121-001: LEGACY OF THE AMERICAN CIVIL WAR
Ryan Swanson (swansonr@unm.edu)
Core: Humanities

COURSE DESCRIPTION
The United States is currently commemorating the 150th anniversary of the Civil War. The Civil War was, arguably, the most significant conflict in American history. Put succinctly, the war decided that slavery would end and that the Union would be held together. But understanding the Civil War’s role in American society, both historically and today, is far from simple. This course will study the war itself, but also issues of memory and commemoration. We will assess why, for example, re-enactors feel compelled to dress up and play war. We will consider how the Civil War has been characterized by Hollywood. We will study how designations of “North” and “South” continue to be formative in the United States. While this legacy class will look at some of the particulars of the conflict (such as the Battle of Albuquerque), the primary goal is to conduct an interdisciplinary analysis of the Civil War in American culture, and to assess how historical memory functions.

READINGS
Karen Cox, Dixie’s Daughters: The United Daughters of the Confederacy and the Preservation of Confederate Culture
Drew Gilpin Faust, This Republic of Suffering: Death and the American Civil War
Robert Hicks, The Widow of the South
Tony Horwitz, Confederates in the Attic

FILMS, ETC.
Gone with the Wind; The Conspirator; Glory; Gods and Generals

STUDENT REQUIREMENTS
Students will be expected to embrace interdisciplinary analysis, write several argumentative papers, and engage in class discussion...among other things.

ABOUT THE INSTRUCTOR
Ryan Swanson is in his second year at the UNM. He has been known to read widely on the Civil War, but would like to point out that he is not a reenactor.
COURSE DESCRIPTION

Arguably the most important scientific discovery of the last 200 years was that of evolution, the credit for which most often falls squarely on the shoulders of Charles Darwin. After 150 years of dedicated research evolution is now one of the, if not the most thoroughly tested and reliably demonstrated of scientific facts. The insights provided by the development of this discovery have not only revolutionised our understanding of biology and medicine, but have also transformed many other subject areas, including linguistics, computer science, information science, music and art. It is also the reason that you need a new flu jab every year...

In this course we will learn what evolution is, the historical context behind the development of the idea (and the preceding ideas on which Darwin built his work), and how our understanding of evolution has developed since the first edition of the "Origin." We will then take this background of evolution and examine the history of some of the advances that have come about courtesy of evolutionary principles, how these ideas that developed in biology have been so successfully co-opted into other disciplines, and the causes behind the controversies that evolutionary thinking has sometimes provoked. Finally, we will look at some of the most recent developments of evolutionary biology and how they have impacted, and will continue to impact modern society.

READINGS

On the Origin of Species; The Voyage of the Beagle (Charles Darwin)

The Reluctant Mr. Darwin: An Intimate Portrait of Charles Darwin and the Making of His Theory of Evolution (David Quammen)

The Blind Watchmaker; The Selfish Gene (Richard Dawkins)

A selection of classic historical and modern scientific articles describing evolutionary advances

FILMS, ETC.

Evolution

STUDENT REQUIREMENTS

Students must attend all classes and participate actively. Students will be expected to keep up with the class readings and contribute to every in-class discussion.

Students will write four short and one long essay discussing different aspects of the development of evolutionary ideas through the last 200 years.

At the end of the semester, students will give a short presentation on how evolutionary ideas have been applied to a modern field outside of biology, and the advances that has produced.

ABOUT THE INSTRUCTOR

Dr. Moore received his Ph.D. from the University of Cambridge, where he studied palaeontology. He studies how vertebrate ecosystems change through time in response to climate, disaster, or biological perturbation. He is fascinated by the power and simplicity of the evolutionary process that underpins not only his research, but everything that we can observe about living systems on Earth and beyond!
121-003: LEGACY OF THE CITY
Allison Hagerman (alphao@unm.edu)

Core: Humanities

COURSE DESCRIPTION

We are living during an unprecedented historical moment: the urban/rural equinox. As recently as 1800, only 3% of the human population lived in cities. In 2008, for the first time in history, as many human beings dwelled in urban environments as in rural environments. By mid-century, 60% of our species will inhabit cities. What does this mean for the future of humanity?

Our Quest

In this course we will undertake a journey together to discover the hope and promise—as well as the nightmare and catastrophe—embedded in the multi-faceted social construct of the City. We'll dare to ask: What is a city? What does it mean to be a citizen? What does it mean to be civilized? Do cities nurture the human spirit, or diminish it? Do they make us more tolerant of difference, or simply alienate us? What makes a city “sustainable,” and what critical issues do city dwellers face in the coming century? We’ll engage and challenge views of a wide range of thinkers on these matters as we develop and articulate our own.

Our Itinerary

We'll begin our travels in ancient Greece and examine the evolution of the City through the millennia up to our present day. We’ll leave no stone unturned, venturing from Necropolis to Utopia, exploring tensions between individual and community, nature and culture, tradition and innovation, globalism and regional identity, and growth and sustainable order.

From the Western Ideal to the Pragmatic Real

As we come to understand the Legacy of the City, we will directly engage our own city here in the desert Southwest. How does Albuquerque measure up? What are its virtues? Vices? What challenges does it face? How can its past inform its future? What will its legacy be, and how will we choose to be a part of that?

READINGS

Readings will include selections from:

Plato (Crito) (The Republic)
Aristotle (Politics)
Thomas More (Utopia)
Philip II, King of Spain (The Laws of the Indies)
Jean-Jacques Rousseau (Letter to M. D’Alembert on the Theater)
Lewis Mumford (The City in History)
Georg Simmel (The Metropolis and Mental Life)
Friedrich Engels (The Failure of the City for the 19th Century British Working Class)
Christian Norberg-Schulz (The Loss and Recovery of Place)
bell hooks (Homeplace: A Site of Resistance)
Eduardo Mendietta (A Phenomenology of the Global City)
Tony Mares, Tomas Atencio, and Miguel Montiel (Resolana: Emerging Chicano Dialogues on Community and Globalization)

Lee Francis (We, the People: Young American Indians Reclaiming Their Identity)

V.B. Price (Albuquerque: A City at the End of the World)

Andrew Light (Elegy for a Garden)

**FILMS, ETC.**

(Metropolis) 1927

(Chinatown) 1974

(La Haine/Hate) 1995

(The Unforeseen) 2007

(The Pruitt-Igoe Myth) 2011

**STUDENT REQUIREMENTS**

Conscientious preparation for and active participation in seminar discussion, independent and group fieldwork around town, in-class presentations, a collaborative project, a creative project, two analytic papers and a final portfolio. Students will also be required to obtain an ABQ Ride Bus Pass (free for UNM students) at the beginning of the semester.

*In this class we will be venturing beyond the traditional classroom setting and will take multiple field excursions utilizing public transportation—a comfortable pair of walking shoes and an open mind are a must.*

**ABOUT THE INSTRUCTOR**

Allison is an alumna of the UNM School of Architecture and Planning’s Historic Preservation and Regionalism Program, holds an M.A. in Eastern Classics from St. John’s College, and a Ph.D. in philosophy from UNM. Her research interests include philosophy of art, technology, and ethics and aesthetics of the built environment.
121-004: LEGACY OF LITERARY MEDIA
Tanaya Winder (tanaya.winder@gmail.com)
Core: Humanities

COURSE DESCRIPTION
Does media affect not only our personal lives, but also the literature we engage with? How have Twitter and Facebook impacted the literary genre both within and outside of texts? With the invention of the telegraph, typewriters, photographs, twitter and more, how has technology impacted the creation, dissemination, and reception of literature? Through reading Frankenstein, The Picture of Dorian Gray, amongst other texts we will explore how media has affected the creation, dissemination and reception of literature. How has literature changed from the handwritten letters we once sent to the tweets and texts we now communicate with? In this course we will explore these questions and more by comparing texts and analyzing our own contemporary media such as twitter, tumblr, youtube, and facebook to further our discussions of how these technologies impact literature today. We’ll cap off the course by creating our own literary media remixes of Blakes’ Songs of Innocence and Experience.

READINGS
Songs of Innocence by William Blake
ISBN: 978-0-486-22764-1
Songs of Experience by William Blake
ISBN: 978-0-393-92793-1
The Picture of Dorian Gray by Oscar Wilde (Dover Thrift Editions)
ISBN: 978-0-486-27807-0
Stories for Boys by Greg Martin
ISBN: 978-0983477587
Julie and Julia: My Year of Cooking Dangerously
ISBN: 978-0316042512

FILMS, ETC.
• Julie & Julia
• Mary Shelley’s Frankenstein (1998 – Kenneth Branagh version)
• I, Frankenstein (2014)

Other readings will be assigned from a variety of sources. These will be available on the class Wiki. Any films will be shown during class time and made available on reserve in the library.

STUDENT REQUIREMENTS
Each week you will read, reflect upon, and discuss the texts. You will complete weekly summaries along with discussions questions for each text we read. The course will be interactive and challenge you to bring in your own outside sources (either historical or contemporary) to think about the relationship between media and how the increase in technology affects our own individual and societal practices of reading and writing. This course will
be based heavily upon discussion. We will explore a range of novels and I will ask you to explore online literary journals as well. You will complete an annotated bibliography, a final research/analytical paper, and a literary media remix project.

**ABOUT THE INSTRUCTOR**

Tanaya is a writer whose work has appeared in numerous literary journals. She is a co-editor of Soul Talk, Song Language: Conversations with Joy Harjo. Tanaya has a BA in English from Stanford University and a MFA in creative writing from UNM. She is the editor-in-chief of As/Us: A Space for Women of the World, an online literary magazine.
121-005: LEGACY OF POWER: BUILDING THE PERFECT GOVERNMENT
Renee Faubion (sanren@unm.edu)

Core: Humanities

COURSE DESCRIPTION

At its most ideal, the American system allows individuals to exercise their rights unimpeded by others. But as recent debates over issues such as gun control and the right to contribute to campaigns suggest, while Americans share a government, they buy into a wide range of dramatically differing values—values so divergent that sometimes it is difficult to understand how we might reconcile their competing claims to forge meaningful law and policy. To better understand this problem, we will explore theories about the role of government. Aristotle, for example, argues that every community aims at some good; what might our “good” be, and how can we best achieve it? To help refine our ideas, we will consider Locke’s "Second Treatise on Civil Government" and Mill’s "On Liberty," both fundamental to understanding our own system, as well as Yevgeny Zamyatin’s science fiction novel "We," which asks whether it is better to be “happy” than to be “free.” We will also consider the premises and sources of some of our values, the role of property in the civil state and the distinction between violence and power suggested by Hannah Arendt. Over the course of the semester, we 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 participants in our political system.

READINGS

U. S. Constitution and Amendments (available on e-Reserve)
Aristotle, The Politics
Locke, Second Treatise of Government
Mary Wollstonecraft, Maria, Or, The Wrongs of Woman
Pierre-Joseph Proudhon, What Is Property?
John Stuart Mill, On Liberty
Yevgeny Zamyatin, We
Hannah Arendt, On Violence

STUDENT REQUIREMENTS

Analytic essay; a final research project involving the writing of a policy paper; short homework assignments; active participation in seminar sessions, including the election project; attendance at Legacy lectures, as stipulated by Honors College policy

ABOUT THE INSTRUCTOR

After receiving degrees in Russian from Trinity University and the University of Kansas, Renée Faubion earned a second M.A. and a Ph.D. in English at UNM. Her article on Tim O’Brien’s “Sweetheart of the Song Tra Bong,” is forthcoming in Critique. She has won three awards for excellence in teaching.
121-006/025: LEGACY OF COMEDY
Maria Szasz (deschild@unm.edu)
Core: Humanities

COURSE DESCRIPTION

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

The Legacy of Comedy explores the complex, varied, and rich history of theatrical comedy. A fundamental question of the class is “how has humor changed over time?” We begin our search for the answers with the Greek and Roman comedies of Aristophanes and Plautus, followed by A Midsummer Night’s Dream, one of Shakespeare’s classic romantic comedies. We then explore the scandalous social critique underlying the satire in both Molière’s seventeenth-century French plays and Wycherley’s English Restoration plays, which we will compare to Congreve’s gentle eighteenth-century humor. Next, we investigate why Oscar Wilde was one of the Victorian Era’s best loved wits, and why his humor still delights audiences today. Our exploration into twentieth-century theatre includes a vast array of talented comedic playwrights from around the world, such as the French writer Yasmina Reza, Irishmen John Millington Synge, George Bernard Shaw and Brian Friel, American Beth Henley, and one of the finest examples of American musical comedy from the 1950s, Guys and Dolls. As we proceed through the history of theatrical comedy, the class will explore the evolution and definitions of specific types of comedy, such as vaudeville, high comedy, low comedy, comedy of humors, comedy of manners, puns, theatrical pantomime, satire, farce, black comedy, stand-up comedy, and improvisation. Finally, we will contemplate the true meaning and purpose behind comedy. Does most comedy, as Arthur Koestler says, “contain elements of aggression and hostility, even savagery”? Or is comedy, as Paul Johnson and Shakespeare insist, “jolly and forgiving,” ultimately showing us the better aspects of being human? Or is comedy’s main function, in the words of theatre critic Ben Brantley, “to defuse bombs that in real life often explode and destroy”? Consider taking this Legacy to help us find out!

READINGS

Aristophanes, (Lysistrata)
Plautus, (The Brothers Menaechmus)
William Shakespeare, (A Midsummer Night’s Dream)
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
Yasmina Reza, (‘Art’) 1994

FILMS, ETC.

(Lysistrata; a taped version of a live production)
(The Comedy of Errors; the basis of the Roman farce)
(The Boys from Syracuse; a musical version of the Roman farce)

(A Midsummer Night’s Dream; two versions: Max Reinhardt’s 1938 film and the 1999 film)

(Tartuffe; taped live on stage)

(The Country Wife; taped live on stage)

(She Stoops to Conquer; taped live on the National Theatre stage in London)

(The Playboy of the Western World; staged and filmed by the Druid Theatre company in Galway, Ireland)

(My Fair Lady; the 1964 film based on Pygmalion)

(Guys and Dolls; the 1952 film with Marlon Brando)

(Guys and Dolls: Off the Record; a filmed recording session from the 1992 Broadway revival)

(Rosencrantz and Guildenstern Are Dead; Tom Stoppard’s tragicomedy)

(Crimes of the Heart; Beth Henley’s tragicomedy)

**STUDENT REQUIREMENTS**

Reliable and eager attendance; careful, consistent reading and thoughtful contributions to class discussions; three short response papers (two to three pages each); attendance at a local production of a comedy; attendance at two 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 feels tremendously lucky to have been teaching theatre history in the UNM Honors College since 2008. Her book Brian Friel and America was published by Glasnevin Press in Dublin in January 2013.
Many of a 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 of western culture, for instance, that have inspired the imaginations of writers and artists since ancient times and continue to engage contemporary audiences. This course studies how conceptions of imaginary creatures and worlds both reflect and comment on cultural ideologies important to earlier peoples. Although removed from “real life,” the fantastical visions we explore open onto vast vistas of historical ideas, social constructs, cultural patterns, and spiritual themes. For example, we may discuss whether werewolves are always evil and fairies always morally good, whether believing in dragons makes us more or less human, whether fantasy serves us best as purely escapist entertainment or offers potent metaphors for how we live our lives, and whether modern people care more about vampires and unicorns than ancient peoples. Students will be introduced to the historical, literary, artistic, and even architectural traditions of monsters and marvels as these are reflected in epic literature, Celtic sculpture, fairy tales, gothic novels, Northwest American Indian legends, religious architecture, and courtly romance poetry, among others. Through vigorous discussion, concentrated critical thinking, energetic writing in a variety of modes, and dynamic oral presentations, we will investigate how conventions surrounding supernatural beings and events have become integral to popular culture of the United States in the twenty-first century.

