore how authors reshape language and narrative patterns to communicate the disorienting or ecstatic effects of disease on the individual. From Walter Benjamin's Angel of History to the cultural significance of zombies, this class will consider the epic, occasionally ridiculous consequences of the threat of annihilation posed by epidemics.

## Readings

Short stories by Edgar Allan Poe; Katherine Anne Porter, *Pale Horse, Pale Rider*; Albert Camus, *The Plague*; José Saramago, *Blindness*; Tony Kushner, *Angels in America*; and excerpts from various historical and cultural texts dealing with disease.

## Films

One film: Darrell Roodt, *Yesterday*

## Requirements

Analytic essay; final research project culminating in either a traditional research paper or, at each student's discretion, a non-traditional project such as a short story or an art object; an oral presentation; active participating in class discussion, including taking a turn leading discussion; and good attendance.

## About the Instructor

After receiving undergraduate and graduate degrees in Russian from Trinity University and the University of Kansas, Renée Faubion earned a second M.A. and a Ph.D. in English from UNM. Her fields include gothic literature, postmodernism, and magic realism. She has won three awards for excellence in teaching.

## About the Student Teacher

Gerald Polanco was born in New York City, spent half of his life in Michigan and now attends The University of New Mexico. He is of Dominican and Puerto Rican heritage. A Political Science major with a minor in Languages, his native languages are English and Spanish, but he speaks some French. He is also a McNair Scholar and did research on the "Uneven Compliance of Labor Laws in the Dominican Republic." He has recently been accepted to the Honors Program in the Political Science Department, where he will undertake more research. He is interested in epidemics and diseases and their current perception by society.

# *The Modern Era of Nanotechnology: From Nanobots to Nanobiology*

**UHON 301-004 | W | 2:30-5:00 | SHC 9 | 30132**

**Physical and Natural Sciences**

Patrick Johnson (nmkid@unm.edu)

What do you call the center of a three-part Venn Diagram consisting of physics, chemistry and biology? Nanotechnology! The modern era of science has unveiled this new discipline of nanotechnology and it promises to revolutionize many –if not all- fields of science. Our newly discovered ability to observe and manipulate objects on the atomic scale provides for an extremely precise mechanism of control over our environment. These revolutionary tools and techniques have dramatic implications in fields such as energy, computation, entertainment, health, the environment and national security.

This class is a inter-disciplinary science course designed for those who are either science majors or who are very interested in science. Nanotechnology is inherently cross-disciplinary and we will bridge between physics, chemistry, biology and material science as we study the fascinating possibilities that nanotechnology has to offer. We will begin by defining the important players in the field (including DNA and proteins, electrons and holes, polymers and pharmaceuticals) and continue into a description of the playing field (polymerase chain reaction and site specific ligation, electron- and atomic-force- microscopes, micro- and nano-fabrication) and then spend the remainder of the course discussing the rules of the game: what can nanotechnology do for you? Science majors are highly encouraged to attend –especially if you are considering a future in professional science.

Topics include research in cancer/infectious disease, the era of carbon nanotubes, the complex and intriguing field of protein folding, the simple elegance of PCR, pharma-mind control.

## **Readings**

Readings of current journal periodicals (Nature, Science, Cell, PNAS, etc.)

## **Films, etc.**

Video/audio podcasts (Nova, selections from RadioLab)

Films and documentaries (“Transcendent man”, “iRobot”, “Revenge of the Electric Car”)

## **Requirements**

Weekly homework will consist mostly of reading/watching/listening to the above mentioned literature and responding with brief, yet thoughtful essays relating the topic to your experience or your interest. For your “final exam”, you will be asked to conduct a thought experiment that seeks to solve a major problem that you see in the world using the knowledge that you gained from the course topics.

## **About the Instructor**

Patrick Johnson is completing his final year in the Nanoscience and Microsystems PhD program at UNM. His B.S. in physics combined with his pending specialty in nano-bio-pharmaceuticals allows him to think about many branches of science and how they intersect in the field of Nanotechnology.

300-Levels

# *Orality of Poetry*

**UHON 301-005 | T R | 10:00-11:30 | SHC 9 | 34247**

## **Humanities**

Dr. Bruce Noll (banoll@unm.edu)

This course explores poetry from the perspectives of performance and critical listening to better understand the ways in which poetry can be communicated in spoken form. Poetic writing will be evaluated from aesthetic and technical perspectives. The “orality” of poetry is a way to explore the vocal subtleties and meanings of the art.

### **Readings**

A reader of containing essays and selected poems will be available to students.

In addition, students are required to have at least one anthology of poetry for their own use in selecting poems to be presented in class. Video, audio and online presentations of established poets reading their own works will be used in class sessions.

### **Requirements**

Students will have an opportunity to deepen an appreciation for poetry as well as for the spoken word. The communication skills of discussion, listening, critique writing can be improved upon in this class. A variety of poetic styles from across cultures and centuries will be read, heard and analyzed which can increase insight into the human condition. Students will give readings in class which will be critiqued, write reflection papers, and discuss oral presentations/interpretations of poetry.

### **About the Instructor**

Dr. Bruce Noll has given a dramatic presentation of Walt Whitman for 40 years across the US and in five countries in Asia and Europe. His own poems have been published widely. He has taught at the university level for two decades and was the recipient of Lecturer of the Year at UNM in 2006. He holds degrees in Broadcasting, Interpersonal Communication and Adult and Higher Learning.

# *Life Stories: An Exploration of Science Through Life*

**UHON 301-007 | R | 12:30-3:00 | SHC 22 | 44291**

**Social & Behavioral Sciences**

Dr. Sarah Feldstein Ewing (swfeld@unm.edu)

Can the bizarre be real? How does perception alter experience? And, how does experience affect our behavior? Through this compelling compilation of stories, we will explore different biological and behavioral phenomena and how they impact life and our perception of it. We will read stories of people who have experienced unusual neurological phenomena, serious illness, and behavioral issues, along with the perspectives of people who have treated them. In this class, we will use science and medicine to examine the incredible experiences of human life, and will intensely examine the human story. Be prepared for critical analysis and ready to provide thoughtful contributions on our journey.

## **Readings**

Oliver Sacks, *The Man who Mistook His Wife for a Hat*

A. R. Luria, *The Mind of a Mnemonist*

Matthieu Amalric, *the Diving Bell and the Butterfly*

William Carlos Williams, *Doctor Stories*

Malcolm Gladwell, *Blink*

Madeline L'Engle, *A Wrinkle in Time*

Stephan King, *On Writing*

## **Requirements**

Contributions to class seminars; four (4) thought pieces; one (1) life story - biography/autobiography; one (1) interdisciplinary group project.

## **About the Instructor**

Sarah Feldstein Ewing is a Licensed Clinical Psychologist, specializing in adolescent and adult health risk behaviors. She completed her PhD at the University of New Mexico, and her clinical internship in pediatric psychology at Brown Medical School. She has been teaching psychology and training service providers for many years. She currently works as an Assistant Professor in the University Honors Program at the University of New Mexico, and works as a researcher at UNM CASAA.

300-Levels

# *Pictures that Move: Animated Cartoons and Popular Culture*

**UHON 301-009 | M | 2:00-4:30 | SHC 16 | 30142**

**Fine Arts**

Dr. Ruth Meredith (ruthm@unm.edu)

Telling stories is a universal way of expressing and shaping human experience. In our culture, movies and cartoons are such an important way that we tell stories about our lives that they have become an important part of popular culture. Ask anyone you know, and they'll easily be able to describe Saturday mornings, wrapped in a blanket, eating Cocoa Puffs and watching cartoons- the good old days. This course is a gritty reboot of those good old days. We will ask ourselves, "What does this tell me about the people who made it? The society it was made in?" In this course, we will explore cartoons as an art form and analyze the relationships between culture and cartoons including examples of cartoons from around the world. We will watch cartoons, talk about cartoons, study the history of the medium as well as learning about different methods for creating animated pictures. The final collaborative project will be a creative summation of what we have learned. This class is an opportunity to explore an old medium in a new light, and gain a greater appreciation for animation as both an art form and a historical document.