READINGS

Gilgamesh, trans. Stephen Mitchell
Beowulf
William Shakespeare, The Tempest
Mary Shelley, Frankenstein
Robert Louis Stevenson, Dr. Jekyll and Mr. Hyde
Michael Harvey, The Nuts and Bolts of College Writing

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

Additional readings include the following:
Monsters by Vincent Price and V.B. Price; “Bisclavret,” a medieval werewolf story by Marie de France; “The Wawo and the Three Killer Whales,” a Northwest American Indian shape-shifter legend; “Culhwych and Olwen,” a Welsh quest tale featuring King Arthur; readings on Sheela-na-igs in early Irish architecture; Gothic gargoyle sculptures; medieval bestiaries, especially images and readings of the unicorn, phoenix, and leviathan and animal fables; and animal fables

STUDENT REQUIREMENTS

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

ABOUT THE INSTRUCTOR

Leslie Donovan is continuing Honors faculty and a UNM Presidential Teaching Fellow. She earned her B.A. in Creative Writing and M.A. in English from UNM and her Ph.D. in Medieval Literature from the University of Washington. Her publications include studies of J.R.R. Tolkien, Beowulf, Anglo-Saxon women saints, and Honors teaching.
121-008: LEGACY OF GODS AND MEN: OF MYTH AND LEGEND

Ashleigh McLean (amclean@cnm.edu)

Core: Humanities

COURSE DESCRIPTION

Throughout all the history of humanity, gods have played an important part in life, ritual and community. Storytelling has been a pivotal part of learning in most societies. What do the stories of gods and men from these cultures tell us about the people that told them? What might they tell us about ourselves? Using these readings and other short pieces, we will look at what myths and legends tell us about our past, our present and our future.

READINGS

Myths of Mesopotamia (a selection of WEB readings to be named later)
(Egyptian Book of the Dead) (a selection of WEB readings to be named later)
Selections of Hesiod and Ovid (a selection of WEB readings to be named later)
Snorre Sturlason (Prose Edda)
(Bhagavad Gita)
Early Irish Myths and Legends (a selection of WEB readings to be named later)
(Lakota Way)
(Aesop’s Fables)
(Tales from the 1001 Arabian Nights) (a selection of WEB readings to be named later)

FILMS, ETC.

(Prince of Egypt)
(Legend of Sleepy Hollow)
(Snow White)

STUDENT REQUIREMENTS

Thoughtful preparation for active class participation, and a weekly blogs will form the basis of this class. There will be an analysis that compares and contrasts Hesiod and Ovid and what these readings tell us about the differences between Greeks and Romans. There will be one analysis on an American Indian Myth from The Lakota Way an one other mythology of the student’s choosing. There a group project on the art of mythology from a culture of the group’s choice comparing it to an “American Myth” like Johnny Appleseed or Paul Bunyan and the art produced by these myths. The creative project will be the writing of their own fable which must include a moral lesson.

ABOUT THE INSTRUCTOR

Ashleigh McLean is returning to Honors after taking a MLIS degree to go with her Masters in Ancient and Medieval History. She teaches Western Civilization at CNM and has developed online courses there. Her research interests include the interconnectedness of literature on society, Celtic mythology, and how trends in society impact later societies.
121-009/013: LEGACY OF DREAMS
David Leon Higdon (dleonhigdon@q.com)

Core: Humanities

COURSE DESCRIPTION

Scientists estimate that the average person experiences approximately 136,000 dreams in a lifetime but remembers only some four percent of these dreams. What gives one the capacity to dream? What purpose do these dreams possess? Why have the world’s cultures, from the time writing was invented, recorded and interpreted these dreams to determine why we dream and how to use these dreams? The course will explore both literary and actual dreams from seventeen cultures ranging from ancient, classical, medieval, and modern dreams and trace the gradual shift from gods sending prophetic dreams to the Freudian/Jungian revolution to current neurological explanations of physical causes. Constantly, we will be reminded that dreaming is a universal human experience which has affected every activity from theology to sports, from military strategy to contemporary music.

READINGS

Sumerian dreams: Gilgamesh
Hebrew dreams: Joseph, Daniel, Peter
Viking dreams: Thorstein Egilsson, Helgi
Hindu and Buddhist dreams: Queen Maya, Parasuramu
Greek and Roman dreams: Agamemnon, Achilles, Penelope, Virgil
Dream visions: Cicero, Chaucer, Cao Zueqin, Dorothy of Oz
Revolution in dream study: Freud, Jung
Creative dreaming: Mary Shelley, Paul McCartney, and others
Contemporary dreams and theory: Eugene Aserinsky, William Dement, Calvin Hall, and D. M. Thomas’s "The White Hotel"

Most readings will be in the course packet

FILMS, ETC.

Victor Fleming, "The Wizard of Oz"

Christopher Nolan, "Inception"

STUDENT REQUIREMENTS

Each student will be required to write two analytical essays on dream topics, present individually or in a group of not more than three people one oral presentation, and keep a dream journal throughout the semester.

ABOUT THE INSTRUCTOR

David Leon Higdon earned his B.A. from Oklahoma City University (1962) and his M.A. (1964) and Ph.D. (1968) from the University of Kansas. His teaching and research interests have resulted in 130 published essays and several books, most recently "Wandering into Brave New World" (2013). These earned him appointment as the Paul Whitfield Horn Professor at Texas Tech University. Presently, he is compiling an anthology of prophetic dreams from the Sumerian Gilgamesh to the American Abraham Lincoln and essays on Viking dreams. His interest in dreams was sparked by childhood exposure to Jewish and Christian dream interpretations, research on medieval dream visions, exploration of divination systems, and his own very active dream life, sleep talking, and sleep walking.
121-010/012: LEGACY OF SCIENCE AND SOCIETY  
Lizabeth Johnson (lizjohnson@unm.edu)  
Core: Humanities

COURSE DESCRIPTION

In modern society, we are accustomed to the discussion of scientific theories and discoveries, as well as debates over the appropriate use of that scientific knowledge. For example, we frequently hear about debates over the teaching of evolution in schools versus the teaching of creationism, a subject which has carried over into our political campaigns and court system. Similarly, since the discovery of the nature of DNA in the 1950s, interest in and information about genetics has spilled over from scientific research facilities and into popular culture, even appearing in movies such as the X-Men. However, this interest in and concern over scientific theories and discoveries is not unique to modern society. Since the birth of science as a philosophical and practical pursuit in the ancient Greek world, scientists and ordinary people have debated the study and use of scientific knowledge. The work of ancient Greek scientists and natural philosophers was parodied in plays, such as Aristophanes’ The Clouds. While Roman scientists and physicians debated astronomical and medical theories among themselves, philosophers such as Lucretius forwarded the theory of atomism, drawing the ire of all those who accepted traditional Roman polytheism. In the medieval period, those societies that inherited Greco-Roman scientific and medical knowledge made few advances on that knowledge, but scientists and physicians faced resistance from religious figures, both Catholic and Muslim, because much of Greco-Roman science hailed from a pagan past. With the beginning of the Scientific Revolution in the 17th century, however, not only did scientists begin to question the received wisdom of the Greco-Roman world, they also began to question the limitations placed on scientific discovery by religious authorities. Since that time, science has advanced tremendously, but the old debate over the development and use of scientific knowledge has remained. While scientists have argued among themselves the potential applications of and ethical issues regarding their work, aspects of that argument have appeared in literature as well, such as in the works of Mary Shelley and H.G. Wells. In the 20th century, the debate over the use of scientific knowledge has only become more prominent in issues such as the conflict over evolution and creationism, the use of genetic information and materials and the protection of individuals’ genetic identities, the development and use of atomic weapons, and even the use of taxpayer money to fund space exploration. In this course, we will examine works of science from these different eras and societies, as well as works which describe debates over or fears of new scientific discoveries, in order to come to a better understanding of how scientific discoveries, theories, and debates have changed the study of science over time and have shaped modern society itself.

READINGS

Margaret C. Jacob, The Scientific Revolution: a Brief History with Documents.
H.G. Wells, The Island of Dr. Moreau.
Philip K. Dick, Do Androids Dream of Electric Sheep?
Rebecca Skloot, The Immortal Life of Henrietta Lacks.

Other readings will be available through the course website

FILMS, ETC.

Contact.

STUDENT REQUIREMENTS

Active participation in daily discussions.

Leadership of one discussion session, including a list of discussion topics/questions.
Three reaction papers of 2-3 pages each.

One synthesis paper of 5-6 pages.

One original research paper of 6-8 pages.

Oral presentation on the research paper.

ABOUT THE INSTRUCTOR

Lizabeth Johnson earned a B.S. in Biology and a Ph.D. in Medieval History. She has several years of experience teaching ancient and medieval history, particularly British history, and her research is in medieval British legal history. Due to her early work in the field of Biology, however, she has also retained a strong interest in science in history, including diseases and their effect on society.
121-011: LEGACY OF ALGEBRA
Chris Holden (chris.l.holden@gmail.com)

Core: Humanities

COURSE DESCRIPTION
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

STUDENT 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 is a mathematician for the people. He received his Ph.D. in mathematics from the University of Wisconsin-Madison. Originally from Albuquerque, his research interests include number theory, math education, and videogames as education and culture. Chris enjoys videogames like DDR and Katamari Damacy, and he takes a whole lot of photos.
121-014: LEGACY OF STORYTELLING: FAMILIAL TIES
Kathryn Collison (malakuvenus@hotmail.com)

Core: Humanities

COURSE DESCRIPTION

Our relationships with and understanding of our families influence every aspect of our lives—from how we view the world to how we view ourselves and create narratives about our lives. Numerous folk stories, epics, poems, plays, memoirs, and fiction novels throughout history possess familial themes and structures. In this class, we will consider precisely what it is about family that shapes us, and how and why we communicate about, or share stories of, this process. Why do we spend so much time analyzing, writing about, vocalizing, and sharing family history? We will also look at many examples of family influencing individuals as well as influencing state in many different genres of work. For instance, The Odyssey is said to have been themed around domesticity, yet this domesticity also has wide-ranging impact on the larger culture. How does the smaller family unit impact the larger culture in such a way, and vice versa? We will spend time considering our specific connections to family and how that impacts our ties to community and our own worldviews today. In this vein, the final project will be to connect to someone in the family, interview him/her, and then understand how that relationship and that story of the relationship ties us to something larger.

READINGS

The Odyssey, Homer
Hamlet, Shakespeare
Frankenstein, Mary Shelley
The Metamorphosis, Franz Kafka
To Kill a Mockingbird, Harper Lee
The Glass Castle, Jeannette Walls
You Came Back: A Novel, Christopher Coake

In group projects, the class will choose three additional texts

FILMS, ETC.

Stepmom
The Joy Luck Club

STUDENT REQUIREMENTS

Attendance, active participation in class (discussion, in-class activities, short writes), active participation online (wiki), attendance of three legacy lectures, research/analytical essay, group project, reflective essays, final interview project, and final presentation.

ABOUT THE INSTRUCTOR

Kathryn Collison received an M.F.A. in creative writing from Eastern Washington University and a B.A. in English from UNM. She has taught in the UHP since 2007 and was the Scribendi 2007-2008 Faculty Advisor. She also teaches creative writing classes online at the University of Phoenix. She has taught poetry in prison, high school, and community college. Her poetry has been published in The Furnace Review, New Works Review, and The Pedestal Magazine.
121-015/023: LEGACY OF SUCCESS
Richard Obenauf (obenauf@unm.edu)

Core: Humanities

COURSE DESCRIPTION

How do you measure success?

Although success is universally valued, there is no universal concept of success. In this course we will examine how success and other human values are defined within the works we read, and how they manifest through various characters, themes, and forms. We will focus on how these values both reflect and affect the values not only of the cultures that produced them but also of our own culture. Along the way, you will develop a deeper knowledge of literature, of history, and of yourself.

READINGS

Our lively reading list will include a Kurt Vonnegut short story, Roman satires, medieval romances, a medieval morality play, Doctor Faustus, an eighteenth-century Oriental tale, a Mozart opera, autobiographies by Benjamin Franklin, Frederick Douglass, and Virgil Wyaco, and two great American novels—both published in 1925—The Great Gatsby and Gentlemen Prefer Blondes.

STUDENT REQUIREMENTS

Consistent attendance and active participation are required. Students are expected to keep a reading journal, which will form the basis for a series of ungraded one-page response papers. There will be two short analytical essays, a longer personal or creative paper, and a group presentation.

ABOUT THE INSTRUCTOR

Richard Obenauf, a product of Honors at UNM, earned his MA in English and American Literature at Loyola University Chicago, where he is a PhD candidate in Medieval and Renaissance Literature. He is currently completing his dissertation on censorship and intolerance in England before 1776.
121-016: LEGACY OF DISSENT AND DEMOCRACY
Margo Chavez-Charles (margocc2126@yahoo.com)

Core: Humanities

COURSE DESCRIPTION

This class is an exploration of the tradition of dissent. Beginning with Socrates, we will look at the stories of those individuals or groups of people who spoke up against the status quo to defend something precious to them. We will debate the morality, the practicality and the effectiveness of their dissent and of their means of dissent. Socrates lived in the earliest great democracy, so it is fitting to begin with him as we carry our investigation to our modern times and our modern democracies in which the right to dissent must still be safeguarded. Our exploration will carry us into the meaning of democracy and of freedom. Ultimately, we are interested in applying this knowledge to a current re-assessment of American democracy, and of dissent and its effectiveness.

As with all University Honors classes, an important objective is to develop our skills within the seminar format: the skills of engaged discussion, attentive reading and listening, and clarity in written and oral expression.

READINGS

• Plato: "The Apology", excerpts from "Phaedo"
• Sophocles, "Antigone" and Aristophanes, "Lysistrata"
• Machiavelli, (The Prince)
• Gandhi, (Gandhi on Non-Violence)
• Lillian Hellman, (Scoundrel Time)
• Howard Zinn: (The People Speak: American Voices, Some Famous, Some Little Known)
• Andrew J. Bacevich: (The Limits of Power)

Selected readings on E-Reserve and a reader purchased from Honors to include readings from Martin Luther King, Noam Chomsky, Henry David Thoreau and others.

FILMS, ETC.

We will watch excerpts from films such as: "Lysistrata", "Antigone", "Good Night and Good Luck", "Citizen King", "The Weather Underground", "Hearts and Minds", "Why We Fight" and others.

We also invite guest speakers who are activists in different areas.

STUDENT REQUIREMENTS

Regular attendance; participation in class discussions; weekly response papers or questions; participation in group led discussion; 2 papers of 5 pages; final research paper of 8-10 pages.

The second paper in Week 13 will be the Common Assignment.

ABOUT THE INSTRUCTOR

Margo Chavez-Charles holds a B.A. in English from NMSU, an M.A. in Teaching English as a Second Language and Teaching French from the School for International Training in Vermont, and an M.A. in Liberal Education from St. John’s College. Her special interests include literature, interdisciplinary education, intercultural communication, experiential education, and the history of ideas. She also regularly works for the CONEXIONES programs in Nicaragua, Mexico, and Spain.
COURSE DESCRIPTION

Visit Washington DC and stand in front of any of the building that house our government, and you can easily see the debt that we owe the architects of the Greek and Roman world. Study our legal system or the roles assigned to men and women, our ideas about the glory of military service, or the Olympian ideal of physical competition, and we begin to realize the extent of the debt that we owe to the ancient world. In this seminar we will explore the literature that is largely responsible for the ideas, traditions, and beliefs that have served as the foundation of our Western world. In one brief semester, we will travel from the writers and philosophers of Greece and Rome, make a very brief detour to Egyptian literature, continue through the religious explorations of the early Christian Church Fathers, and stop to celebrate the great dramatists and poets of the ancient world. Along the way, we will focus on how these early works of drama and literature have come to provide so many of the connections between our ideology, our laws, and our society.

READINGS

Selections from The Norton Anthology of World Literature, Vol A, including readings from:

Homer, (The Odyssey), Sappho, (Lyrics), Sophocles, (Antigone), Euripides, (Medea), Aristophanes, (Lysistrata), Catullus, (Lyrics), Virgil, (The Aeneid)

DSH Reading Packet

FILMS, ETC.

Excerpts from Greek Gods, The Role of Theatre in Ancient Greece, Roman Legions, Rome’s Glorious Cities, Art of The Western World: The Western Ideal

STUDENT REQUIREMENTS

A 3-page location paper, a 3-page analytical/major concepts paper, several 2-page papers, oral presentations, a final research project on how our ancient legacy has impacted and influenced contemporary ideas about the glory of battle, the honor of competition, the division of gender roles, and the reality of life for those who are defined as the “other.”

ABOUT THE INSTRUCTOR

Sheri Karmiol has a Ph.D. in British literature. As an undergraduate her interest was biological and behavioral anthropology. She completed 35 credit hours in cultural and behavioral anthropology, as well as another 10 hours of biology, before adding a major in English Literature. Her earlier emphasis on anthropology resulted in her nomination for the Truman Scholarship. Much of Sheri’s academic research had focused on behavioral and social anthropology and the ethical and philosophical decisions that people make to adapt to changes in their lives. Most of the classes that she teaches have centered on issues of 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.
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.

The course is organized chronologically, but there will be some thematic topics as well. We will look specifically at medieval European laws aimed at women, conquered peoples, and non-Christians and Enlightenment-era laws written in response to new, more secular views of human civilization. Finally, we will look at a few of the most important legal and social debates of the American 20th and 21st centuries, including the debates over eugenics, segregation of schools, and the very recent debate over the Voting Rights Act.

**READINGS**

Sophocles, The Oedipus Cycle.


Michael Burns, France and the Dreyfus Affair: A Brief History with Documents.

Paul Lombardo, Three Generations, No Imbeciles: Eugenics, the Supreme Court, and “Buck v. Bell”.

Other readings will be available on the course website.

**FILMS, ETC.**

Philadelphia.

**STUDENT REQUIREMENTS**

Active participation in daily discussions.

Leadership of one discussion session, for which students will prepare a list of discussion topics/questions.

Three response papers of 2-3 pages each.

One synthesis paper of 5-6 pages.

One original research paper of 6-8 pages.

Oral presentation on research topic.
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 interested in both ancient and medieval history, particularly the history of Celtic peoples and their laws. This interest in Celtic history led her to a broader interest in colonialism, particularly English colonialism in the British Isles, where English common law often clashed with native Irish and Welsh law.
COURSE DESCRIPTION

When Jorge Mario Bergoglio became pope in March 2013, he chose to name himself after Saint Francis of Assisi. This papal name signaled the new pontiff’s intention to focus on equity and service, rather than on doctrine; for Saint Francis, one’s own poverty was crucial to living piously, while the poverty of others was an opportunity for service to God. This philosophy may be the best known historical attitude toward the poor, but it is by no means the only response to that condition; in fact, the plight of the underclasses has provided fodder for a range of philosophical, political, and artistic projects. In this course, we will consider the day-to-day conditions of the poor in a variety of cultures and periods; these details will come in part through the reading of first-person accounts by figures such as Aleksandr Radishchev and Jacob Riis, as well as through fictional renderings by Charles Dickens and Anton Chekhov. Nineteenth and twentieth century photography will also help us to piece together the details of the lives of the poor. That material will contextualize our examination of the history of social reform as it relates to the poor, taking in both religious and secular philosophies and considering how the social unrest generated by poverty has helped to shape both revolutionary and reactionary policies from the early Christian era to the present. As we consider this history, we will also try to understand better what it means to be poor in the US today and how we might begin to address that problem more productively.

READINGS

Margery Kempe, The Book of Margery Kempe

Pierre Beaumarchais, The Marriage of Figaro

Immanuel Kant, Metaphysics of Morals

Charles Dickens, Oliver Twist

Pierre-Joseph Proudhon, What Is Property?

Jacob Riis, How the Other Half Lives

and a variety of texts and images made available on e-reserve, including works by Martin Luther, Aleksandr Radishchev, Anton Chekhov, Dorothea Lange, and Margaret Bourke-White

STUDENT REQUIREMENTS

Research project; synthesis paper; series of homework assignments; group presentation; thoughtful and attentive participation in class discussion; attendance at lectures, as stipulated by the Honors College

ABOUT THE INSTRUCTOR

After receiving degrees in Russian from Trinity University and the University of Kansas, Renée Faubion earned a second M.A. and a Ph.D. in English at UNM. Her article on Tim O’Brien’s “Sweetheart of the Song Tra Bong,” is forthcoming in Critique. She has won three awards for excellence in teaching.
121-022: LEGACY OF LOCKING EYES WITH THE EAST
Amaris Ketcham (ketchama@unm.edu)

Core: Humanities

COURSE DESCRIPTION

In this course, we will stare into Eastern culture, and through deep concentration on our subject, begin to understand the fascination, influence, and context of contact between the East and West. This course will include contexts and theories from anthropology (soft cultural power, developing national identities through literature), history (immigration acts), literature (poetics, translation), Eastern philosophy/religion (Buddhism and Shinto). We will investigate ancient texts from China and Japan and modern work from the West and Japan. We will begin by reading the Kokinshū. Basho most likely studied the Kokinshū before he set out on his pilgrimage across Japan. In The Dharma Bums, Jack Kerouac records his friendship with Gary Snyder, who translated the ancient Chinese poet Han-shan, a likely contemporary of the unnamed poets who contributed to the Kokinshū. Spirited Away is a Disney-produced anime, while Ran is a Japanese version of King Lear. The relationships between these texts detail the exchange of ideas, translations, interpretations, and appropriations between cultures. We will continue in this tradition by writing Albuquerque-based haiku, renga, and waka and studying contemporary cultural exchanges.

READINGS

• Narrow Road to the Interior: And Other Writings by Matsuo Basho (Author); Sam Hamill (Translator) ISBN-13: 978-1570627163
• No Nature New and Selected Poems by Gary Snyder
• The Dharma Bums by Jack Kerouac

Students will have a slight reader with supplementary articles, folktales, and short stories.

FILMS, ETC.

Spirited Away, Ran

STUDENT REQUIREMENTS

Careful reading of all texts, generous participation in discussions and experiments, five short reflections in an online reading/writing journal, creativity in one haiku packet, critical thinking demonstrated through two analytical papers, one collaborative presentation, as well as attendance at and reviews of three legacy lectures.

ABOUT THE INSTRUCTOR

Amaris Ketcham received her MFA in Creative Writing from the Inland Northwest Center for Writers at Eastern Washington University. Professor Ketcham has published essays, poetry, and short fiction in a variety of magazines, anthologies, and online venues. Her teaching interests include creative writing, fine arts, graphic design, and print and digital production. She currently serves as the Faculty Advisor for Scribendi, the Honors College and Western Regional Honors Council literature and arts magazine.
COURSE DESCRIPTION

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 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. However as far back as 1790, new immigrants to the U.S. were the subject of legal maneuvering to halt their immigration. Apathy toward immigrants is a legacy that goes back more than two hundred years. Immigration is often about confronting prejudice, discrimination, and nativist hatred. The first immigration laws were designed to admit only free white persons of good moral standing. Subsequent 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! As we will discover, although there are far more laws governing immigration today, when it comes to the actual experience, little has changed in the past 150 years. We still welcome immigrants who possess something that we value—education, talents, and an identity that is similar to our own. However, those immigrants who can be classified as “the other” are the immigrants from whom we withhold our welcome.

This legacy class begins in the early 19th century, when immigration was as easy as getting off a ship, finding a place to live, finding a job, and learning to speak English. Readings include memoirs, semi-autobiographical novels, short stories, and poetry written by Irish, Russian, Italian, Jewish, Middle Eastern, and Hispanic immigrants. We will also watch several documentaries and discuss the role of asylum in the immigration experience.

READINGS

Cather, (My Antonia) (Bohemian immigration)

Puzo, (The Fortunate Pilgrim) (Italiam immigration)

Chin, (Donald Duk) (Chinese immigration)

Abu-Jaber, (Crescent) (Iraqi immigration)

A reading packet of poetry, short stories, and excerpts from memoirs, composed by immigrants, who have sought to explore their own experiences integrating into U.S. society.

FILMS, ETC.

We will watch excerpts from several documentaries, including (POV: Seeking Asylum), (The Chinese Experience), (POV: Farmingville), (Wetback), and (God Grew Tired of Us)

STUDENT REQUIREMENTS

a 3-page location paper, a 3-page analytical/major concepts paper, several 2-page papers, oral presentations, a final research project.

ABOUT THE INSTRUCTOR
Sheri Karmiol has a Ph.D. in British literature. As an undergraduate her interest was biological and behavioral anthropology. She completed 35 credit hours in cultural and behavioral anthropology, as well as another 10 hours of biology, before adding a major in English Literature. Her earlier emphasis on anthropology resulted in her nomination for the Truman Scholarship. Much of Sheri’s academic research had focused on behavioral and social anthropology and the ethical and philosophical decisions that people make to adapt to changes in their lives. Most of the classes that she teaches have centered on issues of 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.
COURSE DESCRIPTION

Effective thinking and communicating are closely related skills and both depend on the creative process for their effectiveness. In this course we will explore how the seven steps of the creative process can help you develop skills in both thinking and communication. The course will take a ‘hands on’ approach to the thinking process in which learning projects and class exercises will be used to develop and clarify the reading and model ways of communicating using both images and words. By the end of the semester, students will understand their own thinking style, as well as an appreciation for other ways of thinking and communication. In the process, they will gain powerful new mental tools and techniques useful for solving practical problems, improving communication skills, thinking creatively, and perhaps most important—learning how to learn. The course is designed to help students develop practical thinking skills, and learn effective techniques for doing research, organizing and presenting information. Obviously these skills will not only be valuable to a student throughout college, but to a person throughout life.

READINGS

Texts:
Peter Facione and Carol Gittens Think Critically 2nd edition
Robert Van Oech Expect the Unexpected: A Creativity Tool Kit based on the Ancient Wisdom of Heraclitus
Robert and Michele Root-Bernstein, Thirteen Sparks of Genius

PDFs:
Meredith “The Test of Reason: Three different Kinds of Authority”
Meredith “Visual Analysis” (summary of process of interpreting visual work)
Herrmann, ‘The Creative Brain’—criteria for determining your Thinking profile (pdf)
Herrmann, “Thinking Profiles”—descriptions of common profiles (pdf)
Tony Buzan Mind Maps (pdf)
Creativity Crisis
Ackerman, Deep Play (excerpt)

FILMS, ETC.

Ted Talks:
7 Steps of Creative Thinking
How to Steal like an Artist
Where Good ideas come from
12 Angry Men (movie)

STUDENT REQUIREMENTS

Regular attendance and Participation in class discussions and exercises
Weekly Reading Reports

5 Learning Projects

Research Project Report and Presentation

Progress reports

Presentation with Peer review

Illustrated Research Paper

For details about assignments see the course syllabus

ABOUT THE INSTRUCTOR

I have been a visual artist since 1980. I like to think outside the box. My dissertation was a combination of philosophy, art history, and visual art and dealt with the question of how we make meaning. I write illustrated workbooks that explore how to think in different disciplines.
COURSE DESCRIPTION

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.

READINGS

A course reader will be available for purchase. Students are also required to have access to a poetry anthology (approved by professor). Video and audio recordings of various poets will be used in class sessions.

STUDENT 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, and critical 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. Specific assignments will include: prepared readings, written critiques of poetry events, participation in class activities, critical reflective papers and a short performance/reading of poetry.

ABOUT THE INSTRUCTOR

Dr. Bruce Noll has taught Orality of Poetry for five years. He has also taught many courses in communication, including speech. He is a poet whose work has appeared in regional and national periodicals and journals. His book of poetry, Notes to My Mortician was recently released. For 43 years, Bruce’s presentation of Whitman’s Leaves of Grass, entitled PURE GRASS, has been seen in 27 states and five countries.
201-003: RHETORIC AND DISCOURSE:
BECOME A BETTER WRITER
Steve Brewer (abqbrewer@gmail.com)
Core: Writing & Speaking

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

READINGS
"On Writing Well" by William Zinsser. Further readings online and in class.

STUDENT REQUIREMENTS
Students will read from Zinsser each week and complete a writing assignment outside of class. These writing assignments typically will be short, but students will be expected to rewrite and edit so the papers will be polished upon delivery. Several of the assignments require students to "cover" an event or lecture as a reporter would. We’ll also write short pieces in class each week, so attendance is mandatory.

ABOUT THE INSTRUCTOR
Steve Brewer has published 25 crime novels, plus several short stories and two humor books. He has taught writing at national seminars, including the Midwest Writers Workshop. A graduate of the University of Arkansas-Little Rock, he also has been an award-winning journalist and syndicated columnist.
COURSE DESCRIPTION

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

This course is about understanding physics in the world around you. Many students have the impression that science (physics in particular) is a bunch of rules discovered a long time ago by a bunch of boring dead white guys. Nothing could be further from the truth. Physics has a huge impact upon our daily lives, many issues including energy use, safety procedures and government regulations are based on physics principles. Understanding basic physics and learning to read and interpret scientific information critically will allow you to make decisions based on sound scientific reasoning.

You might be thinking physics is just another name for math class. Not in this class. We will use math in the class, but nothing above basic algebra and a teeny bit of trigonometry. The ability to plug numbers into an equation, and chomp through them is not physics. You will need use a little math in this course, but this course is not ABOUT math.

Scientists are not handed a lab worksheet to fill in when doing research. Like scientists, you will utilize the scientific method to produce hypotheses based on experimentation. You will design the experiment, record the information needed and then analyze the data in order to produce and defend your hypothesis. This course is for students who want to DO science and understand how to critically read and discuss scientific concepts (rather than memorize science facts).

Our topics will vary and will include both basic physics fundamentals such as optics, radioactivity, motion and energy conservation and others. The course also includes readings in science and critical interpretation of articles in current journals which relate to physics.

READINGS

Readings and Films:

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

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

Richard Feynman, Six Easy Pieces: Essentials of Physics explained by its most brilliant teacher

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

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

Paul G. Hewitt, Conceptual Physics Fundamentals

FILMS, ETC.

We will be watching some videos in class demonstrating physics principles that are too expensive (no access to a space) or dangerous (your teacher is too scared to skydive) for class demonstrations. You will also be watching some longer videos on your own time online.

STUDENT REQUIREMENTS
Regular attendance, active in class participation and weekly reading assignments are expected. You will also write a paper explaining and examining an application of physics that is observable in the real world. You will be participating in hands on experiments in the classroom demonstrating physics principals and writing up a short report on each lab. You will also research and present a short physics demonstration to the class.

**COURSE FEE**

A course fee of $10.00 will be collected, this will cover materials used for in class experiments such as straws, liquid soap, a few simple Lego sets, aluminum foil, superballs, balloons and other such materials which are simpler to buy as a group.