## **Readings**

Maltin, Leonard, *Of Mice and Magic: A History of American Animated Cartoons*

Meredith, Ruth, *Visual Narrative Workbook* (PDF available on WebCT)

Additional readings as needed.

## **Films, etc.**

Students will have access on WebCT to a library of animated cartoons and short films from YouTube and on DVD.

## **Requirements**

Readings about animation, watching cartoons, online exercises, viewing Blogs, Collaborative Animation Project, Individual analytic paper, experimental learning projects, and a film series This is a WebCT Enhanced course.

## **About the Instructor**

Like most people, I (Ruth Meredith) love stories and animated films have always been one of my favorite methods of storytelling. One of my earliest memories involves having hysterics in Disney's Bambi when I realized that his mother had been killed. As I recall, we were thrown out of the movie theater for creating a disturbance. This early experience reveals the power of animated movies to create stories that have emotional impact. In my academic work as an Art Historian, I explore how words and images work together to create meaning so this course combines my interest in visual art with culture.

## **About the Student Teacher**

I'm Nady Peralta and I'm majoring in History with a minor in Anthropology. I love to study history and popular culture and I'm always happy at the chance to learn about the relationship between the two. I am a firm believer in the historical value of popular entertainment and I am elated to explore this theme in the University Honors Program.

300-Levels



# *Environmental Justice in New Mexico*

**UHON 301-011 | R | 6:00-8:30 | SHC 22 | 43486**

**Social & Behavioral Sciences**

V.B. Price (vbp@swcp.com)

This seminar will focus on New Mexico's environmental history since the 1940s, with an emphasis on toxic waste disposal, New Mexico as an environmental "sacrifice zone," water contamination in an era of severe drought, rural air pollution, mining and its hazardous debris, and the environmental degradation suffered by New Mexico's minority and impoverished populations. Major environmental legislation and court cases will be investigated. Students will be asked to conduct in depth research on a major environmental issue confronting New Mexico.

## **Readings**

*The Orphaned Land: New Mexico's Environment Since the Manhattan Project*, by V.B. Price and selected readings in environmental law and the U.S. Constitution

## **Requirements**

Close reading of the texts, active seminar participation, and a single, in depth research paper on a key issue in New Mexico's recent environmental history.

## **About the Instructor**

V.B. Price has taught in the University Honors Program since 1986, and is also an Adjunct Associate Professor in the School of Architecture and Planning. A poet, journalist, editor, novelist and political columnist, Price's *The Orphaned Land: New Mexico's Environment Since the Manhattan Project* is his sixteenth book.

300-Levels

# The Art and History of Dia de los Muertos

UHON 301-012 | M | 12:00-2:30 | SHC 8 | 36321

## Fine Arts

Regina Corritore (rcorrit@unm.edu)



The Dali Lama was once asked how to bring peace and understanding to people in places with intractable problems like hate and war. He said that directed peace talks would not succeed because these would be too hard; he said that first there must be festivals and picnics. For the last 17 years, the South Valley of Albuquerque has used the Dali Lama's advice to help counteract the effects of racism in our community by celebrating the Day of the Dead (Dia de los Muertos) holiday with a parade and other cultural events. In this class, we will use this modern day event as the foundation for our explorations of the art and history of this important cultural celebration. Because Mexico and Latin American enjoy a continuity of artistic expression of more than six millennia, we will study the formation of Mestizo culture and explore Pre-Columbian history as these pertain to attitudes about death, ancestors, art, and cultural celebrations. Through readings, discussion, community service and artistic creations, we will examine how the cultural hybridity and diversity of this festival helps participants reconcile feelings of social and cultural displacement and how such celebrations can create the sense of shared knowledge and solidarity necessary to address issues of socioeconomic injustice. All along this route of our academic parade, we will be also making art, crafts and drawings that not only illustrate concepts associated with the early and contemporary Chicano movements, but that also embody how our own individual thoughts and sometimes very different cultures can play a part in this hybrid cultural phenomenon. Finally, we will use the local Dia de los Muertos celebration to demonstrate how to people from diversity communities can come together in the vital and fun, cultural and business community of Albuquerque's south valley.

## Readings

Mexico: From the Olmecs to the Aztecs by Michael D. Coe and Rex Koontz

Day of the Dead in the USA: The Migration and Transformation of a Cultural Phenomenon by Regina M. Marchi

Columbus: His Enterprise: Exploding the Myth by Hans Koning and Bill Bigalo

Reserve readings that may include selections from: *The Dresden Codex*, the Chilam Balam books, *The Tears of the Indians* by Bartolome de las Casas, *Death and the Idea of Mexico* by Claudio Lomnitz, *The Aztecs: People of the Sun* by Alfonso Caso, *Ancient Mexico: An Introduction to the Pre-Hispanic Cultures* by Fredrick A. Peterson, *Fire And Blood: A History of Mexico* by T. R. Fehrenbach, *Mestizo: The History, Culture and Politics of the Mexican and the Chicano* by Arnoldo Carlos Vento, *Massacre of the Dreamers: Essays on Xicanisma* by Ana Castillo, works on Aztec civilization by Burr Cartwright Brundage, Jose Guadalupe Posada among others.

## Requirements

Students will be required to: Attend class and participate regularly in all class discussions, produce at least 4 original works of art or craft, attend the Sunday Dia de los Muertos parade event (Nov. 4) and participate in at least 4 Saturday workshops for the event Sept. and Nov., attend two mandatory meetings related to the event (a rehearsal meeting the Sat. Oct. 27 before the event and a wrap-up meeting after the event), make an oral report on the skills they learned and the history of the craft taught in the framework of the Chicano movement in one of the Saturday workshops, prepare a final, a short paper relating one aspect of the contemporary event to its historical sources, major project documenting a substantial portion of the event for posterity for a future library collection or exhibit. **There will be a \$25 materials fee.**

## About the Instructor

Regina Araujo Corritore has more than twenty years of making art and exhibiting professionally. Originally from New York, she received her B.F.A. in Advertising Design from the NY Institute of Technology and her M.A. in Fine Art/Printmaking from UNM. Regina has taught at UNM-Valencia since 2000 and UHP since 2008.

# *Classics of the 21st Century*

**UHON 301-013 | M W | 2:00-3:15 | SHC 22 | 41937**

## **Humanities**

Dr. Samuel Schuman (sschuman@unca.edu)

In this seminar we will read and discuss a selection of contemporary novels, all written since the year 2000. Since these works are so new, they have not yet had time to be included -- or excluded -- from the critical, scholarly canon: We will have the opportunity to decide if they are mediocre, good, great, or classic books!

Along the way, we will have the chance to mull what characteristics make a work of literature last for generations. What is a "classic"?

### **Readings**

Martel, *Life of Pi*

Hosseini, *Kite Runner*

Phillips, *The Egyptologist*

Patchett, *Bel Canto*

Diaz, *The Brief Wondrous Life of Oscar Wao*

Erdrich, *The Plague of Doves*

Myers, *The Work of Wolves*

Chabon, *The Yiddish Policemen's Union*

Moore, *Lamb*

Stockett, *The Help*

Bronsky, *The Hottest Dishes of the Tarter Cuisine*

### **Requirements**

Since this is a discussion class, attendance and avid participation will be important. Each student will also write a term paper on a contemporary novel beyond the syllabus, and present an oral report on that work.

### **About the Instructor**

Sam Schuman (BA, Grinnell College; MA, San Francisco State University; PhD Northwestern University) has served as Chancellor of two public liberal arts colleges, the University of North Carolina Asheville and the University of Minnesota Morris. He was the Garrey Carruthers Distinguished Visiting Professor of Honors at UNM in 2006-07. Sam is past President of the National Collegiate Honors Council, and has also been President of the International Vladimir Nabokov Society. He is the author of several books on literature and on higher education, as well as several dozen scholarly articles in refereed journals.