**ABOUT THE INSTRUCTOR**

I have taught both physics and mathematics from middle school level through college. I have a Ph.D in Educational Psychology, a M.S in Science Education and a B.S. in Physics. But what should really matter to you is that I have experience in making science useful, exciting and interesting.
COURSE DESCRIPTION
The Earth formed around 4.5 billion years ago and the first, albeit somewhat controversial, evidence for life is found only 700 million years later! Living organisms have, therefore, been present for 85% of the history of the Earth and have shaped the planet in a myriad of different ways as life has evolved. Incremental, frequently infinitesimal changes in morphology over inconceivably long time periods have produced the millions of species that we see interacting around us today. Fortuitous confluences of geological forces have led to the preservation of evidence of past life for millions, and in some cases billions of years.

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

READINGS
Peer reviewed papers and sections from books appropriate to each topic discussed. Please see syllabus for details.

FILMS, ETC.
Jurassic Park (How much of that which is displayed in the movie do we actually know?)

STUDENT REQUIREMENTS
Students must attend all classes and participate actively. We will learn many of the important paleontological concepts by direct application to real situations and real fossils.

There will be three field trips associated with this class: one to the New Mexico Museum of Natural History and two to nearby fossil localities.

Students will give an in-class presentations (in whatever format they choose) describing the major bio-events during one portion of Earth history.

The final third of the course will comprise a group research project where students will apply one of the approaches that they have learnt to a real fossil dataset of their choice.

COURSE FEE
$30, covers entry to NMMNH, van hire and petrol for field trips, and a notebook for each student.

ABOUT THE INSTRUCTOR
Jason Moore received his undergraduate degrees and Ph.D. from the University of Cambridge, and subsequently spent time teaching and researching at Texas A&M University and Dartmouth College. He is most interested in understanding how organisms interacted with each other and their environment during the geological past - bringing fossils to life! His recent research has focused on understanding how ancient mammals respond to climate change, the reproductive ecology of dinosaurs, and the nature of the impactor involved in the extinction of the dinosaurs.
203-003: SCIENCE IN THE 21ST CENTURY: ENERGY, BURNING THE WORLD FROM BOTH ENDS
Patrick Johnson (nmkid@unm.edu)
Core: Physical & Natural Science

COURSE DESCRIPTION

Most scientists agree that two centuries of fossil fuel use has destabilized the climate, damaged the environment, and created a toxic future environment for life on earth. Dwindling reserves and increased consumption suggests that 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?

Addressing these questions requires a firm understanding of where energy comes from, how it is stored, and how it is distributed and used. Energy, burning the world from both ends, is a course that is designed to probe such questions in a highly interactive discussion environment. This is an energy-science literacy course for anyone and it is designed to equip you with a better understanding of the scientific method and how physics, chemistry and biology shape our daily lives. 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. Weekly assignments range from mock journal writing assignments to organized group-based debate. The final exam consists of individual or group 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. No previous college-level science education is expected, but students are expected to come prepared for an engaged and active learning environment.

READINGS

All reading material will be collected into a single pdf document that can be printed as a reader or viewed on a computer. The readings will consist of selections from the following sources:


Peer edited journals such as Nature Publishing Group, Proceedings of the National Academy of Sciences, Science, Scientific American, among others.

Recent periodicals from local and national newspapers.

FILMS, ETC.

"Earth's Changing Climate". Audio-lectures from The Teaching Company. (will be distributed in class)
Selection of pod/video casts
Films and documentaries

STUDENT 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.
No specific background in science is required for this course, as the goal is to create a general “energy literacy” independent of previous knowledge. No advanced mathematics will be required or used during this course.

ABOUT THE INSTRUCTOR

Patrick is completing a Nanoscience Ph.D. at UNM working on shelf-stable live-cell vaccines against tuberculosis and metastatic cancer dormancy. His B.S. in physics combined with his expertise in nanotechnology has allowed him to explore the subject of energy science and how it might have implications on environment, policy, and health.
Why do American universities, unlike their foreign counterparts, spend billions of dollars annually on athletics? This course will analyze America’s unique blend of higher education and sports. We will consider how sports came under the jurisdiction of universities and what benefits and pitfalls derive from this partnership. The role of college athletic conferences and the NCAA will be considered. We will analyze the priorities of these governing bodies, paying special attention to how the ideals of amateurism have compared to realities. The course will begin when the connection between colleges and sports began: in the 1870s. The course will conclude by considering the creation of the BCS and the modern collaboration between college athletic programs and America’s media outlets.

**READINGS**

Neal Bascomb, The Perfect Mile  
Bob Kuska, Cinderella Ball  
John J. Miller, The Big Scrum: How Teddy Roosevelt Saved Football  
Murray Sperber, Beer and Circus  
Susan Ware, Title IX: Brief History with Documents  

**FILMS, ETC.**

Rudy  
Jim Thorpe: All American  
Knute Rockne: All American  

**STUDENT REQUIREMENTS**

Students will be expected to read extensively and participate in class discussions. Students will write several analyses and complete a significant group project at the end of the semester. Students will be required to attend several college sporting events during the course of the semester as well.

**ABOUT THE INSTRUCTOR**

I earned my Ph.D. in history at Georgetown University. This is my second year at UNM and I’m thrilled to be here. I research and write on Sports History and 19th Century American History.
COURSE DESCRIPTION

“Whether scientists or poets, nature writers make us aware that neither biology nor imagination by itself can illuminate the call of the last American timber wolf, the tossing meadow grasses in a mountain rainstorm, the strangely shining organisms that cruise the deep oceans, or the sweet tumbling notes of a thrush. But both disciplines, working together, may give us a new, more powerful lens of perception.” ---Frank Stewart

This course will introduce you to an array of nature writers and their works and at the same time will provide you the opportunity to produce your own works. We will focus primarily on modern American writers but will also deal with a few great British antecedents: Gilbert White, Darwin, Alfred Russell Wallace. I have chosen a wide selection from the genre: poetry, essays, and longer works of both fiction and nonfiction. We will read these works while at the same time discussing fundamentals of both natural history and biology. In addition to reading and understanding these works, you will keep a nature journal throughout the semester. We will do writing exercises and when weather permits, will work outdoors. From these efforts you will complete a substantive work of your own. You may interpret nature writing as broadly as we do in the course: i.e., fiction, poetry, or essay form will all be acceptable. Generally, your final product will grow from the nature journal and the exercises done in class. The class will take one field trip on a Saturday in early October.

Students will learn the elements of writing, particularly the non-fiction essay. They will read a variety of American and English writers and will discuss what nature writing is. But the most important aspect of this class is the writing itself. Students will write almost weekly, and will critique each others work with an eye to learning by doing and by considering the work of others. Students’ writing will improve as they take on specific assignments such as developing an excellent opening, diagnosing a sagging middle, or considering the form an ending should take. Speaking skills are also important here, as we will provide training in presentation style during this class.

READINGS

A course reader will be provided on e-reserve. This will include the writings of Gilbert White, Charles Darwin, and others. Students must bring a hard copy of the reader to class

Mary Austin  
Annie Dillard  
Wallace Stegner  
Barry Lopez  
Terry Tempest Williams  
Yann Martel  
Wendell Berry  
Linda Hogan

Land of Little Rain  
Teaching the Stone to Talk  
Beyond the Hundredth Meridian  
Field Notes, Resistance  
Refuge  
Life of Pi  
Jayber Crow  
People of the whale

STUDENT 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. Each student will keep a journal throughout the class. Assignments will include, one in-class presentation on the works of an author of choice, a nature journal kept throughout the semester, one analytical paper, and a final written work of fiction, non-fiction, or poetry.
ABOUT THE INSTRUCTOR

Ursula Shepherd holds an M.A. in Social Sciences and Communication Arts as well as a Ph.D. in Ecology and Biogeography. She is the author of a small book, Nature Notes, and several nature essays, as well as numerous scientific papers.
COURSE DESCRIPTION

“Home” is something very special to all of us. Whenever I work with children on a house design project, it is always amazing to see how unusually quiet and focused they become as if time was suddenly standing still.

House, shelter, dwelling; these are all just buildings, but when does a building become a “Home” - a place which touches one’s heart with memories, images, feelings, and even smells? Home contains one’s important private and family life both physically and spiritually. We humans modify and shape our surroundings to provide comfort and a quality of life. Design reflects those specific site contexts (i.e. geographical, social, cultural, etc.) of where and how we live.

Throughout the semester we will investigate “House Design” from multiple directions. Together we will go for a journey to discover your own definition of a “House” and a “Home” by analyzing architectural literature, brainstorming with your peers, and learning architectural design conventions all while designing your own house. (No previous drawing or model building experience is necessary.)

READINGS

Witold Rybczynski, The Most Beautiful House in the World
Tom Wolfe, From Bauhaus to Our House
Witold Rybczynski, Home: A Short History of an Idea
Jeffery A. Lackney, The History of the Studio-based Learning Model
Christopher Alexander, The Nature of Order (Book 1): The Phenomenon of Life
Gaston Bachelard, The Poetics of Space
Daniel M. Herbert, Graphic Process in Architectural Study Drawings

*Additional online readings will be available through E-Reserves.

FILMS, ETC.

“The Sketches of Frank Gehry”

STUDENT REQUIREMENTS

Regular attendance and active class participation. Students will be asked to participate in weekly hands-on design exercises/projects in class and maintain a visual journal/sketchbook throughout the semester.

1 analytical/research paper (5-10 pages), 1 group project, 1 final design project presentation board with written design concepts and visuals, 3D models, 1 oral presentation (15 minutes long) and final portfolio (20 pages).

COURSE FEE

None, although some design tools/materials for drawing and model building will be needed.

ABOUT THE INSTRUCTOR
Atsuko Sakai holds her B.A. from the Kyoto City University of Arts in Japan and M. Arch. from UNM. She worked for over 10 years at architectural design firms in Washington DC and Albuquerque. She also teaches the Architecture and Design for Children course at the UNM School of Architecture to share a joy of designing with people of all ages!
COURSE DESCRIPTION

Are physical books obsolete? Books are one of the most powerful technologies for storing and transmitting knowledge ever invented. Recent technologies have radically altered how books function as repositories of knowledge and culture. E-books have reduced the book as object to a virtual text existing in ‘the information cloud’ of the internet. Since writing is one of the foundations of human civilization, the history of the book parallels developments in computer information technologies that connect us together in an increasingly global culture. In the process of examining this significant form of information technology, we will look at how computers have revolutionized book design and therefore shaped how we access information.

The deceptively simple standard codex book is, in reality, quite complex because its complex structure involves two dimensional pages bound into a three dimensional object. In this course we will study the book as both text and object by exploring how:

- Books have been fetishized as religious objects and used for pulp fiction (AKA trashy novels).
- Audio books return the book to its original source in oral information exchange.
- The art form of the graphic novel show how visual images can be used to tell stories. Visual artists use books both as both raw material by altering existing books to create sculptures that can be ‘read’ or exploring the written word as a visual image.

READINGS

Required Texts:

Robin Williams The Non-designer’s Design Book

Primary Works:

‘Not My Type’ animated stories
Sarkisian The Book Video of installation work
Chagoya, Gomez-Pena and Rice The Codex Esangliensis (students will use my copies)
1000 Journals Project
Nonsense Stories Edward Lear (pdf)
The Great Panjandrum Caldecott (pdf)
Chapter from Ernst’s collage novel “A Week of Kindness” (pdf)
Fantomah comic (pdf)
Castle Waiting excerpt (pdf)
William Blake The Marriage of Heaven and Hell

PDFS:

Alberto Manuel A History of Reading (selections pdf)
Thomas Moore ‘About Books’ The Re-Enchantment of Everyday Life (pdf)
Anne Fadiman Essay ‘Never Do that to a Book’(pdf)
Borges ‘the Library at Babel’ (pdf)
Brian Dettmer “Altered Books” (pdf)
Doctor “Calligraphy”
Meredith The Embodied Text Workbook (pdf)
Meredith From Writing to Reading (pdf)
Meredith Codex Espangliensis and Hybridity (pdf)

FILMS, ETC.
Videos and Video lectures:
  Helvetica (documentary about type design)
  Meredith ‘Page Design’
  Meredith The Art of the Japanese Pillowbook
  Meredith “How to read A Week of Kindness” Surrealist Collage novel
  Meredith Fantomah: Sequence and Story-reading graphic novels
  Meredith The Book as Art Virtual Exhibit

We will also visit the Artist Book Collection in the Center for Southwest Research.

STUDENT REQUIREMENTS
Regular attendance and participation in class discussions and exercises
Weekly Blogs with comments
4 Learning Projects
  Learning Project 1—Visual Poetry
  Learning Project 2—Collaborative Codex
  Learning Project 3—Artist book
  Learning Project 4—Identify Masterpiece exercise
Each Learning Project includes a 300-450 word essay relating the project to the readings and class discussion
Individual Research Project—The Book as Art: The Virtual Collector Research Project
Collaborative Virtual book exhibit based on Research Projects For details about assignments see the course syllabus

ABOUT THE INSTRUCTOR
I have been a visual artist since 1980. I like to think outside the box and I make artist books that usually don’t look like books. My dissertation was a combination of philosophy, art history and visual art and dealt with the question of how we make meaning.
COURSE DESCRIPTION

As an art form cinema plays a valuable role to understand society and culture. The analysis and interpretation of themes and images in films can add a deep dimension to the learning of peoples and their history. If arts affect society and society affects art, cinema is an excellent tool to get to know, understand, and experience social, cultural and political processes. Within this context, this seminar offers students the possibility of learning about Latin American history, politics and cultures, through films made, produced and directed by Latin American artists in different areas and/or countries of the region. In the process it is expected to learn how Latin American film productions are related to other areas of knowledge and other disciplines. Latin American cinema achieves its own images, establishing its own identity, and those images are intimately connected with the history, literary creations, and political and social processes of the region. From Spanish conquest in Mexico to African slavery in Cuba and the favelas of Brazil; from the housing injustices in Colombia to the “Dirty Wars” of Chile and Argentina, the seminar explores the most contemporary experiments in Latin American cinema. Through film we will investigate issues of gender, ethnicity, repression, violence, censorship, migration, and the impact of environment in cultures. A critical look at themes, images, and the creative process of making Latin American films will make possible for students to look at an art form from a broader and global perspective, to be able to compare, identify, analyze, and apply criteria for making aesthetic judgments.

READINGS

Selection from the following texts will be available in electronic format:


Jonatha Kottler, “Visual Vocabulary” (handout)

James Monaco, How to Read a Film. The World of Movies, Media, and Multimedia (New York, Oxford: Oxford University Press, 2000)


FILMS, ETC.

The Last Supper (Cuba)
The Other Conquest (Mexico)
Bolívar is Me (Colombia)
Like Water for Chocolate (México)
City of God (Brazil)
Cautiva (Argentina)
Machuca (Chile)
IMPORTANT WEB SITES
http://classes.yale.edu/film-analysis/htmfiles/intro.htm
http://www.imdb.com

STUDENT REQUIREMENTS

Regular attendance, active class participation, weekly readings and assignments (in total five film analyzes are required), one group project and presentation, one final essay based in the analysis of a film chosen by the student and presentation.

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. Her last book length manuscript is titled “Land Upon Which No Christian Set Foot: Frontier and Empire in the Spanish American Colonial Epic”. She has directed programs with a study abroad component such as: Conexiones Summer Program in Spain, From the Rockies to the Andes and Drums and Dreams: Latin American Music as Text (the last two in Argentina.)
301-001: MAKING OF A MAGAZINE: SCRIBENDI
Amaris Ketcham (ketchama@unm.edu)
Group: Writing & Speaking

COURSE DESCRIPTION
Scribendi is a high quality, award-winning publication of art and literature, sponsored by the Western Regional Honors Council and the UNM Honors College. Produced completely by Honors College students, Scribendi publishes creative works by undergraduate honors students in more than 200 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 award-winning publication. Functioning largely as an educational internship in small publication production, this course provides students with practical, hands-on experience in copyediting, typography, magazine design and layout (using Adobe Creative Suite desktop publishing software), fundraising, marketing and distribution, as well as small press management. The Scribendi experience differs from the usual academic class in that it is focused on active learning accomplished by intensive discussion, practice and application, and an emphasis on professional behavior. Enrollment is limited to students selected through an application and interview process conducted by the instructor. Students should understand this is a two-semester commitment, spanning both fall and spring semesters.

READINGS
Scribendi Staff Handbook (available free online)
Scribendi Staff Website
Denise Bosner, Mastering Type
Bill Walsh, The Elephants of Style
Robin Williams, The Non-Designer's InDesign Book (optional)

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

ABOUT THE INSTRUCTOR
Amaris Ketcham received her MFA in Creative Writing from the Inland Northwest Center for Writers at Eastern Washington University. Professor Ketcham has published essays, poetry, and short fiction in a variety of magazines, anthologies, and online venues. Her teaching interests include creative writing, fine arts, graphic design, and print and digital production. She currently serves as the Faculty Advisor for Scribendi, the Honors College and Western Regional Honors Council literature and arts magazine.
COURSE DESCRIPTION

Everyone in society is affected by the clothing, dress and the appearance of themselves and others. In fact, dress is one of the most personal and visible forms of self expression and can indicate an individual's current position or future aspirations in society. In this class we will explore some of the specific factors influencing clothing choices, perceptions of those choices, and the role that society plays. Some of the specific issues we will examine as related to clothing and society include:

Identity of the Individual and Social Self: What role does clothing and appearance play in the construction of individual and social identities? How does that role change over the lifespan? How is clothing and appearance used to differentiate between people(s)? What role does clothing play in political, cultural, and social movements?

Class, Race, Ethnicity, and Culture: How are class, racial, and ethnic categories and ideologies constructed through dress and appearance? How do individuals use fashion to deconstruct dominant ideologies of racial and cultural difference? What role does our own culture play in our perceptions of others' dress?

Gender roles: In what ways do men and women use clothing and dress differently/similarly? How has the acceptance of more diverse gender roles and identities affected dress today?

Work and leisure: How do shifts in people's work lives and leisure time affect the use of clothing? What does our workplace dress reveal about our beliefs and social values, and what factors are occurring or enduring?

READINGS

Readings assignments will be in the form of articles from both scholarly and popular media and will be available for electronic download. Readings may also be provided by the Professor as current events occur related to our class topics.

FILMS, ETC.

America the Beautiful
Goth Cruise
September Issue
Beautiful Sisters
Paris is Burning
Secondhand (Pepe)

We will also use Ted Talks, You Tube videos, blogs, and other popular social media for current events related to the course.

STUDENT REQUIREMENTS

Since this class is not lecture-based, students are expected to attend class regularly and come to class prepared to participate in lively discussions. Specific assignments will include:

Blog Posts and Comments for Online class forum, Short Assignments for class discussions, Subculture Paper (3-5 pages) and presentation, Interview Paper (5 - 7 pages) and presentation.

ABOUT THE INSTRUCTOR
Dr. Hillery is a Professor in Fashion Studies at Columbia College Chicago, and was also the Kohl's Professor of Retailing at Northern Illinois University. Her degrees include a B.S. and M.S. from The Ohio State University and a Ph.D. from the University of Wisconsin-Madison. In addition to writing two college textbooks, Dr. Hillery has received numerous teaching awards for undergraduate education. Since New Mexico is her absolute favorite place on earth she is thrilled to be teaching at UNM especially in the Honors' College.
301-003: A TOY STORY - THE PROCESS OF DESIGN  
Atsuko Sakai (asakai@unm.edu)  

Group: Fine Arts

COURSE DESCRIPTION

All of us live in the built environment full of objects and spaces designed by someone. Our material world is a reflection of our lives, which is visible, touchable, and describable. “Design” is a human-created form of expression together with solutions based on the actual needs attached to a particular time and place, which we call “Design Context.” Design produces physical outcomes, but more importantly, it is a tool for synthesizing scattered ambiguous ideas into a concrete concept through multiple analytical thought processes, which we call “Design Process.”

We will begin the class by raising fundamental questions about “Innovation,” its “Creative Process” and the “Role of Design” in our creative society and economy. We will study the history of Design Studio Methods and examine emerging “Design Thinking” strategies through readings, discussions, and research. At the same time, we will also explore useful hands-on techniques such as brainstorming, visual communication, 3D thinking, ideation, marketing, and presentation.

These two streamlined explorations will merge in the final project with a focus on the theme, “Toy Design and Creative Learning Exhibits” where you will be challenged to investigate and design an educational toy and exhibition. The course will also include a field trip to the “Explora” in Albuquerque old town to analyze the production of active exhibits and spaces for hands-on science learning. Toys reflect the human need for development within present day society, or do they? Let’s think and work like a designer - you will enjoy cross-sectional puzzles that bridge science and art, society and education, and creativity and innovation!

READINGS

Tom Kelley, The Art of Innovation  
Mihaly Csikszentmihalyi, Creativity  
Mark Oldach, Creativity for Graphic Designers  
Tom Kelly, Creative Confidence  
Bryan Lawson, How Designers Think, Fourth Edition: The Design Process Demystified  
Bella Martin, Bruce Hanington, Universal Methods of Design  
William Lidwell, Kristina Holden, Jill Butler, Universal Principles of Design  
Donald A. Norman, The Design of Everyday Things  
Frank Oppenheimer, Working Prototypes  
The Exploratorium Magazine, Special Issue, March 1985  
Frank Oppenheimer 1921 – 1985  
LEGO Institute, The Future of Play  
*Additional online readings will be available through E-Reserves.

FILMS, ETC.

Design Thinking for Educators.com

STUDENT REQUIREMENTS

Regular attendance and active class participation. Students will be asked to participate in weekly hands-on design exercises/projects in class and maintain a visual journal/sketchbook throughout the semester. 1 analytical/research paper (5-10 pages), 1 group project, 1 final design project presentation board with written design concepts and visuals, 3D models, 1 oral presentation (15 minutes long) and final portfolio.

COURSE FEE

None, although students will need to pay to an Explora museum fee and some design tools/materials for drawing and model building.

ABOUT THE INSTRUCTOR

Atsuko Sakai holds her B.A. from the Kyoto City University of Arts in Japan and M. Arch. from UNM. She worked for over 10 years at architectural design firms in Washington DC and Albuquerque. She also teaches the
Architecture and Design for Children course at the UNM School of Architecture to share a joy of designing with people of all ages!
Background.
America experienced some near-riot moments in 1977 when ABC-TV broadcasted the 6 episodes of the Alex Haley’s ROOTS. Even though the ROOTS story represented the multi-generational experiences of one Black family, it exposed the very evilness of slavery in a way no other television program has attempted. News broadcasts told of violence between Black and White students in high schools. Work places became hostile grounds as employees who have been friends stayed away from each other. And to make matters worse, the tension increased with each telecast. Whites who have harbored the view that slavery was not as bad as portrayed, changed their opinions. Likewise, some Blacks who have championed the “let us all get along” attitude became radicalized. The story spoke to every American and each heard unique messages of guilt, vindication, shame, revulsion, revolution, reconciliation and many others. This class will allow the ROOTS story to speak to each student and each student will respond to it. In addition, “Queen” the history of the paternal branch of the Roots family will be viewed.

Instructor Bio.
With a foundational experience rooted in writing for Television and performing in a theatrical company, Dr. Shiame Okunor carved a niche in academia utilizing his foundational skills of writing and creativity. Credentialed in Radio & Television Broadcasting from N.Y University, he produced and hosted both Television and Radio Shows. He obtain his graduate and undergraduate degrees from University of New Mexico and Yale university and guided the African American Studies now Africana Studies for almost three prolific decades during which time the program became a Minor and a major degree granting academic unit. He created and was the Director of the Summer Institute in African American Studies, the African Field History Project, the Charlie Morrissey Research Hall, the Culture & Education Project and many others. In addition, he was the first Black Dean of two academic Units- the University College and the General College and also the first African American Associate Dean of School of Graduate Studies. Presently, he is the Executive Director of the Charlie Morrissey Education Center, a multi faceted repository comprising of Research Fellows, Fine and Performing Art units and the People to People program. Ordained in the AME Church, he is also the Senior Pastor of Howard Chapel AME Church, widely known as the Church of the Homeless, the Poor and the Marginalized.
Internationally, Dr. Okunor and his sister Ms. Naa Okunor established the Ghana Free Community Library at Adabraka, Ghana in 2004 in memory of their father the late Mr. Benjamin Okunor for his love for education. The Library serves the
youth of a community that has no after school nor weekend programs for the youth. It’s “Librarian-in- Residence” program provides free accommodation to international students/professional artists/teachers/librarians etc. who assist in the library for six or 12 months.

Format.
The class will be conducted as a seminar as it explores African American History through the 6 episodes of Alex Haley’s “ROOTS” and the 3 episodes of “Queen”. An excellent case can be made that slavery affected every aspect of human relationships and all aspects of every institutional life, the class therefore will attempt to identify salient themes such as racism, sexism, capitalism, religion, slave mentality, assimilation, motherhood, revolt, oppression, courage, race and ethnic privilege and many other concepts inherent in the concept of slavery. The class will DISCUSS these themes in the context of each episode and also, examine how these themes inform contemporary society.

Grade Contract.
Mid-Terms. There are no quizzes or written examinations. However, students will be required to submit a three-page REFLECTION paper after viewing each episode one of which will be presented in class as mid-terms. In addition, students will participate in a group research project which will also be presented during midterms. The group project can be a creative endeavor such as poetry, collage, musical/dramatic performance, a painting, etc.

Finals. The issue of slavery and the many other concepts inherent in slavery are not as linear stories as the ROOTS episodes depicted them. Rather, there were institutions both religious and secular and personalities, ordained or lay intricately and variedly involved in slavery, even if not so obvious. And whether pro or anti-slavery, institutions and personalities had cogent and sometimes rational reasons for their support and participation in slavery. Some of these reasons were humanitarian, religious and others economics and are inherent in the following very limited list of themes for research. Each student will present a 10 page research paper on one of these themes: “Free Market and Fair Trade.” “Pro-Slavery Religious Entities and Personalities.” “Income Equality: Road to Socialism” “Anti-Slavery Religious Entities and Personalities.””Capitalism: Instrument for Human Development” “Native Americans & Slavery” “Slavery & New Mexico”. Format: APA with endnotes and at least four references per page.

<table>
<thead>
<tr>
<th>Attendance</th>
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<tr>
<td>Participation in Discussions</td>
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<td>Quality of two presentations</td>
<td>1 – 50 points</td>
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<tr>
<td>Quality of group presentation</td>
<td>1 – 50 points</td>
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<tr>
<td>Quality of papers</td>
<td>1 – 50 points each</td>
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Tips.
Keep in mind; a reflection paper is NOT a videotape report, a review or retelling of the contents of the videos, a technical critique of the videos or the characters. It is your thoughts/opinions about a theme, a concept, a character or an idea that stood out/struck you, as you view the videos and/or participate in the class discussions. Examples of concepts may be “freedom” or “fear” or “identity” including the ones enumerated above. As soon as you find yourself retelling me the story in the video, you must know you are NOT reflecting.

Presentations & Discussions.
Your reflection papers are your own thoughts, they are valid, and therefore you must present them with conviction. You may read your paper if you have to but that is less desired. What is desired is your elaboration of the major points/ideas/themes and/or concepts in your paper and allow for questions and comments.

Finally, when you find yourself sitting and listening but NOT contributing to the class discussions or just saying a word or two every now and then, you must know you are earning less points.

REMEMBER THIS SYLLABUS IS A LIVING DOCUMENT THAT CAN BE AMENDED BY INSTRUCTOR TO RESPOND TO CLASS ACTIVITIES.
WELCOME!! LETS HAVE FUN AS WE LEARN.
301-007: ETHICAL ISSUES IN THE FASHION INDUSTRY

Julie Hillery (rjhillery@gmail.com)
Group: Social & Behavioral Sciences

COURSE DESCRIPTION

Do the right thing! We all want to but sometimes we aren't sure what the right thing is; especially when we have to make decisions that affect others. As you enter your professional career you will find yourself in situations where you have to make decisions not only for yourself but as part of a team or as a representative of a business. How will you effectively make these decisions? If you want to have your own business, what decisions can you make to reflect the image you want it to have?

In this course we will work take an integrative team approach to applying fundamental ethical concepts faced daily by entrepreneurs. We will consider entrepreneurs in broad terms meaning those who may run a traditional brick and mortar store, offer products online, provide services to others, or work with an entrepreneurial spirit in a large corporation!

Your team will take your idea and design a business as you consider the ethical issues surrounding each phase in the company's development. We will work step-by-step to plan your business and gaining the knowledge needed to make sound decisions surrounding your plans from taking them from your concepts to your consumers! When it's all done, we will also consider ethical decisions you may face individually as you leave college and enter your careers.

READINGS

Much of the reading will be pulled from the my textbook Ethics in the Fashion Industry which apply to many types of businesses. I will also provide current events readings from online resources from both scholarly and popular materials.

FILMS, ETC.

The CD ROM that is included with my textbook will be provided in electronic format. This includes supplemental materials such as online links to real-world examples of company websites containing examples of ethical statements, mission statements, and social responsibility statements. The materials also provide step-by-step templates for developing an idea into an ethical company.

We will also have guest speakers including those who work with small business development, those who own their own businesses, and those who are involved with non-profit companies. Field trips are also a possibility.

STUDENT REQUIREMENTS

Students will come to class each time with an entrepreneurial spirit and be willing to work with their team members in developing their company. Class participation and attendance is a must! This is very much a hands-on class and students should be willing to work independently on their projects while making decisions as a team. Class evaluation will be based on weekly assignments and in-class work, quizzes, case studies, and the final company plan which will be presented during the final weeks of the semester.

ABOUT THE INSTRUCTOR

Dr. Hillery is a Professor in Fashion Studies at Columbia College Chicago, and was also the Kohl's Professor of Retailing at Northern Illinois University. Her degrees include a B.S. and M.S. from The Ohio State University and a Ph.D. from the University of Wisconsin-Madison. In addition to writing two college textbooks, Dr. Hillery has received numerous teaching awards for undergraduate education. Since New Mexico is her absolute favorite place on earth she is thrilled to be teaching at UNM especially in the Honors' College.
301-008: LABOR AND DEBT:
UNDERSTANDING CAPITAL AND CLASS
Andrew Ascherl (aascherl@unm.edu)
Group: Social & Behavioral Sciences

COURSE DESCRIPTION
The conflict between classes is a central feature of the system of capitalist accumulation, but the form taken by this conflict is subject to change depending on the socio-economic context. Using a variety of texts, ranging from film to literature to philosophy, this seminar proposes to map out the relations the struggle between classes has to two key concepts, labor and debt. The opening hypothesis of this line of inquiry is that labor has been central to an understanding of capitalism and its contradictions from the 19th century onward (namely from the time Marx wrote Capital through the global socialist movements of the 20th century), but that recent developments have brought the notion of debt much closer to the center of a thorough grasp on the contemporary socio-economic situation. In so doing, we will closely examine waged and unwaged work as well as the ways in which debt operates as a form of social discipline, and we will attempt to trace these lines to the present concerns voiced by the Occupy movement.