300-Level

# *The Corporation and Society*

**UHON 301-015 | T R | 12:00-1:30 | SHC 9 | 30141**

## **Social & Behavioral Sciences**

Dr. Shawn Berman (sberman@unm.edu)

This course will focus on the evolving role of the corporation in society, from the early role of a corporation in colonial times through the present day. We will pay special attention to how society's expectations have changed and how business (and managerial) behavior has responded to these heightened expectations. Readings will include Milton Friedman, R. Edward Freeman, Chester Barnard, and Adam Smith among others. The final paper for the course will be based on the film *Capitalism: A Love Story*. This course is built on an active exchange between students, so class participation is a necessary component to a fulfilling classroom experience. We will also make extensive use of current events as examples to the ideas we are discussing. Finally, the course relies extensively on understanding firm-stakeholder (stakeholders include customers, owners, suppliers, the community in which the firm is located, etc.) relationships to uncover how a firm manages its role in society. Understanding ethical issues in business also form a centerpiece to class discussions. This class will fulfill the MGMT 308 requirement for students pursuing a BBA or a minor in Business.

### **Readings**

Readings include Milton Friedman, Chester Barnard, Ed Freeman (leading scholar on Stakeholder Theory), Ed Schein (Organizational Culture), and others. We will also include readings from *The Economist* and several in class case studies.

### **Films**

We will also watch the films *Enron: The Smartest Guys in the Room* and *The Corporation*.

### **Requirements**

Students will have to write three short reflection papers during the semester, be required to complete one group project centered around performing a stakeholder analysis of a current issue facing a corporation, and write a final paper based on a topic raised in the movie *The Corporation*. Each student will also have to present on one current event during the semester that relates to the class

Other brief assignments will relate to class material, but these will be few and will in no way be onerous.

### **About the Instructor**

Shawn is an Associate Professor of Business and Society in the Anderson School of Management. He has a B.A. in mathematics from Occidental College and a Ph.D. in strategic management from the University of Washington. Professor Berman is in his 4th year at UNM, having taught previously at Boston University and Santa Clara University. At Santa Clara he taught the honors section of the Business School's capstone class. His published work focuses on empirical measures to assess a firm's non-financial performance. This relates to scholarship in corporate social responsibility and business ethics more broadly. His published work includes examinations of the link between a firm's relationship with its stakeholders and the firm's financial performance, as well as the role of trust in firm-stakeholder relationships.

# The Heart of China

**UHON 301-028 | M | 5:00-7:30 | SHC 16 | 44563**

**Social & Behavioral Sciences**

Dr. Ned O'Malia (nedomalia@yahoo.com)

As China's global standing and economic power continues to grow, we will not be able to ignore the importance of this giant country. This seminar will give a basic knowledge of Chinese history, politics, culture, and people. A basic understanding of China will be a beginning for learning more and fostering a benevolent relationship the entire globe. This seminar will also focus on the incredibly important relationship between The People's Republic of China and The United States. This one of the defining global relationships of our time.



Academically we will use discussions, current event analysis and a collaborative discovery of China. Based on a broad and basic knowledge about China, we will seek to answer such questions as:

"Why is China important to the United States?"

"Why is China important to me?"

"How does the Chinese way of thinking differ from my own?"

This course will strive to develop the individual interest of every student in an aspect of China. This will be a mutual journey of learning.

## Readings

*The Art of War*, Sun Tzu; *The Analects*, Confucius; *The Book of Tao*, Lao Tzu; *Mao: The Unknown Story*, Jung Chang and Jon Halliday; *An Etiquette Guide to China*, Boye Lafayette De Mente; *The Lost Daughters of China: Adopted Girls; Their Journey to America, and the Search for a Missing Past*, Karin Evans; and various folktales. We will also become familiar with current events, reading news stories and analyses from *The Economist* and *China Hush*. Popular culture is included as well, in the form of films, music, and other media.

## Requirements

This class will require consistent attendance and participation and entail regular readings of current event. Homework assignments will be flexible enough that each student can focus on what interests them personally.

## About the Instructor

Dr. Ned O'Malia first traveled to China in 1987 and has returned a dozen times. He is a student of all aspects of China. Ned taught English in China for one year in 2010. He received a PhD in Asian Religions from Temple University. Dr. O'Malia has taught in the Honors Program for over 25 years. He is also a New Mexico State Fair food judge.

## About the Student Teacher

Carly Weiner is pursuing her BBA in International Management with a minor in Asian Studies. She spent six months living in Xi'an, China, and traveling around the country. She has a life goal of building bridges between China and the United States, and helping people understand one another. She is a great Chinese food chef.

300-Levels



# *The Heart of China: Field Experience*

**UHON 302-031 | Days: TBA | Times: TBA | Location: TBA | 44924  
Social & Behavioral Sciences**

Dr. Ned O'Malia (nedomalia@yahoo.com)



The Heart Following this academic study of China; we will travel to the China for a 16 day tour, December 30 to January 14, 2013. We will meet the Chinese population, visit cultural sites, and immerse ourselves in every day society. We travel on Chinese trains, eat indigenous foods and participate in Chinese night life. Included within

this tour will be a 6 day residency at an American operated orphanage near Beijing. We live in the orphanage, tutor the children, eat with them, work in their bakery, read them stories and learn from these children.

## **Requirements**

Enrollment is limited to students are selected through an application and interview process conducted by the instructor. Students should understand this is a two-course commitment, students must be enrolled in UHON 301-028 and UHON 302-031. **There will be a \$2,350 course fee plus deposit.**

## **About the Instructor**

Dr. Ned O'Malia first traveled to China in 1987 and has returned a dozen times. He is a student of all aspects of China. Ned taught English in China for one year in 2010. He received a PhD in Asian Religions from Temple University. Dr. O'Malia has taught in the Honors Program for over 25 years. He is also a New Mexico State Fair food judge.

## **About the Student Teacher**

Carly Weiner is pursuing her BBA in International Management with a minor in Asian Studies. She spent six months living in Xi'an, China, and traveling around the country. She has a life goal of building bridges between China and the United States, and helping people understand one another. She is a great Chinese food chef.

# Local Games in Albuquerque

UHON 401-001 | W | 2:00-4:30 | SHC 12 | 30153

Social & Behavioral Sciences

Dr. Chris Holden (cholden@unm.edu)

This course is about making videogames for mobile devices to better understand local place. You may think this takes programming skills and lots of money. But thanks to some easy-to-use tools, including ARIS which I help design, normal people can do this too. If game design sounds interesting but out-of-reach, this might be the class for you. Go check out ARIS now:

<http://arisgames.org/demo>

There's more at <http://arisgames.org>. You don't need wait for this class to start making games.

Another reason to sign up is to know more about this city and connect to it in a new way. This course is about finding what's hidden in ABQ and making it visible. Games may sound like a funny way to know a place, but there are natural advantages. To make a game about a place or issue, you need to know that thing deeply and from a variety of perspectives, and you need to know how to make it interesting to someone else. Here are a couple videos that may give you a better idea why games?

Jane McGonigal Games can make a better world:

<http://www.youtube.com/watch?v=dE1DuBesGYM>

Kurt Squire How Video Games Can Encourage Civic Engagement:

<http://www.youtube.com/watch?v=JcGdh9AbIS8>

Using mobile games to explore place, sometimes called augmented reality (AR), isn't exactly a new idea, but it's new enough. This field has not yet seen its Einsteins, Eisensteins, Shakespeares, Curies, or Kubriks. With a good idea, hard work, and some luck, you could be the first genius of AR. You can see some of the ideas that past students have tried here. Beyond the limitless possibilities of a new medium, there are groups on campus and across the world who are looking for AR game designers help them connect people to places and ideas.

Not everything is a game, but games give us a good language for creating interesting experiences. In this course, we will learn about and practice game design. We'll go outside the classroom and into the community. And the next time you are looking for a way to recruit participation in any endeavor, you'll look back to those experiences and find something useful.

## Readings

**Game Design and Game Studies** e.g. *The Art of Game Design* by Jesse Schell

**ABQ** e.g. *The Orphaned Land* by VB Price, and *Duke City Fix*

## Requirements

**Game Design Experience** Seriously, beginners welcome. No programming necessary.

**Express interest in local place** Go places, meet people, read about issues, get involved.

**Practice game design** Make, play, analyze, and read about games.

**Work with others** Make design teams, get feedback and recruit help from classmates, find and work with relevant community stakeholders, join the AR gaming community.