READINGS
Selected shorter texts available on e-Reserve.

FILMS, ETC.
Matewan (dir. John Sayles, 1987)
Salt of the Earth (dir. Herbert J. Biberman, 1954)
Silkwood (dir. Mike Nichols, 1983)
Tout va bien (dir. Jean-Luc Godard, 1972)

STUDENT REQUIREMENTS
Active participation, brief (2 pages) weekly response papers, regular (min. 5) contributions to the seminar blog, one in-class provocation (thesis-driven presentation), mid-term paper (5-10 pages), and final paper (15-20 pages).

ABOUT THE INSTRUCTOR
Andrew Ascherl (PhD University at Buffalo) is a literary and cultural theorist. His work engages literary and visual cultures of the Americas, contemporary problems in philosophy, and the legacy of radical social movements.
301-009: VIOLENCE, POLITICS, ETHICS: NARCO-CULTURE IN LATIN AMERICAN FILM, LITERATURE, AND MUSIC
Andrew Ascherl (aascherl@unm.edu)
Group: Social & Behavioral Sciences

COURSE DESCRIPTION
In this seminar we will explore the violent and often contradictory world of transnational drug trafficking, particularly as it is configured in and through contemporary trans-American cultural production. Through investigations of some recent “narco novels” (from Mexico, Colombia, and the U.S.), films such as Traffic and Maria Full of Grace, and selected examples of the rich musical tradition of Mexican corridos, we will examine the conflicts between politics and ethics in contemporary Latin America – a Latin America that is part of a world no longer framed by the sovereignty of empires or nation states, but rather the international fluctuations of capital. We will examine the effect of regional and hemispheric trade agreements on local economies with flourishing and active drug trades as well as the implications of the seemingly insatiable demand for these illicit products within the United States, the epicenter of global drug consumption. Students with experience in the study of contemporary Latin American and Hispanic culture are particularly encouraged to enroll in this seminar, but anyone with a sincere interest in the subject matter will be welcome. While students with a facility in Spanish are encouraged to read the texts in the original language, all required materials will be available in English translation.

READINGS
Paul S. Flores, Along the Border Lies
Jorge Franco, Rosario Tijeras
Terrence E. Poppa, Drug Lord: The Life and Death of a Mexican Kingpin
Fernando Vallejo, Our Lady of the Assassins (La virgen de los sicarios)
Elijah Wald, Narcocorrido: A Journey Into the Music of Guns, Drugs, and Guerrillas
Don Winslow, The Power of the Dog
We will also read selected theoretical texts (available on electronic reserve)

FILMS, ETC.
Traffic (2000, dir. Steven Soderbergh)
Maria Full of Grace (2004, dir. Joshua Marsten)
El Infierno (2011, dir. Luis Estrada)

STUDENT REQUIREMENTS
Active participation, brief (2 pages) weekly response papers, regular (min. 5) contributions to the seminar blog, one in-class provocation (thesis-driven presentation), mid-term paper (5-10 pages), and final paper (12-15 pages).

ABOUT THE INSTRUCTOR
Andrew Ascherl (PhD University at Buffalo) is a literary and cultural theorist. His work engages with literary and visual cultures of the Americas, contemporary philosophy, and the cultural legacies of radical social movements.
301-010: MEET THE AUTHORS: EXPLORING THE CREATIVE PROCESS
Leslie Donovan (ldonovan@unm.edu)

Group: Writing & Speaking

COURSE DESCRIPTION

Long valued for its rich and varied cultural heritage, New Mexico's landscapes, traditions, people, and stories have captivated and nurtured the imaginations of numerous artists and writers from the time of our state's first settlement. No less than in earlier times, the 21st century has witnessed vibrant new stories, poems, and images from New Mexico writers and artists that have provided readers with new perspectives on the creative process, genre development, and the lives of artists. In this course, students will both study and meet with nationally known New Mexico authors and artists to discuss their published works, creative process, and public lives. Works from the fields of drama, fiction, poetry and nonfiction will be approached from interdisciplinary perspectives such as social and cultural history, technological developments in the publishing industry, archival study of original manuscripts, the psychology of the creative will and process, business practices of selling works, aesthetics of illustrative and abstract visual art representations of written works, among others. Working from the discipline of Humanities, we will study works from a variety of genres such as mythic drama, detective fiction, political poetry, fantasy and science fiction, screenplays, personal memoirs, and historical fiction. Further, we will approach such works from assignments using methods from the discipline of Writing and Communications. Each week, students will read and discuss a book by authors who will give talks about their works as well as engage in assignments and activities arising from these works. This course will not only be of interest to students who love good literature and art or aspire to be writers and artists themselves, but especially students interested in learning to explore literature from diverse and distinctive interdisciplinary approaches and assignments.

READINGS

TBA

Additional readings

Other texts for presentations, papers, or class readings include selections from writers on the subjects of place-based writing, visual representations of writers and their works, and articles concerning the creative process.

STUDENT REQUIREMENTS

1 research paper on a New Mexico writer not on our syllabus (8-12 pages), 1 original archival project using CSWR resources (8-12 pages), 1 creative work (10-20 pages), weekly blog discussion (2 postings each week), final portfolio (10-15 new pages), attendance and active class participation.

ABOUT THE INSTRUCTOR

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

If the United States is “the most powerful nation in history” such dominance confers tremendous responsibility. Defining that responsibility and determining the use of that power is a task that the American people have delegated to policy makers and politicians, but as we enter into a time when our country is making crucial global decisions, should we as citizens slip into complacency? As members of a democracy, our responsibilities should include participation and awareness. We need to know who we are as a nation. And so we need to know who we have been. In this course we will look at some seminal events in modern American history that formed us as a nation, events such as our 20th century wars and social movements. We will review the “official story,” but also look at what has been left out of the story that we tell about ourselves. We can consider this class as integrating history and literature, since literature is a powerful tool that draws us into events and helps us to learn about history. We will use some fiction as an entrance into certain periods of history. We will use contemporary non-fiction as well, including excerpts from a classic of “alternative” history, Howard Zinn’s A People’s History of the United States. This is an interdisciplinary class using fiction, non-fiction, poetry, music and film to approach our history and its hidden stories. Students will investigate the events that have defined us and continue to define us, carrying on a debate that will help us to assume our responsibilities as informed citizens.

As with all Honors classes, an important objective is to develop our skills within the seminar format: the skills of engaged discussion, attentive reading and listening, and clarity in written and oral expression.

READINGS

- Howard Zinn, A People’s History of the United States
- Lillian Hellman, Scoundrel Time
- Tim O’Brien, The Things They Carried
- Stephen Kinzer, Overthrow
- Aguilera and Fredes, Chile: The Other September 11th
- Howard Zinn, The People Speak: American Voices, Some Famous, Some Little Known
- Reading packet of selected articles and essays to be purchased in Honors Office as well as e-reserve readings that students will print and bring to class

FILMS, ETC.

We will watch excerpts from these films, and others: "The Spanish American War", "Even the Rain", "All Quiet on the Western Front", "Come See the Paradise", "Good Night & Good Luck", "Persepolis", "Zeitgeist", "The Long Walk Home", "Hearts and Minds", "Why We Fight".

We use musical segments from You Tube to explore those cultural representations of the times.

STUDENT REQUIREMENTS

Regular attendance, participation in class discussion, and attentive listening. Weekly responses or observations and questions; one five-page paper; group or pair work in formulating discussion questions and leading discussion; news reports; final research paper of 8-10 pages; maintaining a portfolio of submitted work, and a final reflective essay.

ABOUT THE INSTRUCTOR
Margo Chavez-Charles holds a B.A. in English from NMSU, an M.A. in Teaching English as a Second Language and Teaching French from the School for International Training in Vermont, and an M.A. in Liberal Education from St. John’s College. Her special interests include literature, interdisciplinary education, intercultural communication, experiential education, and the history of ideas. She also regularly works for the CONEXIONES programs in Nicaragua, Mexico, and Spain.
301-012: DRY AND BEAUTIFUL: HUMAN SETTLEMENTS AND NATURAL RESOURCES IN NEW MEXICO ARID LANDSCAPE

Celia Lopez-Chavez (celialop@unm.edu)

Group: Humanities

COURSE DESCRIPTION

“Man cannot change the great laws of nature; but he can take advantage of them, and use them for his purposes.” These words by 19th century scientist and explorer John Wesley Powell are more relevant than ever at the beginning of the 21st century. Using the example of New Mexico as an arid region, students will learn a methodology that will give them the tools to apply to other situations and places that involve humans, their impact in nature and management of natural resources. Exploration, observation, and hands on experience will be the basis for this course which has an important field study component. The selection of readings will provide students an interdisciplinary approach, including environmental history, anthropology, cultural geography, and sustainability and conservation studies. Some questions to be explored and answered are: How have different cultural/ethnic groups managed natural resources in arid New Mexico? What were and are the cultural products of human life in desert oases? What are the characteristics of their water culture (from indigenous irrigation ways to acequias and modern dams) What social institutions have been created as a result of living in arid lands? What does the history of human settlements in New Mexico teach us about the future of humans in arid lands? We will analyze the case of New Mexico using the contributions of some important figures in the field of regional and cultural geography and conservation such as: John Wesley Powell, Aldo Leopold, and Carl Sauer. Additional materials will come from literature and visual arts. Guest speakers will provide an important part of the content of this class. Once or twice during the semester class will be scheduled on a Saturday to do field study. There will be one full day field study at Jemez Pueblo, Jemez Springs, and Valles Caldera on November 12 (Wednesday).

READINGS

Books:

- Seeing Things Whole. The Essential John Wesley Powell, edited by William deBuys
- The Milagro Beanfield War, by John Nichols

Selection from the following texts:

- A Companion to Cultural Geography, ed. by Duncan, Johnson, Schein.
- A Field Guide to the Plants and Animals of the Middle Río Grande Bosque, by Cartron, Lightfoot, Mygatt, Brantley, Lowrey.
- A People’s Ecology. Explorations in Sustainable Living, ed. by Gregory Cajete
- A Sand County Almanac, by Aldo Leopold
- Acequia. Water Sharing, Sanctity, and Place, by Silvia Rodríguez
- Acequia Culture. Water, Land, and Community in the Southwest, by José Rivera
- Anasazi America, by David Stuart
- From the Río to the Sierra: An Environmental History of the Middle Río Grande Basin, by Dan Scurlock
- Medicinal Plants of the Desert and Canyon West, by Michael Moore
- The Pueblo Imagination. Landscape and Memory in the Photography of Lee Marmon.
STUDENT REQUIREMENTS

- Journal: students will keep a journal throughout the class and will use it as a field notebook during field study.

- Readings/activities: during class time students will participate in class discussions based on required readings, and during field study they will complete work sheets with activities related to each location, and make short presentations relevant to places visited and topics covered.

- Attendance and participation: are essential to get an A in this class. Attendance to field study is mandatory.

- Final research paper and professional presentation.

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. Her last book length manuscript is titled “Land Upon Which No Christian Set Foot: Frontier and Empire in the Spanish American Colonial Epic”. She has directed programs with a study abroad component such as: Conexiones Summer Program in Spain, From the Rockies to the Andes and Drums and Dreams: Latin American Music as Text (the last two in Argentina.)


301-013: SIGMUND FREUD DEBATES C. S. LEWIS: 
SEXUALITY, SUFFERING, AND THE MEANING OF LIFE  
Harold Delaney (hdelaney@unm.edu)  
Group: Social & Behavioral Sciences 

COURSE DESCRIPTION

Arguably the most influential individual in the history of psychology, Freud’s concepts such as ego, repression, resistance, and Freudian slips have become part of our vernacular, and the sexual revolution he helped spawn, a pervasive feature of modern life. Freud’s atheism, like his focus on sexuality, is well known. One might think his life would have little commonality with that of C. S. Lewis, the Oxford professor who wrote not only the Chronicles of Narnia but also some of the 20th century’s most widely read books arguing for belief. However, Sigismund Schlomo Freud and Clive Staples Lewis shared much more than atrocious given names. Delving into their biographies, one sees that they faced many of the same struggles. Both experienced losses in their childhood: Freud lost his beloved nanny, Lewis, his mother when he was 9. Later in life, Freud battled cancer of the mouth and Lewis agonized through the illness and death of his wife, Joy. Through such challenges, Sigmund Freud and C.S. Lewis developed their perspectives on some of life’s deepest questions.

While Freud and Lewis shared a number of similar life experiences, the positions they developed represent polar opposites. This class will focus on Freud and Lewis’ thoughts about sexuality and love, pain and suffering, and, most importantly, ultimate questions of human significance, such as the meaning of life and the existence of God. We will also be examining their biographies, trying to discern the commentary their lives offer on the viability of their views. Although they never met, juxtaposing their writings and life stories permit their diametrically opposed positions to stand out in bold relief for evaluation like two debaters on a stage. Participants in this seminar will enter into this debate, and in the process refine our own answers to some of life’s ultimate questions.

READINGS

•  Other resources online and on eReserves will include excerpts of Freud’s letters from Max Schur's Freud—Living and Dying, and excerpts from C. S. Lewis’ The Problem of Pain, and Nature and Supernature.

FILMS, ETC.

•  Video clips and other resources from PBS series on The Question of God.  
•  The movie Shadowlands with Anthony Hopkins and Debra Winger

STUDENT REQUIREMENTS

Students will be asked to prepare regular written responses to Study Questions on the assigned readings, advocating or opposing the positions advanced by Freud and Lewis. Class sessions will require regular participation in small and large group discussion. Students will be required to write a term paper on a topic related to the course (e.g. evaluating empirical research on happiness or sexuality as the evidence relates to Freud or Lewis’ philosophical perspectives; or examining from a behavioral perspective the role of psychological conditioning in shaping values or conversely examining research in positive psychology on how moral choices can promote well-being). Students will then make a Powerpoint presentation for viewing by others in the class based on research for the term paper. Students will also be asked to participate in a final formal debate addressing a series of issues from Freud or Lewis’ perspective.
ABOUT THE INSTRUCTOR

Psychology professor Harold Delaney has directed the Psychology Honors Program and been teaching about Freud in the history of psychology for 25 years. He has written over 50 articles, co-authored a graduate text, and co-edited Judeo-Christian Perspectives on Psychology: Human Nature, Motivation, and Change, published by the American Psychological Association.
301-014: VISIONS OF THE AFTERLIFE - A CROSS-CULTURAL JOURNEY THROUGH THE FOUR LAST THINGS: DEATH, JUDGMENT, HEAVEN AND HELL IN THE VISUAL AND PERFORMING ARTS, FILM, MUSIC, SACRED TEXTS, AND IN LITERATURE

Juliette Cunico (juliette@unm.edu)

Group: Fine Arts

COURSE DESCRIPTION

Apocalyptic and post-apocalyptic themes surrounding “The Four Last Things” – Death, Judgment, Heaven and Hell - or “End Times” pervade the paintings, sculpture (visual arts), theatre, dance, and music of cultures worldwide. In both the western and eastern worlds, the artistic expression of these “visions” is woven into the very fabric of these cultures’ sensibilities and provides the inspiration for musical compositions, operas, paintings, frescoes, sculptures, plays and films, tomb art, and illustrations of written texts which reveal beliefs about the future history of humankind and the ultimate destiny of the earth and its inhabitants. Beginning with “The judgment of the dead in the Presence of Osiris” from the 19th Dynasty (c.1275 BCE) Egyptian Book of the Dead and ending with T.V. Santosh’s sculpture “Counting Down,” thirty chrome dogs who guard Yoshitaka Kawamoto’s recollections of Hiroshima, this interdisciplinary 300-level seminar will examine the cross-cultural similarities and differences in the artistic expression of beliefs concerning humankind’s final destiny as demonstrated in representative paintings, sculptures, church art and architecture, music, plays, films, comics, and illustrations of sacred texts. Students will learn about these artistic expressions, and will, when appropriate, pair them with a written text which has either been inspired by, or has served as the inspiration for the artistic work. Controversy about and censorship of the above will also be addressed, as will be commentaries about the methods used to create these works of art. As a final project, students will, as an independent group or individual project, create, research, and display or perform a “Last Things” piece of their own.