**Write** Design documents and post-mortems for your games, analyze game mechanics and dynamics.

## About the Instructor

Chris Holden received his Ph.D. in Mathematics from the University of Wisconsin-Madison. Originally from Albuquerque, his research principally entails making place-based mobile games. Chris enjoys videogames like DDR and Katamari Damacy, and he takes a whole lot of photos.

# *Ethics: Making the Right Decision*

**UHON 401-002 | M | 8:00-10:30 | SHC 16 | 34249**

**Social & Behavioral Sciences**

Paul Fornell (pfornell@aol.com)

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. In part one we will examine some of the most influential ethical theories in philosophical thought, from ancient Greece to contemporary thinkers. Part two explores theoretical issues concerning the nature of ethical judgments, the resolution of disagreements and the evolution of ethical theories. And, then in part three we will delve into contemporary ethical problems that may include; abortion, euthanasia, famine relief, animal rights, capital punishment, business practices 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. This course will provide the materials and venue on which to base your thinking. But the challenge and excitement of ethical decision making is that after taking account of the work others have done, the responsibility for reaching conclusions is your own. What sort of person will you be? Which goals will you pursue? And, how will you relate to others?

## **Readings**

Ethics: The Essential Readings by Gordon Marino, 2010 Ethics for the Real World: Creating a Personal Code to Guide Decisions in Work and Life by Ronald Howard and Clinton Korver, 2008

Additional Readings: Each student will select at least one primary source (Aristotle, Kant, Dalai Lama, 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, etc.)

## **Films, etc.**

Television: In Treatment, The Office, and the ABC News Prime time Ethical Dilemmas. Others to be selected by the students based on their interest areas.

Movies/DVDs: *Inside Job*, written and directed by Charles Ferguson, 2011, *Why We Fight*, written and directed by Eugene Jarecki, 2006. Others to be selected by the students based on their interest areas.

## **Requirements**

Each student will research and present on an ethics expert of their choice (see selection of primary source above.) 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. This research is also intended to be submitted for publication in a professional journal, newsletter or other appropriate source. Finally, students are encouraged to invite esteemed members of the community to present to class on their efforts in ethical decision making.

## **About the Instructor**

Paul David Fornell has taught undergraduate and graduate courses in ethics and is a practicing clinical mental health counselor. Paul has served as the Director of Ethics for the American Counseling Association and is the current chair of the ethics committee for the New Mexico Counseling Association.

# *Solutions to Human Rights Problems*

**UHON 401-003 | R | 12:30-3:00 | SHC 16 | 41836**

**Social & Behavioral Sciences**

Dr. Sarita Cargas (cargas@unm.edu)

Over 20 million people are thought to be enslaved today (some in the United States). 1 in 6 children on the continent of Africa are dying before the age of five due to preventable diseases. Dictators who deny their citizens basic freedoms rule 70 countries. 125 countries have been found to torture people. The factors contributing to human rights abuses are complex. The reasons include politics, culture, economic conditions, gender issues, and historical circumstances. Thus, solving human rights problems requires multiple approaches. No one academic discipline is able to guide solutions. Therefore, this course will examine approaches to solving human rights abuses from multiple angles. Students will be required to examine how the discipline in which they major contributes to solving human rights abuses, be it anthropology, English, political science, biology, business, etc. In this course, students will be introduced to the essential human rights declarations and covenants, human rights conditions around the world, and the various entities that work on human rights problems including the United Nations and non-governmental organizations. The primary focus of this course will be analyzing and proposing solutions to abuses.

## **Readings**

The text for this course will be reader. It is a compilation of readings about human rights issues from various disciplines including law, international relations, and economics. Readings are also by and about being a human rights field worker. Some social science methodology will be studied. Students will also be required to read a good daily newspaper about international issues.

## **Films**

We will also watch a movie and documentaries.

## **Requirements**

This course will have some short written assignments about the readings. Each student will be required to make one short presentation to the class, and we will spend several weeks focusing on the writing of one moderate length research paper. Class discussion is, of course, a required feature as well.

## **About the Instructor**

Sarita Cargas, D.Phil. Oxford University, MA Psychology Georgetown, BA St. John's College (ed. Encyclopedia of Holocaust Literature). My main research area is human rights, and I am currently writing a textbook on human rights. I teach in the Peace Studies program as well as in Latin American Studies at UNM.

# *Creating Change* (First 8 weeks)

**UHON 401-005 | S (11:00-4:00) U (8:00-5:00) | ART 352 | 45015**

Szu-Han Ho (szho@unm.edu), Molly Sturges (mjs@unm.edu)

**UHON 401-009 | S (11:00-4:00) U (8:00-5:00) | ART 350 | 45017**

Andrea Polli (apolli@unm.edu), Catherine Harris (cphunm@unm.edu)

## **Fine Arts**

Creating Change is a team-taught, multi-disciplinary course about how art and design can respond to the difficulties we face globally and locally. As our climate changes, our information systems are compromised, our water supplies dry, our political systems remain in gridlock, and our world becomes paradoxically less connected to our physical existences and environments (despite becoming more connected virtually), we ask: what role do artists and creative agents have in envisioning alternative futures? This course embraces practices from both applied and fine art and design to establish a laboratory for creating positive change. In the face of crises, we invite a future that is connected, sustainable, creative, and changing. A series of intensive two-week modules led by faculty from the Art & Ecology area will offer students the skills of collaboration, communication, learning through a community process, developing a site-based plan of action, and addressing economic value and sustainability. Students will have the opportunity to travel to existing project sites throughout the region to work closely with practitioners in developing alternate models in infrastructure, economics, food production, and narrative.

## **Requirements**

Class is held the first eight weeks of the semester (August 20-October 13, including September 15-16 in El Paso). **There will be a \$120 course fee.**

## **About the Instructors**

Szu-Han Ho is an Assistant Professor of Art and Ecology in the UNM Department of Art and Art History. Ho works at the intersection of spatial practices, material culture, and affective knowledge. Her research interests have revolved around the shared metaphors of economics and ecology. After receiving a BA in Architecture from UC Berkeley, she launched a multi-year collaborative project integrating art installation, architectural proposals, performance, and agricultural research on a 250-acre site in West Texas. She studied at the School of the Art Institute of Chicago, where she received an MA in Visual and Critical Studies and an MFA in Film, Video, and New Media. Recent projects include a mobile exhibition at the Geographic Center of the US (in conjunction with the Center for Land Use Interpretation), a performative property survey at Mildred's Lane Historical Society, and a traveling exhibition of analogue models to psyches and natural systems.

Molly Sturges is a Professor of Practice of Art and Ecology in the UNM Department of Art and Art History. Sturges is a composer/artistic director/performer best known for her work integrating intermedia performance, community engagement, and social/environmental equity. Recent commissions include *Salve*, a music project based on interviews with returning women veterans, and *Common Ground: TOC*, a multi-year cross-community intergenerational arts project with participants from two Diné communities, Torreon and Ojo Encino, and the village of Cuba, New Mexico (commissioned by the NM Arts and Social Justice Committee). Sturges is the artistic director and co-founder of *Littleglobe*, a Santa-Fe based artist-run non-profit committed to creative collaboration.

Andrea Polli ([www.andreapolli.com](http://www.andreapolli.com)) is currently an Associate Professor in Fine Arts and Engineering at the University of New Mexico and Mesa Del Sol Endowed Chair of Digital Media at the University. She directs the Social Media Workgroup at UNM's Center for Advanced Research Computing (CARC). Polli's work with science, technology and media has been presented widely in hundreds of presentations, exhibitions, and performances internationally, and has been recognized by numerous grants, residencies, and awards including a Fulbright Specialist Award and the UNESCO Digital Arts Award.