READINGS

Brennan, “Art of darkness: apocalypse, death and disaster in contemporary art

An emerging trend of unease”

http://www.modernedition.com/art-articles/apocalyptic-art/apocalyptic-art.html


Representative Readings and Texts:

Selections from

Islam: The Qur’an, Suras 2, 3, 4, 18, 29,43, 47,16, 11 (online) and Images (online)

Hindu: from the Baghavad Gita and Images (online)

Judaism: Rosh Hashanah and Images (online)

Zoroastrianism  Avesta and Images (online)

Buddhism:  Tibetan Book of the Dead (online)

Book of the Dead of Hunefer (online)

The Revelation of St John the Divine, KJV (online)

Dante Alighieri, Commedia / The Inferno and Paradiso (selections) and images/ illustrations,
text-inspired dance, theater, music

http://www.beyond-the-pale.org.uk/hell.htm

Samuel Beckett, “Endgame”

Christopher Marlowe, The Tragicall History of Dr. Faustus

John Milton, Paradise Lost and Paradise Regained (excerpts online)


Barbara Tuchman, "This is the End of the World: The Black Death" from A Distant Mirror: The Calamitous 14th Century

Medieval Mystery Plays, The N-Town Cycle (Coventry) texts and illustrations:

  “The Antichrist”
  “The Last Judgment”
  “The Harrowing of Hell”

Dan Brown, Inferno

Graphic Novels:

Dell Comics, Kingdom Come

Vaughan, Y: The Last Man

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.

Representative Musical Compositions and Opera

Dies Irae (Gregorian Chant, 13th Century)

  Mozart, Requiem, Dies Irae
  Verdi, Requiem, Dies Irae
  Berlioz, Symphonie Fantastique
  Charles Gounod, Faust (opera)
  Richard Wagner, A Die Gotterdammerung (Opera)
  Camille Saint-Saens, Dance Macabre
  Iron Maiden, Dance of Death, 2003

Representative Films and Video

You Tube:


Constantine

Godzilla, images from trailer; film when available - Release Date May 2014
Ingmar Bergman, The Seventh Seal

A Month in the Country (1987) completely restored 96 min print now on DVD. Excellent depiction of methods of mural / fresco restoration of those destroyed or covered over medieval religious images in England during the Reformation and Elizabethan practices against non-Christian religious beliefs, as well as 20th century censorship of same.

The Grave of the Fireflies (animation film)

Red Dragon (film clips)

**FILMS, ETC.**

Last Judgment paintings and church art in museums and churches in Italy:

The Byzantine Mosaics of the Basilica di Santa Maria Assunta (Cattedrale di Torcello) Venice (online and photographs)

The Last Judgment mosaics of the Duomo Battistero di San Giovanni, Florence, Italy (online and photographs)

The Uffizi Gallery, Botticelli

The Giotto Last Judgment Frescoes in the "Cappella degli Scrovegni" or Arena Chapel and the Basilica of St Anthony in Padua (online and photographs)

Duomo di Milano - Cathedral-Basilica of the Nativity of Saint Mary

Last Judgment paintings and church art in museums and churches in Toledo, Madrid (Museo Del Prado), and Valencia, Spain, Croatia, Russia, and Africa. (online and photographs)


Chicago Art Museum (online and photographs)

John Constable: Cloud Studies

Turner, "Hannibal Crossing the Alps," "Snow Storm"

Representative Musical Compositions and Opera

Dies Irae (Gregorian Chant, 13th Century)

  - Mozart, Requiem, Dies Irae
  - Verdi, Requiem, Dies Irae
  - Berlioz, Symphonie Fantastique
  - Charles Gounod, Faust (opera)
  - Richard Wagner, A Die Gotterdammerung (Opera)
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The Grave of the Fireflies (animation film)

Red Dragon (film clips)

Representative Illustrations:

Engravings / William Blake

Illustrations / Gustave Doré

And many others

**STUDENT REQUIREMENTS**

Independent group or individual project which involves the creation, research, and display or performance of a “Last Things” piece; Sample projects created by Honors students are “Wake Up Cold,” an original film by Alexander Payne, Logan Migliore, and Friends, a children’s comic-style book about the End Times created by Michael Louie, and an original painting depicting Ragnarok.

In-class group work;

Responses to online discussion questions

Three- Four formal papers (3-4 pages exclusive of Works Cited) presented in MLA format. Two of these will be 1) a comparative analysis of a film, video, performance, musical composition, architectural ( facades, stone carvings, etc.) artistic representation of one of the four “Last Things” with a written text which utilizes the same or similar motifs; 2) A iconographic comparison of a non-western treatment of death, judgment, heaven or hell with its western counterpart;

A prompt will be give at least one week in advance;

Two-three informal response papers, 1-2 pages, which address the material assigned for that unit;

An individual or two-person oral report

Prompt and consistent attendance

**ABOUT THE INSTRUCTOR**

Juliette Cunico received her Ph.D. in English Literature with a double concentration in Shakespeare and Renaissance Drama and in Medieval Literature. Returning to New Mexico from Bradley University where she was the English Department’s Shakespeare specialist, she continues to explore her love of the macabre and the connections between the secular and spiritual, sacred and profane worlds, along with the visual, oral and written expression of those connections. Above all else, she loves, in Geoffrey Chaucer’s words, “to gladly learn and gladly teach.”
301-015: FIELD STUDY ANDES: 
PATHWAYS FROM THE PAST TO THE PRESENT
Troy Lovata (lovata@unm.edu)

Group: Social & Behavioral Sciences

COURSE DESCRIPTION

This is a four-credit, field-based course focused on ancient and modern trails in the Andes Mountains of the country of Ecuador. It explores how past peoples traveled the landscape and how people today both use trails and make connections to the past. This is an experiential course that gives students an opportunity for first-hand study of landscape, place, and culture in South America.

Students in this course will meet approximately a half dozen times over the Fall semester to do background research and prepare for an 8 to 10 day field project in Ecuador. The field portion will run during the first 2 weeks in January, over Winter Break. Once in Ecuador students will travel remnants of the famed Incan Trail in the southern Andean highlands around the provincial capital of Cuenca. Students will hike and camp along the trail for the majority of their time in-county. The class will use walking as tool to study the landscape, interact with locals, and allow for first-hand research into Pre-Columbian life (including Incan and prior Canari peoples), the Spanish Colonial era, the transition to independence, and the modern era of global tourism and international development.

READINGS

Students will read a series of Anthropology, Archaeology, and Cultural Geography academic journal articles available via UNM's Library E-reserves. They will also be required to purchase a course-specific journal or cuaderno to record their experiences while in Ecuador.

STUDENT REQUIREMENTS

THOSE STUDENTS WHO WISH TO TAKE THIS COURSE MUST ALSO ENROLL IN 399-006 FOR 1 CREDIT.

Students will complete a series of pre-trip research exercises that include: short writing assignments; library research; assigned readings; films; and warm-up hikes (individually and as a group). Once in Ecuador students will complete a field notebook or cuaderno that serves to record experiences along the trail and helps make comparisons between pre-trip studies and time in the field.

This course requires no extensive experience hiking or camping, but students must be willing and able to hike at high altitude, carry moderate loads, walk in rain and sun, and camp in tents without running water or plumbing. Knowledge of Spanish is helpful, but not required. A passport and the ability to acquire a travel visa (especially important for non-US citizens) are required.

This course is scheduled as a regular, Fall semester course and all tuition and fees and scholarships to pay them are as with any other full semester class. There is an extra course fee of $1300; which will cover most lodging, meals, transportation in Ecuador, and some camping equipment. Students will be expected to provide their own backpacks, clothing, and sleeping gear. Students will also pay a small fee for health insurance while abroad. The course fee does NOT cover airline travel from the US to Ecuador. This is, in part, because it is expected that many students will take advantage of the opportunity to stay in Ecuador or travel in others areas of South America on their own, not as part of the class, before or after the course. Students will be given information about the cheapest air travel and information about staying longer abroad on their own. Students will also be given information about applying for travel stipends from UNM and the Honors College.

COURSE FEE

There is an extra course fee of $1200; which will cover most lodging, meals, transportation in Ecuador, and some camping equipment. It will also cover costs for a field assistant and guest lecturer and faculty costs.
ABOUT THE INSTRUCTOR

Troy Lovata, Ph.D. is a tenured, Associate Professor in the Honors College. He holds a Doctorate in Anthropology, with a focus on Archaeology, from The University of Texas and has worked with field programs in the American Southwest and Rocky Mountains, Ecuador, Spain, Egypt, and Kazakhstan.
COURSE DESCRIPTION

The NCAA-regulated college student athlete, with his or her amateurism closely monitored, is a uniquely American creation. And a dichotomous one. The student athlete might be a local or even national celebrity despite being a teenager. He or she might be penniless while playing before packed stadiums and seeing his or her name on the back of jerseys selling in the bookstore. This course explores the student athlete in America using the analytical tools of the humanities. Students will assess the history of the NCAA and college athletics in the United States. They will also investigate the international models of sport that largely preclude European universities having a major role in athletics. Students will consider the cultural significance of college sports as well, especially as portrayed in Hollywood film and through literature.

More than just dealing with the past, students will debate the current state of college athletics, considering the laws and politics controlling the college sports world. Students will evaluate the handful of significant legal cases making their way through the courts that deal with student athlete rights. They will consider how issues of conference realignment and college athletics stratification (Division I, II, III, etc) are affecting higher education in the United States. They will also take the economic tally of college sports.

Looking toward the future, students will consider how athletic success translates into post collegiate life. Students will be challenged to explain the role of sports in America and their own lives in an intellectually persuasive manner. Writing and speaking assignments will help students translate their information about the past and present of college sport into talking points and research analyses for future successes.

READINGS

2) Taylor Branch, The Cartel: Inside the Rise and Imminent Fall of the NCAA (NewYork: Byliner, 2012)

STUDENT REQUIREMENTS

Student will be expected to analyze the relationships between athletics and education in several papers. Vigorous in class participation is a must.

ABOUT THE INSTRUCTOR

Ryan Swanson is a former student athlete (a long time ago) who researches and writes on sport in American history and society.
301-018: THE MIDDLE RIO GRANDE UNDER STRESS

G. Emlen Hall (hall@law.unm.edu)

Group: Social & Behavioral Sciences

COURSE DESCRIPTION

This seminar will explore the Middle Rio Grande watershed from Cochiti Dam to Elephant Butte Dam in terms of the history of the River and its institutional development. We will spend the opening weeks of the seminar getting a common and general sense of the reach of the Rio Grande between the two federal dams. Starting with week three, we will return to Cochiti, the upstream dam, and work our way back down the River, taking up specific topics in more detail. The topic is timely and interesting. It is also quintessentially multi-disciplinary and fun, especially as it effects each one of our lives.

READINGS

Some recent history (Reining in the Rio Grande, 2011); some great history (Great River, 1954); some ancient history; some law (a few cases, some state and federal statutory law); some inter-state law (the Rio Grande Compact of 1938; Hinderliter v. La Plata) some hard science (the history of Darcy’s Law); some biology and conservation biology (the Endangered Species Act); some surface water hydrology (the Rio Grande water balance); and an over-riding concern for how these multi-disciplinary factors fit into the future of the River.

FILMS, ETC.

As time allows, we will view various recent documentary films on the Rio Grande, its past and its future.

STUDENT REQUIREMENTS

Students will attend and participate in seminars. Early on in the semester, students, in conjunction with the instructor, select a topic for intensive investigation and reporting relating to the Middle Rio Grande. In week 4 of the seminar each student will give a short, oral description of a topic related to the Middle Rio Grande and how the students proposes to research and develop the topic. In weeks 14 and 15 students will give a longer description and analysis of their topic as developed. By the end of the course, each student will have written, under the editorial supervision of the instructor, a substantial analytic paper on their topic and its relationship to the other factors that govern the River.

COURSE FEE

60

ABOUT THE INSTRUCTOR

Em Hall is a professor emeritus at the UNM Law School where he taught water law and natural resources law for 25 years and edited the Natural Resources Journal. He has written three books, on New Mexico water and published many free lance, general interest articles dealing with New Mexico. He has an AB degree in English and a JD degree from law school which he survived by teaching in the Harvard College expository writing program for three years.
President Thomas Jefferson saw the Western Hemisphere as the staging ground for a new “empire of liberty”; Franklin Roosevelt promised the United States would be a “good neighbor” renouncing unilateral interventions in Latin America, while President Richard Nixon said “People don’t give one s... about the place,” in a phone conversation on October 20, 1971. In fact none of these United States presidents as well as many others in the last two centuries could have governed without a foreign policy directed to take territories, spread militarization, and lead the economic ideals of neo liberalism through the expansion of its corporations’ businesses in Latin America. This region became essential in the consolidation of the Unites States’ rise to economic and political power in the Western Hemisphere and in the world; to the point that it is impossible to study and understand the country’s recent history, without considering the region from the South. This seminar will focus on: 1- an overview of the main forces that characterized the U.S. foreign policy towards Latin America and the Caribbean in the last two centuries; 2- how internal political processes in Latin American countries were affected especially by the 20th century U.S. hegemony, and 3- how the present and near future looks in terms of political, economic, and security relations between the two regions. Throughout the semester students will be introduced to a research methodology that will allow them to use primary and secondary sources from economic and political data. Students will also have the opportunity of working in some small class assignments based on films. By the end of the semester students will produce a solid research paper that analyzes a specific topic of the relations of Latin America and Caribbean countries with the United States, from political, economic, and security perspectives. Students will present the results of their research in a U.S.-Latin America Symposium to take place in the Honors College.

**READINGS**

Greg Grandin, Empire's Workshop: Latin America, the United States, and the Rise of the New Imperialism

John Perkins, Confessions of an Economic Hit Man


Selection of articles, and data, from blogs and web sites such as: Center for Economic and Policy Research, The Americas Blog, Washington Office on Latin America, Just the Facts, Documents from CELAC Meetings (Community of Latin American and Caribbean States), and other sources provided by students’ own research.

Materials from the Latin American Collections at Zimmerman Library: DILARES (http://libguides.unm.edu/DILARES)

**FILMS, ETC.**

Documentaries: South of the Border, The Americas PBS TV Series.

A selection of Latin American films.

**STUDENT REQUIREMENTS**

Regular attendance, active participation in class discussions, weekly readings and assignments, an individual and a group presentation, a solid research paper based on primary sources and presentation of the paper in a U.S.-Latin American Symposium in the Honors College.
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. Her last book length manuscript is titled “Land Upon Which No Christian Set Foot: Frontier and Empire in the Spanish American Colonial Epic”. She has directed programs with a study abroad component such as: Conexiones Summer Program in Spain, From the Rockies to the Andes and Drums and Dreams: Latin American Music as Text (the last two in Argentina.
COURSE DESCRIPTION

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

This course will provide the vehicle to address these matters. 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


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 Primetime 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.

STUDENT 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. The research paper and class presentation must demonstrate a synthesis of the ethical disciplines explored and integrate the theoretical and the practical applications from these disciplines. 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, MS, LPCC-NM Lic. # 0002, 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 as the chair of the ethics committee for the New Mexico Counseling Association.
COURSE DESCRIPTION

Over 20 million people are thought to be enslaved today (some in the United States). Several billion people experience hunger regularly including 14% of Americans. 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. And yet, humanity is making progress. In the past one hundred years, life spans have increased, literacy is on the rise, and dozens of new democracies have been created. This class will focus on humanity’s solutions to human rights problems. It will therefore focus on the positive. Many entities contribute to problem solving and we will study their methods. We will learn about the United Nations, non-governmental agencies, and what multinationals contribute. Thus, students will learn about humanities failures – the human rights abuses around the world – and humanities considerable achievements.

READINGS

The readings are a compilation from books including: An Introduction to Human Rights, NGOs in International Politics, Human Rights at the UN, Business and Human Rights.

Students are also assigned reading from a good international daily newspaper.

FILMS, ETC.

This course includes film clips from numerous sources.

STUDENT REQUIREMENTS

This course will have short written assignments about the readings. Each student will be required to make one short presentation to the class about an NGO of their choice, and there will be two 5-8 page papers. 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.
401-004: POST WAR STUDIES: THE FORMER YUGOSLAVIA

Timothy Goloversic (tim-goloversic@hotmail.com)

Group: Social & Behavioral Sciences

COURSE DESCRIPTION

In this course we will examine the history of the Balkans to discover how geography, conquest, religion, and war combined to mold the modern religious and cultural diversities in the countries of southeastern Europe. Our studies will begin with the Roman Latin and Greek influence on the region, move to the Ottoman Empire, through the Austro-Hungarian Empire to the post-WW I formation of the country, WW II, and ultimately to the death of the Dictator Tito and the breakup of Yugoslavia. Students will research the current post-Balkan War situation and examine the societies, economies and governments of Slovenia, Croatia, Bosnia-Herzegovina, and Serbia/Kosovo. Some questions we want to answer during our studies are: How and why did a region with three distinct religions consisting of Russian Orthodox Christianity, Roman Catholic, and Islam; Multiple ethnicities consisting of Croats, Bosniaks, Serbs, Slovenes, and other minorities; and five different languages become a successful country only to fall into civil war by succumbing to nationalism, ethnic cleansing, and ultimately splinter into six independent countries? Can these countries prosper with their current governments and relations with each other? Groups of three students will be assigned specific topics to research about post-Yugoslavia deciding if the region will ultimately prosper by analyzing the political, historical, religious, economic, and social driving factors that currently effect the Balkan region. The focus of the research will be to make recommendations to an organization such as the United Nations or State Department about the effectiveness of using the former Yugoslavia as a model to peacefully end other ongoing conflicts. The groups will present their findings in a document modeled after an internal governmental white paper consisting of a one page executive summary with an additional 10 to 12 pages of writing. In addition, the groups will present and defend their findings in a thirty minute presentation to the class.

READINGS


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

Recommended Readings:


Holbrooke, Richard: To End a War (1999)

FILMS, ETC.

The Death of Yugoslavia: BBC Documentary

Yugoslavia: The Avoidable War: Bogdanich, George: 1999

In the Land of Blood and Honey

The World’s Most Wanted Man: Frontline: PBS

How Yugoslavia’s Destroyers Harnessed the Media: Frontline: PBS

STUDENT REQUIREMENTS
During the first week of class, students will be assigned to a group for the two person presentation and to a group of three for the final project to research and present information to your classmates.

Presentations must include the following material:

1. A thorough discussion of the assigned topic presented in a logical sequence including the background and any contemporary issues.
2. The effects of your topic on the former Yugoslavia and the ethnic groups involved.
3. Your ideas and thoughts on how these events may affect the future outcome of the former Yugoslavia.
4. Bibliography:

The three major assignments in this course are:

1. Students will individually research a topic assigned by the instructor, write a three to four page essay on the topic, and present their findings to the class in a 15 minute presentation. Be prepared to answer questions and defend your research after your presentation in a 15 minute answer/question session.

2. Groups of two students will research and present a topic to the class. You will have 30 minutes for this oral presentation plus an additional 15 minutes for discussion/questions. Writing is not required for this assignment, but the use of multi-media and a bibliography are required.

3. For the final paper students will be divided into groups of three and assigned specific topics/ethnic groups to research about post-Yugoslavia deciding if the region will ultimately prosper by analyzing the political, historical, religious, economic, and social driving factors that currently affect the Balkan region. Students will use critical thinking to derive conclusions on whether Yugoslavia should have remained a country or if breaking up into individual countries was positive for the region and peace. The paper will also include persuasive arguments based on research and characterized by original and insightful theses using knowledge that integrates ideas and methods from different disciplines. The focus of the research will be to make recommendations to an organization such as the United Nations or State Department about the effectiveness of using the former Yugoslavia as a model to peacefully end other ongoing conflicts. The groups will present their findings in a document modeled after an internal governmental white paper consisting of a one page executive summary with an additional 10 to 12 pages of writing.

   The paper will address if there are lessons learned can be applied to other regions of the world to help end wars. The paper will include the student’s predictions how some of these topics: political, ethnic, religious, military, educational, debt redistribution, economic, social, or cultural issues affected the region based on their research and findings.

   Student groups will present presentations based on their findings that include arguments to support their recommendations. Plan on a thirty minute presentation followed by a thirty minute question/discussion session.

   The exercise of preparing and presenting will prepare you for real world situations in the future whether it is presenting a paper at a conference or applying for a job.

   Participation and attendance are required because much of the learning and critical discussion takes place in the classroom. This course is historic, intercultural and requires collaborative research, writing, and presenting.

ABOUT THE INSTRUCTOR

Tim Goloversic spent over nine months in the Balkans working with the U.S. Army, NATO, The United Nations, and Multi-National Forces during the late 1990s as part of the peace keeping/enforcement force. He is a contributing author and researcher to the Lessons from Kosovo : The KFOR Experience, Defense Technical Institute Publication. During his time in the Balkans he assisted with planning and executing operations to ensure peace was maintained to include humanitarian missions. Tim holds an MBA from IUP, an MS in International Relations from Troy University, and a BS in Aeronautics from ERAU.
COURSE DESCRIPTION

This is an interdisciplinary, experiential course that allows students a first-hand opportunity to study how culture plays out across the landscape. Students will gain an understanding of the diverse disciplines of Anthropology, Archaeology, and Cultural Geography as they examine trails and the artifacts that people create to navigate, claim, and mark their place on and moving across the land. Students will walk, observe, and study prehistoric, historic, and modern recreational and utilitarian trails in the Albuquerque Bosque and over mountains across Central and Northern New Mexico. They will explore various aspects of trail building, repair, and preservation. Students will also collect data about the morphology and function of both formal and informal navigational aids and signs, including: municipal and Forest Service markers, rock cairns, prehistoric and historic carved rocks, carved trees, and various forms of ancient and modern graffiti. This course is an opportunity to study how a wide range of peoples have traveled, used, and marked the landscape in New Mexico.

Students will be required to participate in both in-class seminar discussions as well as attend two day-long hikes and one four-day-three-night backpacking hike outside normal class time. The day hikes will be during the second weekends in September and October. The camping trip will be over the Fall Break, Thursday through Sunday, in Mid-October. This course requires students to fully participate in out-of-classroom work and make explicit and meaningful connections between readings, seminar discussions, and field experiences.

READINGS

“Basic Illustrated Map and Compass” by Cliff Jacobson

A reader with selections from the fields of Anthropology, Archeology, and Cultural Geography and a student workbook

with a series assignments and observational exercises; both available for purchase from Honors.

STUDENT REQUIREMENTS

Grading will be based on seminar participation, a reading journal and worksheet based field book, and a large, collaborative research project entailing cultural mapping and analysis of data collected during several out-of-classroom hikes. Students will be required to participate in both in-class seminar discussions as well as attend two day-long hikes and

one four-day-three-night backpacking hike in the Albuquerque Bosque and in mountains across Central and Northern New Mexico. This is a three credit course with commensurate contact hours, so the required weekend work means we will not be meeting every week on campus during the scheduled class time. The required day hikes will be on Friday, Saturday or Sunday—depending on student availability—in early September and October. The backpacking hike is scheduled from Thursday through Sunday of Fall Break in Mid-October. Students will be expected to provide their own camping gear (backpacks, tents, and sleeping gear are available for rent from UNM Recreational Sports for a small fee). A course fee of $85.00 is required to cover some transportation costs to hikes and food during the overnight camp/hike.

COURSE FEE

85

ABOUT THE INSTRUCTOR
Troy Lovata is a tenured, Associate Professor in the UNM Honors College. His courses explore our cultural relationship with the world around us and examine our connections to the past. Dr. Lovata holds a Doctorate in Anthropology, with a focus on Archaeology, from The University of Texas.
401-007: LOCAL GAMES IN ABQ
Chris Holden (cholden@unm.edu)
Group: Social & Behavioral Sciences

COURSE DESCRIPTION
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, making it visible, and maybe better. 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
Kurt Squire How Video Games Can Encourage Civic Engagement

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, here, and here. There are also many past and ongoing projects from outside this class here in ABQ. You can find out about them 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 interdisciplinary 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
We will find inspiration from others’ work in two disciplinary areas of writing:
Game Design and Game Studies (e.g. The Art of Game Design by Jesse Schell) and
Understanding local place (e.g. The Orphaned Land by VB Price, and Duke City Fix)

STUDENT REQUIREMENTS
NO 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 is a mathematician for the people. He received his Ph.D. in mathematics from the University of Wisconsin-Madison. Originally from Albuquerque, his research interests center around the creation of place-based augmented reality mobile games. Chris enjoys videogames like DDR and Katamari Damacy, and he takes a whole lot of photos.
Technology has transformed the who, what, where, and why of how we connect in the digital age. This course will cover the topics that impact people depending on the “cultural capital” they can spend in the Digital Age marketplace.

- Privacy, net neutrality, music piracy, and app development.
- Production battles between Xbox One and PS4 and the gaming industry.
- The role of tech venture capitalist and the distribution of resources.
- Drones and the automated weaponization of war.
- Voting Rights, the digital divide in public schools, and even telecommuting.

Who you are and where you are still matters, even when you have the anonymity of the internet. This course will have guest speakers from Engineering, the School of Law, and the Anderson School of Management. We will visit startup firms and discover how they are using cultural realities in the development of their product. Projects will include video production and game development. And yes, we will write lots of purposeful papers.
UHON 301: "Myth and the Modern Mind"

Professor M.R. Hofer

Travel fascinates people. So does change. In this seminar we will investigate the desire to travel and the travail of exile as well as desired and forced metamorphoses. Our discussions of heroes and antiheroes, creation and destruction, and the mythic quest will foreground contemporary practices of literary, visual, and cultural analysis. We will analyze influential poems, fiction, and film in an attempt to assess the tense yet productive relationship of myth to reason, in both the ancient world and our own. We will consider the transmission and renovation of enduring mythic narratives from antiquity into modernity and even post-modernity. This fundamentally interdisciplinary consideration will underwrite our effort to comprehend both how and why "myth" continues to inform the culture of the future. Our examination of mythic figures, structures, and thought thus aims to clarify the extent to which individual subjects may be determined by the narratives they tell as well as those told about them. At the same time, we will examine metacritically the function of the critic, asking whether, if myth is "ideology in narrative form," the mind of the critic is really a mind of myth. Is criticism itself ultimately a form of myth rather than, say, reason or truth? What does it mean if it is?

Course texts include, but are not limited to: Homer, The Odyssey (trans. Mandelbaum); Ovid, Metamorphoses (trans. Mandelbaum); T. S. Eliot, The Waste Land and Other Poems; Ezra Pound, The Cantos; F. Scott Fitzgerald, The Great Gatsby; William Carlos Williams, In the American Grain; Zora Neale Hurston, Their Eyes Were Watching God; Frank Miller, Batman: The Dark Knight Returns; Zachary Mason, The Lost Books of the Odyssey; and we will also screen, in the SUB Theatre, the films King Kong (1933), Citizen Kane (1941), and Star Wars (1977).

UHON 401: "Aesthetics at the Limit"

Professor M.R. Hofer

T 5:00-7:30PM

In "Aesthetics at the Limit" we will spend our time together examining European, British, and (especially) American experimental work that works with, through, over, and against other texts and traditions in order to explore the broadest range of imagined relations between discursive language ("prose") and lyrical language ("poetry") throughout the twentieth century and into the twenty-first. From both a critical and historical perspective, this course in innovative aesthetics entails a fresh look at several key movements and innovations in the history of verbal and visual representation.

Although the idea of genre—which typically serves to clarify what critics and artists do—is central to both literary criticism and creative writing, this course aims to disrupt what can be a comfortable and fundamentally artificial sense of clarity. We will strive to replace it instead with a rigorously stimulating sense of innovation, even of subversion, in aesthetic production. In precisely that sense, this will not be a typical course "in," say, fiction, nonfiction, visual rhetoric, or poetry/poetics. Rather, elements of all of these conventional genres will come together at different moments throughout the term in productive and dissonant ways to inform how we imagine aesthetic innovation. A recognition of this tension between the familiar and new will enable us to think seriously about how and why key modernist artists (as well as their most daring predecessors and successors) have labored to distort the distinctions that have promoted a clear sense of genre. Such a project accomplishes more than enabling us to think seriously, though; it actually requires us to do so.

1) The European origins of the "prose poem"

2) Futurism and transatlantic "free verse"

3) The modernist fusion of prose and lyric

4) Documentary and interdisciplinary collage
5) Experimental "cut-ups" and "writings-through"

6) Artists' books and palimpsestic treatments

7) L=A=N=G=U=A=G=E writing & the "new sentence"

N.B.: Advanced knowledge of modernism, modernity, or genre theory (i.e., of any genre) is NOT prerequisite to your success in this course. Indeed, the course exists to equip you to do work in these areas independently.
This course focuses on how the “Western” scientific method is used to understand our natural world, using Earth and Environmental Science as an example of how we make observations and collect data in scientific explorations. A fundamental skill in any scientific understanding of our world is observation. Successful observation leads to hypothesis development, and observations are used to test hypothesis. We will begin an evaluation of the environment around the Albuquerque area, constructing a transect between the West Mesa and the top of Sandia Peak. We will collect data on the ecosystems, soils, and geology through this transect. The class will require some field trips and possibly some personal field work. You will work with observational data from the field, data collected from the internet, and data obtained through remote sensing techniques. In the end, you will be more familiar with the scientific method and scientific ways of knowing and doing. This class will meet once per week for 2 ½ hours. There are two scheduled field trips on Saturdays before Fall break, and the costs of those trips will be covered by the Honors College.

UHON 301: Diversity in Science and Cultural Ways of Knowing and Doing
In this course, we will explore what constitutes ‘science’ and the culture of academic science, and we will evaluate how different cultural ways of knowing and doing may or may not align with the culture of science and academia. In this context, we’ll consider how we view ‘success’ in learning and scholarship. We will read articles on how the culture of science has evolved and explore ways that scientific understanding and approaches may evolve in the future. We’ll also read materials on other cultural ways of knowing and doing – after all, “science” has been done by humans for millennia, long before scientific thinking as we know it existed. I expect to have guest speakers join us for discussions on this exploration of other cultural ways of knowing. Through this evaluation, we can see whether the culture of science as done in the Western world conflicts with cultural approaches of different groups, and come to a personal understanding of whether real diversity in science can be accomplished under the current paradigm.