Catherine Page Harris addresses land and land use through her artwork. Harris is an Assistant Professor of Art and Ecology in the UNM Department of Art and Art History. She holds an MFA from Stanford (2005) and a MLA from UC Berkeley (1997). She practiced as a landscape architect in San Francisco and in Albuquerque, working on residential and public projects including William McCovey Park in San Francisco and an historic Masterplan and renovation of St. Francis Woods' parks and streetscapes. Her artwork has been shown in the DiRosa Museum in Napa Valley, the Lab and Southern Exposure in San Francisco, the Emily Harvey Gallery in New York, and the Walker Arts Center in Minneapolis. She is currently working on understanding lines in the landscape and how built form alters the dynamic patterns of landscape.



# Scratches, Tags and Aerosol

UHON 401-006 | W | 9:00-11:30 | SHC 16 | 43489

## Fine Arts

Dr. Elizabeth Olton (edrakeolton@gmail.com)

Graffiti or informal art or what we now call street art can be described as a visual response to an emotion, desire or need. These markings are unsanctioned, unofficial and are often considered “underground” imagery. We find these images in public places like subway stations and painted on subways cars and railroad boxcars, we also see them on sidewalks, walls, or etched on bus windows. Sometimes we see these marks in private/public spaces like underpasses, tunnels, garage doors, and abandoned buildings. In general, no patron commissions these works and we usually do not know the names of the artists who create these markings. Art History survey books avoid this form of visual culture yet these images are globally universal and part of our daily experience. This seminar will examine the imagery and theories behind this ultimate “outsider” art in hopes of creating a scholarly dialogue that explores this misunderstood art form. Organized chronologically, the class will expose students to the history of graffiti, informal or street art from the ancient world to the streets of Albuquerque in 2012. Methods of visual analysis and interpretation founded in art history will be the basis for our examination; however, this seminar, at its core is multidisciplinary. Our readings will come from non-fiction and fiction books, scholarly articles, and our own Seminar Blog. Videos pertaining to graffiti and Street Art will also be an important component to the class, as well as, three guest lectures. In addition we will conduct fieldwork in and around Albuquerque documenting through photos, video, and writing, Street Art located in the 505. This class is designed as a 400-Level Seminar and students should feel comfortable reading critically and writing a 10 page research paper.

### Readings

*Critical Terms for Art History*, Edited by, R.S. Nelson and R. Schiff, 2003

Exhibition Catalogue, *Street Text: Art from the Coasts and The Populist Phenomenon*, a collaborative project with 516 Arts in partnership with ACLU-MN, October 2 through December 11, 2010

*Graffiti Art Styles: A Classification System and Theoretical Analysis*, Lisa Gottlieb

*The Faith of Graffiti*, Norman Mailer, 1974

*Subway Art*, Henry Chalfant, 1984

Additional selections from peer-reviewed journal articles and other books.

### Films

“Style Wars” and “Exit Through the Gift Shop”

### Requirements

Special Projects and Writing Assignments, Weekly Class Meetings. Quizzes (four take-home 650 word essay quizzes), Tentative Field Trip (Petroglyph National Monument and El Morro National Monument), Mid-Term Group Project, Final Paper Presentation, and Final Term Paper (10 page).

### About the Instructor

Elizabeth Olton received her PhD from the University of New Mexico (UNM) in May of 2010. She has taught Art History at UNM, St. Mary’s Honors College in Maryland, and at the University of Texas at San Antonio. Olton is currently exploring visual culture of ancient graffiti found in buildings that surround the Great Plaza at Tikal. In her research she questions the prevailing view that these works are the result of a hallucinogenic trance. This seminar reflects Olton’s interest in informal ancient art and contemporary graffiti and street art, and her desire to engage in a more academically challenging discussion of this under researched genre of visual culture.

400-Levels

# *On the Order of Disorder*

UHON 401-007 | T | 11:00-1:30 | SHC 16 | 43490

Humanities

Dr. Rosalie Otero (otero@unm.edu)

**“Only in fragments of the whole is nature’s order apparent.” -Eliot Porter**

**“Clouds are not spheres, mountains are not cones, coastlines are not circles, and bark is not smooth, nor does lightning travel in a straight line.” -Benoit Mandelbrot**

We cannot use general geometry to measure these systems, yet we’ll find that these natural forms exhibit an amazing structural integrity and orderlines. Why did the stock market crash more than 500 points on a single Monday in 1987? Why do ancient species often remain stable in the fossil record for millions of years and then suddenly disappear? At first glance these questions don’t appear to have anything in common, but in fact they refer to a complex system. Complexity is ubiquitous. It is in nature as well as in artifice. It occurs in large and in small systems. It can be tangible and intangible. The science of complexity studies how single elements, such as a species or a stock, spontaneously organize into complicated structures like ecosystems and economies; stars become galaxies, and snowflakes become avalanches almost as if they were in search of order in sync. Complexity and Chaos Theory offer a way of seeing order and pattern where formerly only the random, the erratic, the unpredictable, the chaotic had been observed. This course will look at the science of complexity and chaos theory and apply it to other disciplines including the arts and humanities. Students will be asked to look at art reduced to aesthetically stimulating fragments and see order. Students will look at modern skyscrapers that keep moving, forever changing their shape to better fit nature. They will read literary works and view films and find either in structure or the plot a tangle of ideas that make sense as a whole.

## Readings

*Chaos: Making a New Science* by James Gleick

*Silence: Lectures and Writings* by John Cage

*Chaos: A Very Short Introduction* by Leonard Smith

*Nature’s Chaos* by Eliot Porter and James Gleick

*A Heartbreaking Work of Staggering Genius* by Dave Eggers

*Cloud Atlas* by David Mitchell

## Requirements

Students will be responsible for consistent class attendance and participation. Several short papers or projects and a final professional portfolio and presentation.

## About the Instructor

Dr. Otero is the Director of the University Honors Program. Her field is English Literature but she has always had an abiding interest in the sciences. Perhaps, she thinks in a former life she was a physicist, an astronomer, or Alice in Wonderland.

# *Psychology of Politics*

**UHON 401-008 | M W | 6:00-7:30 | SHC 28 | 43491**

## **Social & Behavioral Sciences**

Dr. Teddy Warner (twarner@salud.unm.edu)

This course will develop in depth student understanding of and sensitivity to psychological factors and processes influencing behavior within the U.S. political system. We will examine the situations in which individuals find themselves and the internal psychological makeup of individuals (beliefs, values, and so on) and how both influence political behavior. We will focus on explanatory mechanisms such as behaviorism, obedience, personality, groupthink, cognition, affect, emotion, and neuroscience to explore topics ranging across voting behavior, candidate behavior, and political responses to racism, terrorism and international relations. The course will enhance understanding of how the methods and results of psychological research and research in political science have been increasingly applied to understanding the political system.

### **Readings**

The course is conducted as a seminar that requires student active discussion, analysis, and participation. Students will read the a seminal text that concisely but thoroughly covers political psychology, plus selected articles from psychology and political science scientific journals. In addition, we will view a some documentary video presentations that cover various aspects of American politics. The seminar will also have a number political guest discussants with whom students will engage in informed discussions of politics. Dr. Warner will also facilitate 3 focus groups with Democratic, Republican and Independent voters. Students will help prepare the interview guide for these focus groups and observe the conduct of the focus groups and finally discuss the insights gained from observing these groups. Class time will be spent discussing and extending the readings, videos, discussants, and focus groups. Students must read news and current events daily to keep abreast of current political events and will regularly examine the wealth of political information now available on the internet.

### **Requirements**

Students will actively analyze and discuss assigned readings, plus they will be encouraged to examine political information on the internet and in various publications to bring to seminar to enrich our discussions. Students will be expected to briefly present and integrate the novel material they bring to share with the class. Active class participation is paramount. Student will do secondary research and write a 15-20 page term paper that applies the psychological principles and research they learn about in readings, discussions, and in various media. Students will have several opportunities to engage players in the local political environment in in-person discussions in class (e.g., political office holders, political activists).

### **About the Instructor**

Teddy Warner, Ph.D., is a social psychologist with extensive political activity throughout his life, including political fieldwork and conduct of scientific studies of political behavior. He has taught this course at two previous universities. Currently, he is a faculty member in the medical school and in the psychology department and he serves as the Ethicist for the UNM Clinical Translational Science Center. He is a researcher with over 100 publications and has taught a wide range of "social issues" courses in his career.

*International Art Practicum:*  
*ISEA2012: Machine Wilderness (First 8 weeks)*

**UHON 401-004 | R F | 11:00-4:00 | ART 350 | 38751**

**Fine Arts**

Dr. Andrea Polli (apolli@unm.edu)

Through this practicum course, students will participate in and engage with the 18th International Symposium for the Electronic Arts (ISEA2012): Machine Wilderness <http://www.isea2012.org>. This symposium will bring over 500 local, national and international professional artists to exhibit and present their work. This course is taught by the symposium's Artistic Director and students will have the opportunity to gain first-hand knowledge directly from the symposium organizers and artists, participate in workshops and conference sessions, and respond to the contemporary trends represented in the symposium through writing, media and other art production.

**Requirements**

In addition to scheduled class times, students will be required to attend the symposium on Friday, September 21st, Saturday September 22 and Sunday, September 23.

**About the Instructor**

Andrea Polli ([www.andreapolli.com](http://www.andreapolli.com)) is currently an Associate Professor in Fine Arts and Engineering at the University of New Mexico and Mesa Del Sol Endowed Chair of Digital Media at the University. She directs the Social Media Workgroup at UNM's Center for Advanced Research Computing (CARC). Polli's work with science, technology and media has been presented widely in hundreds of presentations, exhibitions, and performances internationally, and has been recognized by numerous grants, residencies, and awards including a Fulbright Specialist Award and the UNESCO Digital Arts Award.

# Senior Options

Students who plan to graduate with an honors distinction from the UHP must complete a 6 credit-hour Senior Option during their senior year. The Honors Program offers four Senior Options described in summary below, with full explanations in the pages that follow.

## *Senior Disciplinary (Departmental) Honors Thesis*

Seniors who have been admitted to a departmental honors program (for their major), usually beginning in their junior year, may use 6 hours of credit toward the 24-hours required in the UHP. Most departments require that seniors complete a thesis, but some departments may offer other options, such as an extensive design project. Students interested in this option must submit an application form for this option to the Honors Director on the first day of the semester in which they are enrolled to begin the research/project. A completed, signed copy of the thesis or project must be submitted to the UHP office no later than two weeks before graduation. See full details online: <http://honors.unm.edu/senior-dept-thesis.html>

## *Senior Interdisciplinary Honors Thesis*

In this three-semester option students conduct independent research in preparation for writing a thesis. In the first semester, students formalize a thesis committee and draft a thesis proposal. Next, during the research semester, students will meet regularly with their UHP Thesis Advisor. They will discuss thesis options and then complete and sign a Thesis Proposal form, which will be given to the Thesis Coordinator. Once this proposal has been formalized, students will spend the remainder of the semester completing research into these topics. This option culminates in the third semester with the completion of a major interdisciplinary research paper (approximately 30 pages excluding bibliography). See full details online: <http://honors.unm.edu/senior-uhonsthesis.html>

## *Senior Student Teaching*

The Senior Teaching option is intended for selected graduating seniors who are contemplating becoming professional teachers and who wish to gain experience working with an Honors instructor in an interdisciplinary setting. This two-semester plan offers students the opportunity to plan and co-teach an Honors seminar. Students wishing to be senior teachers must be bona fide Honors students, have senior classification, and have completed a minimum of 18 UHP credit hours by the time of the teaching semester. This option involves a detailed application process and requires attendance at several workshops. See full details online: [http://honors.unm.edu/senior-teaching\\_application.html](http://honors.unm.edu/senior-teaching_application.html)

## *Senior Colloquium and Service Learning*

This course represents the UHP's commitment to education for civic responsibility. It gives students the opportunity to integrate academics with service in an experiential way. This one-semester plan combines seminar-style classroom work with a hands-on community service research project. Students enroll in both the Colloquium and the Service Learning for a total of 6 credit hours in one semester. See full details online: <http://honors.unm.edu/senior-colloquium.html>



# Senior Interdisciplinary Honors Thesis

**UHON 499 (38779), 490 (21399), 491 (21400) | TIMES ARRANGED**

Dr. Troy Lovata, Senior Thesis Coordinator (lovata@unm.edu)

The Senior Thesis is one of four capstone options for graduating seniors. The thesis is an interdisciplinary culmination of the diverse topics students encounter throughout their studies in the University Honors Program. Additionally, a few departments at UNM may not offer a Senior Honors Thesis option, may not have faculty members available to oversee a student's research or may not offer students the opportunity research across disciplines. By selecting the interdisciplinary Senior Honors Thesis, students are able to work with any one of the outstanding faculty members or instructors in the UHP. The Senior Honors Thesis is a 3-semester, 7-credit hour undertaking.

## **Thesis Prep Semester: UHON 499 (Typically the 2nd Semester of your junior year.)**

The prep semester lets students focus on understanding the Senior Honors Thesis process, identify faculty who can facilitate research and writing, and craft a Thesis Proposal. Students register for UHON 499 Independent Study (1 credit hour) with any willing UHP Continuing Faculty Member: Drs. Leslie Donovan, Chris Holden, Celia López-Chávez, Troy Lovata, Diane Rawls, Ursula Shepherd, and Michael Thomas. This faculty member will help you organize your ideas and formalize the thesis proposal. The prep instructor you choose does not need to have direct knowledge of your intended topic of study and does not have to serve on your Thesis Committee. The prep instructor is merely a mentor there to help students negotiate the University and organize initial research. Students will meet regularly with their prep instructor to complete the Thesis Proposal Packet and identify scholars to serve on the student's Thesis Committee, which includes the Thesis Coordinator, a Thesis Advisor and a Reader.

## **Research & Reading Semester: UHON 490**

Students register for UHON 490 Reading and Research (3 credits) once the Thesis Proposal Packet is approved by the Thesis Coordinator. Students spend this semester completing the research into their theses topics in regular consultation with the Thesis Advisor. The Thesis Coordinator also assigns short, required exercises that help students assemble a bibliography, hone their methodologies, and refine research. There are 3 to 4 meetings with the Thesis Coordinator and other thesis students over the course of this semester. These are excellent opportunities for students to share as colleagues the various successful research and writing techniques and strategies. These group meetings are required portions of the process—you cannot complete the thesis without attending. Students meet with their Thesis Advisor on a more regular basis as required to complete their research. The semester ends with the production of an 8 to 10 page draft of the thesis.

## **Writing & Presentation Semester: UHON 491**

Students register for UHON 491 Senior Honors Thesis (3 credits) during the final semester. This portion of the Senior Honors Thesis option requires students to synthesize their research into a written thesis and oral presentation. First is the actual writing of the thesis. Students work with their Thesis Committee to determine their own schedules for completing any outlines or preliminary drafts. The completed thesis should be at least 30, double-spaced, word-processed pages in length (excluding endnotes and bibliography). After the Thesis Advisor approves the thesis it should be submitted to the UHP Thesis Coordinator by the end of the 13th week of the semester. A Thesis Abstract and a Senior Honors Thesis Form must accompany the final manuscript. Thesis candidates are also required to present an oral summary of their research at the UHP Thesis Presentation Day shortly before finals week. The Thesis Coordinator directs this part of the semester, helps students distill their research into a 20 to 30-minute oral presentation, and organizes 2 to 3 required practice sessions for each student.

For more information about Interdisciplinary Theses contact Dr. Troy Lovata, Senior Thesis Coordinator, by phone at 277-3663, by e-mail at [lovata@unm.edu](mailto:lovata@unm.edu) or visit his office in room 2B of the Honors Center.



# Senior Student Teaching Preparation

## UHON 492 | TIMES ARRANGED

The Senior Teaching option is intended for selected graduating seniors who are contemplating becoming professional teachers and who wish to gain experience working with an Honors instructor in an interdisciplinary setting. Selected students will complete a prep semester (not available during summers) and a teaching semester, both worth 3 credit hours each.

### Eligibility

Students wishing to be senior teachers must be bona fide Honors students, have senior classification, and have completed a minimum of 18 UHP credit hours by the teaching semester. You must have either taken the course you wish to co-teach or have taken a seminar with your chosen Master Teacher.

### Pre-Application Actions

Once you have identified a potential Master Teacher, you and the Master Teacher are required to attend an Information Session the semester before you plan to submit a course proposal.

### Application and Deadlines

Complete the Student Teaching Application ([http://honors.unm.edu/senior-teaching\\_application.html](http://honors.unm.edu/senior-teaching_application.html)). This must accompany the Master Teacher's course proposal, which is submitted to the Honors Curriculum Committee around August 1st. NOTE: This deadline is for students who will prep Fall 2011 and teach Spring 2012.

### Preparatory Semester

Prep students and Master Teachers will begin weekly meetings to begin planning the course, selecting materials, readings and activities. Throughout the course of the prep-semester it is expected that students will:

- Master the content
- Collect the intellectual agenda about texts/authors (content)
- Form a plan (syllabus)
- Have knowledge about a variety of methodologies, papers, in-class exercises, projects, etc., grounded in content
- Understand the professional role of being a teacher
- Be prepared to teach

At the end of the semester you will write a final "Mastery of Content" paper (minimum 5-8 pages), a plan for facilitating one entire class period, and an annotated bibliography of all books read to prepare for the class. The final bound copy is due on the Friday before exam week. One copy will be given to the Master Teacher and another copy to the Honors office for inclusion in the permanent collection of the Honors Library.

WARNING: In the event the course is cancelled (when enrollment does not meet or exceed a minimum of 12 students), you will need to be prepared to enroll in an alternate Senior Option.)

### Mandatory Workshop

Prep students and Master Teachers must attend a mandatory Senior Teaching Workshop to be scheduled every semester on the Friday after break (Fall or Spring Break). Students are expected to arrange their schedules accordingly to attend this meeting as a component of their prep semester.

### Teaching Blog

At the beginning of each semester (preparatory or teaching) a blog for continuous on-line collaboration is set up for prep-students, student teachers, and Master Teachers. The blog allows these unique colleagues to communicate with each other and give support.

### Contact

Master Teachers are mentors during the application process, as well as during the preparation and teaching process. For more information, please visit our website or contact a Peer Advisor by phone at 277-7415, or visit SHC Room 17C during advising hours.

# Senior Student Teaching

**UHON 493 | TIMES ARRANGED**

During this second semester of the Senior Teaching Option, prep students will put last semester's planning to use, participating in all aspects of guiding and facilitating an Honors seminar under the direction of the Master Teacher.

## **The Co-Teaching Dynamic**

Master Teachers must not allow student teachers to prepare all classes by themselves or be completely in charge of all classes during the teaching semester. This is a co-teaching experience and the Master teacher is ultimately responsible for the success of the class. In order to create this unique working dynamic Master Teachers and their student teachers must hold weekly pre-seminar meetings of at least one hour, covering the intellectual agenda for the day. They should also hold a post-seminar debriefing and must adhere to the contract made in the previous semester regarding shared responsibilities. The Master Teacher ensures he/she is dedicating ample time to mentor the student teacher throughout this semester. The Master Teacher must allow the student teacher to facilitate at least 1 (or 2) classes independently. (The student should use the plan for one class facilitation created during the preparatory semester). Student teachers must also facilitate one class completely alone (with no Master Teacher present during one hour and fifteen minutes, or part of an entire class period). The rest of the time, Master Teacher and student teacher should always facilitate classes together.

## **Requirements**

At the end of the semester, student teachers write a final paper reflecting on what student teaching has meant to their lives and their education, including both positive and negative aspects. The paper is more than just a response and more than just anecdotes; it must be a well thought-out synthesis of the two-semester process. Some students use a simile to describe their experiences: "Teaching is like...". In any case it has to be reflective and thoughtful with a specific title. The length of the paper ranges from 10-15 pages and is due the Friday before exam week. One copy is given to the Master Teacher and a second copy is given to the Honors Director for permanent inclusion in the Honors Library.

## **Evaluations**

At the end of the semester, student teachers must print off ample copies of the Student Teacher Evaluation Form and distribute to students before the last class. Master Teachers will collect these evaluations and keep them confidential until grades have been posted for the students. Student and Master Teachers share the responsibility of completing Honors Student Evaluations for the class. These forms are distributed to faculty two weeks before the end of term. Additionally Master Teachers must complete a Final Evaluation of the student teachers. Evaluation forms can be found online: [http://honors.unm.edu/senior-teaching\\_teach-semester.html](http://honors.unm.edu/senior-teaching_teach-semester.html).

## **Workshops**

Student teachers and Master Teachers must attend two (2) mandatory meetings during the teaching semester. The first is a Senior Teaching Workshop scheduled for the Friday after the semester break (Fall Break or Spring Break). Along with discussions, student teachers meet with prep students and go over what teaching is really like. Student teachers will schedule a second meeting before the end of the semester to synthesize and share their experiences. This meeting can also be used to stimulate ideas for the final papers.

For more information, please visit our website or contact a Peer Advisor by phone at 277-7415, or visit SHC Room 17C during advising hours.

# Senior Colloquium: Teaching Community

**UHON 495-001 | T | 4:00-6:30 | SHC 16 | 21808**

Dr. Dawn Stracener (dawns@unm.edu)

**UHON 495-002 | W | 3:00-5:30 | SHC 16 | 45349**

Dr. Sarita Cargas (cargas@unm.edu)

The feminist and educational theorist bell hooks reminds us that we must value learning as an end to itself not as a means for power or class status. The purpose of this Senior Colloquium is for students to recognize how to become life long learners, challenge the status quo, and understand the "world as classroom". While undergraduate education offers facts and knowledge in abundance, what is often lacking is learning which is connected to our own valued experiences. It is difficult to become agents of change when we are taught to live only in an objective reality. The lecturer rather than the student often owns the majority of the knowledge in the university. Through your experiences in this seminar, you will understand how to assert personal ownership over learning and knowledge. Students in this seminar will learn to honor subjective experience as valuable theory through an integrated service-learning project supported by readings, class discussions and experiential learning. Selected readings will offer students challenging ideas on how to become 'radical' agents of change from a bottom up perspective rather than the usual top down hierarchy that is experienced within most bureaucrat institutions. The 'teacher' in this seminar will be you, the student, your community partner, and other seminar participants. You will 'teach community' together as you develop your own theory on the politics of learning and knowledge.

## Readings

*Teaching Community: A Pedagogy of Hope*, Bell Hooks

*The Call of Stories: Teaching and the Moral Imagination*, Robert Coles

## Requirements

- The student will be able to understand the ideas inherent in "Teaching Community"
- The student will be able to explore a variety of community issues through observation, reading and dialogue with peers, the colloquium facilitator and community members.
- The student will select a community issue and write a research paper in order to become more knowledgeable on the issue.
- The student will write a proposal outlining the Honors Senior Action Project
- The student will identify a community partner with which to work while planning and implementing the HSAP
- The student will keep a portfolio documenting the work on the HSAP (32 to 35 hours minimum for a Credit; 36 to 40 plus hours for an A)
- The student will provide a letter of support from the community partner stating her/his involvement and knowledge about the students work at the end of the project.

## About the Instructor

Dawn Stracener has a Ph.D. in Educational Thought and Sociocultural Studies with a focus on how issues of gender and class define learning environments, create identities, and construct communities. Her MA is in Modern European history with an emphasis on cultural and gender issues that have shaped modern day Western societies. Dawn has spent 14 years developing service learning as a "pedagogy of hope".

Sarita Cargas, D.Phil. Oxford University, MA Psychology Georgetown, BA St. John's College (ed. Encyclopedia of Holocaust Literature). My main research area is human rights, and I am currently writing a textbook on human rights. I teach in the Peace Studies program as well as in Latin American Studies at UNM.

# Senior Service Learning

**UHON 496-001 | Day: TBA | Time: TBA | Location: TBA | 21810**

Dr. Dawn Stracener (dawns@unm.edu)

**UHON 496-002 | Day: TBA | Time: TBA | Location: TBA | 45438**

Dr. Sarita Cargas (cargas@unm.edu)

This course represents the service learning component of the Colloquium Senior Option. You must be concurrently enrolled in the colloquium (UHON 495-001) in order to register for this component.

Service learning represents the UHP's commitment to education for civic responsibility. It gives students the chance to integrate academics with service in an experiential way and to reflect on that experience.

For more information contact Dawn Stracener, by phone at 764-8500 or 944-7440, or by e-mail at [dawns@unm.edu](mailto:dawns@unm.edu).

## Requirements

Participation in a minimum of 40 hours of service learning activities during the semester documented in a portfolio; development and implementation of an Honors Senior Action Project; submission of a proposal for the project, which will be placed in the Honors Library as a permanent record of the student's work in the Honors Program. Students must also keep a portfolio documenting the work on the HSAP (32-35 hours minimum for a credit; 36-40 plus hours for an A); provide a letter of support from the community partner stating her/his involvement and knowledge about the student's work at the end of the project.

## About the Instructors

Dawn Stracener has a Ph.D. in educational thought and sociocultural studies with a focus on how issues of gender and class define learning environments, create identities, and construct communities. Her M.A. is in modern European history with an emphasis on cultural and gender issues that have shaped modern day Western societies. Dawn has spent twelve years developing service learning as a "pedagogy of hope".

Sarita Cargas, D.Phil. Oxford University, MA Psychology Georgetown, BA St. John's College (ed. Encyclopedia of Holocaust Literature). My main research area is human rights, and I am currently writing a textbook on human rights. I teach in the Peace Studies program as well as in Latin American Studies at UNM.

# UHP Faculty Directory

Name	Office Hours	Office	Phone Number	E-mail
Ascherl, Dr. Andrew	T 9a-12p	SHC 17A	277-4351	aascherl@unm.edu
Berman, Dr. Shawn	T R 2p-3p	ASM 2114	277-1792	sberman@unm.edu
Brewer, Steve	M 8:30a-10a, 12:30p-1p	UHP Forum	n/a	abqbrewer@gmail.com
Bubb, Dr. Adam	Contact By Email	MSC06 3690	277-6374	abubb@unm.edu
Cargas, Dr. Sarita	By Appointment	SHC 11B	277-4314	cargas@unm.edu
Corritore, Regina	M 11a-12p, 2:30p-3:30p	SHC 2C	277-2170	rcorrit@unm.edu
Cunico, Dr. Juliette	T R 2p-3:30p	SHC 2C	277-2170	juliette@unm.edu
Donovan, Dr. Leslie	T R 12:30p-2p & By Appointment	SHC 20	277-4313	ldonovan@unm.edu
Faubion, Dr. Renee	M F 10:10a-11:10a, W 10:10a-12:10p (Student Teacher) R 9:30a-10:45a, 3p-3:45p	SHC 2A	277-3695	renfaub@hotmail.com or sanren@unm.edu
Feldstein Ewing, Dr. Sarah	M W 12p-1p & By Appointment	SHC 2F	277-4315	swfeld@unm.edu
Fornell, Paul	M 7:30a-8a, T W R 6:30p-7:30p & By Appointment	SHC 2C	277-2170	pfornell@aol.com
Harris, Catherine	Contact By Email	MSC04 2560	277-2903	cphnum@unm.edu
Higdon, Dr. David Leon	T R 11a-12p, 1:15p-2:15	SHC 17B	277-4305	dleonhigdon@q.com
Ho, Szu-Han	Contact By Email	MSC04 2560	277-5861	szho@unm.edu
Holden, Dr. Chris	T R 12:30p-2p	SHC 2D	277-4306	cholden@unm.edu chris.l.holden@gmail.com
Johnson, Dr. Lizabeth	M W 1p-2p	SHC 2A	277-3695	lizjohnson@unm.edu
Johnson, Patrick	By Appointment	UHP Forum	n/a	newmexicokid@gmail.com
Karmioli, Dr. Sheri	M W 9a-10a, 11a-1p	SHC 2G	277-3634	metzger@unm.edu
Ketcham, Amaris	T R 1:30p-3p	SHC 18	277-7404	amarisketcham@gmail.com
Kikendall, Stacey	M W 8a-9a	SHC 17B	277-4305	kikendal@unm.edu
Kottler, Jona	M 3p-5p, T 3p-5p	SHC 11A	277-4320	jkottler@unm.edu
Lopez-Chavez, Dr. Celia	T 11a-1p, R 3p-5p & By Appointment	SHC 19B	277-2169	celialop@unm.edu
Lovata, Troy	On Sabbatical Fall 2012	UHP 2B	277-3663	lovata@unm.edu
Meredith, Dr. Ruth	M 12p-1p	SHC 6	277-4303	ruthmrdth@gmail.com
Noll, Dr. Bruce	T R 11:30A-12:30p	SHC 19C	277-7406	banoll@unm.edu
Olton, Dr. Elizabeth	W 1p-3p	SHC 6	277-4303	edrakeolton@gmail.com
O' Malia, Dr. Edwin	M 3:30p-5:30p	SHC 11B	277-4314	nedomalialia@yahoo
Orzech, Emily	T 10a-12p	SHC 2G	277-3634	eorzech@unm.edu
Otero, Dr. Rosalie	By Appointment	SHC 21B	277-4211	otero@unm.edu
Polli, Dr. Andrea	Contact By Email	MSC04 2560	277-5861	apolli@unm.edu
Price, V.B.	By Appointment	SHC 17B	277-4305	vbp@swcp.com
Rawls, Dr. Diane	W 10a-12p, 2:30p-3p	SHC 19C	277-7406	dnrawls@unm.edu
Roberts, Marc	M 4p-5p & By Appointment	SHC 17A	277-4351	mroberts@rrps.net
Schuman, Dr. Samuel	M W 12:30p-2p & By Appointment	SHC 19A	277-4396	sschuman@ret.unca.edu
Shepherd, Dr. Ursula	T 12:15p-1:15p & By Appointment (Student Teacher) R 2p-3p	SHC 30	277-7408	ursula@unm.edu
Stracener, Dr. Dawn	T 3p-4p	SHC 11B	277-4314	dawns@unm.edu
Sturges, Molly	Contact By Email	MSC04 2560	660-9473	mollysturges@gmail.com
Szasz, Dr. Maria	T R 11a-12p	SHC 11A	277-4303	deschild@unm.edu
Thomas, Dr. Michael	T R 1:15p-3p & By Appointment	SHC 2E	277-3662	mthomas@unm.edu
Warner, Dr. Teddy	M W 5p-6p, 7:30p-8p	SHC 28	272-5574	twarner@salud.unm.edu



# *Fall 2012 Academic Calendar*

Priority Registration for UHP Students.....	April 23, 2012
Application Deadline for High School Applicants .....	May 31, 2012
First Day of Instruction.....	August 20, 2012
Last Day to Add or Change Courses.....	August 31, 2012
Labor Day* .....	September 3, 2012
Last Day to Drop a Course .....	September 7, 2012
(without a grade)	
Fall Break** .....	October 11-12, 2012
Senior Teaching and UHP Thesis .....	March 23, 2012
Informational Meetings	
Last Day to Withdraw .....	November 9, 2012
(without approval from College Dean)	
Thanksgiving* .....	November 22-25, 2012
Last Day to Withdraw .....	December 7, 2012
(with approval from College Dean)	
Last Day of Instruction .....	December 8, 2012
Finals.....	December 10-15, 2012
UHP Commencement Ceremony.....	December 13, 2012
UNM Commencement Ceremony .....	December 14, 2012

\*No Classes/UNM Closed

\*\*No Classes/UNM Open



# *cultivating excellence*

*The mission of the University of New Mexico Honors Program is to provide a vibrant, interdisciplinary educational environment for the intellectually curious and scholastically capable student. It is also our mandate to serve as a catalyst for innovative growth and change in the University community. Students are encouraged to “discover” knowledge through discussion, critical reading, writing, laboratory experience, and research. Often the greatest benefit we provide for Honors students is the chance to enrich their academic pursuits within a small community of life-long learners.*

## *University Honors Program*

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