<table>
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<tr>
<th>100 Level</th>
<th>Core</th>
<th>Instructor</th>
<th>Days</th>
<th>Times</th>
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<tbody>
<tr>
<td>UHON 122.002 Legacy of Exploration: Explorers of Mountains</td>
<td>Humanities</td>
<td>Lovata</td>
<td>TR</td>
<td>12:30pm-1:45pm</td>
</tr>
<tr>
<td>UHON 122.003 Legacy of Failure: Losing and Losers</td>
<td>Writing &amp; Speaking</td>
<td>Swanson</td>
<td>MW</td>
<td>11:00am-12:15pm</td>
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<tr>
<td>UHON 122.004 Legacy of Humans &amp; their Environment</td>
<td>Humanities</td>
<td>Johnson</td>
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<td>9:30am-10:45am</td>
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<tr>
<td>UHON 122.005 Legacy of the Renegade</td>
<td>Humanities</td>
<td>Hickey</td>
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<td>11:00am-12:15pm</td>
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<tr>
<td>UHON 122.006 Legacy of the Arthurian Legend</td>
<td>Humanities</td>
<td>Johnson</td>
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<th>Days</th>
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<tr>
<td>UHON 201.001 Rhetoric and Discourse: Becoming a Better Writer</td>
<td>Writing &amp; Speaking</td>
<td>Brewer</td>
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<td>9:00am-11:30am</td>
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<tr>
<td>UHON 201.002 The Articulate Citizen</td>
<td>Writing &amp; Speaking</td>
<td>Obenauf</td>
<td>MW</td>
<td>11:00am-12:15pm</td>
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<tr>
<td>UHON 201.003 A Mirror of My Own: Female Self-Portraits in Comics and Poetry</td>
<td>Writing &amp; Speaking</td>
<td>Hickey</td>
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<tr>
<td>UHON 201.003 A Mirror of My Own: Female Self-Portraits in Comics and Poetry (2nd 8 Weeks)</td>
<td>Writing &amp; Speaking</td>
<td>Hickey</td>
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<td>3:30pm-6:00pm</td>
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<tr>
<td>Mathematics in the World</td>
<td>Mathematics</td>
<td>Sorge</td>
<td>MW</td>
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<tr>
<td>Science in the 21st Century</td>
<td>Physical &amp; Natural Sci</td>
<td>Sorge</td>
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<td>Physical &amp; Natural Sci</td>
<td>Sorge</td>
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<td></td>
<td>Physical &amp; Natural Sci</td>
<td>Johnson</td>
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<td>3:30pm-4:45pm</td>
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<tr>
<td>The Individual and the Collective</td>
<td>Social &amp; Behavioral Sciences</td>
<td>Cargas</td>
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<td>3:00pm-5:30pm</td>
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<tr>
<td>UHON 204.002 The Individual and the Collective: Understanding Social Change</td>
<td>Social &amp; Behavioral Sciences</td>
<td>Walsh-Dilley</td>
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<td>UHON 204.004 Privileging the Past</td>
<td>Social &amp; Behavioral Sciences</td>
<td>Lovata</td>
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<tr>
<td>Humanities in Society and Culture</td>
<td>Humanities</td>
<td>Stracener</td>
<td>W</td>
<td>2:00pm-4:30pm</td>
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<tr>
<td>UHON 205.002 Surviving the Holocaust</td>
<td>Humanities</td>
<td>Karmiol</td>
<td>MW</td>
<td>1:00pm-2:15pm</td>
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<tr>
<td>UHON 205.003 Atomic Bomb Culture: Portrayals of Race in Nuclear Literature, Film and Music</td>
<td>Humanities</td>
<td>Gómez</td>
<td>MW</td>
<td>11:00am-12:15pm</td>
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<tr>
<td>UHON 205.004 Questioning Authority: Literature, Film and Subversion</td>
<td>Humanities</td>
<td>Collison</td>
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<td>12:00pm-2:30pm</td>
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<tr>
<td>UHON 205.005 Poe Talks to Freud: Theories of Horror and the 19th Century Gothic</td>
<td>Humanities</td>
<td>Faubion</td>
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<td>8:00am-9:15am</td>
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<tr>
<td>UHON 205.006 Orality of Poetry</td>
<td>Humanities</td>
<td>Noll</td>
<td>MW</td>
<td>9:00am-10:15am</td>
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<tr>
<td>Fine Art as Global Perspective</td>
<td>Fine Arts</td>
<td>Jacobs</td>
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<tr>
<td>UHON 207.001 Social Transformation Throught Art</td>
<td>Fine Arts</td>
<td>Szasz</td>
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<td>8:00am-9:15am</td>
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### 300 Level

<table>
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<tr>
<th>Course Title</th>
<th>Instructor</th>
<th>Days</th>
<th>Times</th>
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<tr>
<td>UHON 302.001 The Making of a Magazine</td>
<td>Ketcham</td>
<td>TR</td>
<td>2:00pm-3:15pm</td>
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<tr>
<td>UHON 302.004 Getting Away with Murder</td>
<td>Faubion</td>
<td>TR</td>
<td>9:30am-10:45am</td>
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<tr>
<td>UHON 302.005 Harry Potter-Philosopher Theologian</td>
<td>Karimi</td>
<td>MW</td>
<td>11:00am-12:15pm</td>
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<tr>
<td>UHON 302.006 American Crime Fiction</td>
<td>Brewer</td>
<td>M</td>
<td>9:00am-11:30am</td>
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<tr>
<td>UHON 302.007 Sport American History &amp; Society</td>
<td>Swanson</td>
<td>M</td>
<td>4:00pm-6:30pm</td>
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<tr>
<td>UHON 302.008 Molecules and Metaphor</td>
<td>James</td>
<td>MW</td>
<td>1:00pm-2:15pm</td>
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<tr>
<td>UHON 302.010 Sigmund Freud Debates C.S. Lewis: Sexuality, Suffering &amp; the Meaning of Life</td>
<td>Delaney</td>
<td>W</td>
<td>3:30pm-5:30pm</td>
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<tr>
<td>UHON 302.011 Hidden Histories: Untold Stories</td>
<td>Chavez-Charles</td>
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<tr>
<td>UHON 302.012 Investigating the Unknown</td>
<td>DeBlassie</td>
<td>MW</td>
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<td>UHON 302.013 Folk to Funk: Interplay between Music &amp; Fashion</td>
<td>Hillery</td>
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<td>8:00am-9:15am</td>
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<tr>
<td>UHON 302.014 The Secret Lives of Rivers</td>
<td>Perkins</td>
<td>TR</td>
<td>2:00pm-3:15pm</td>
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<tr>
<td>UHON 302.015 The Art of Stand Up Comedy</td>
<td>Szasz</td>
<td>TR</td>
<td>9:30am-10:45am</td>
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<tr>
<td>UHON 302.016 Corporation and Society</td>
<td>Berman</td>
<td>TR</td>
<td>9:30am-10:45am</td>
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<tr>
<td>UHON 302.017 Why People Believe Weird Things</td>
<td>Cargas</td>
<td>TR</td>
<td>3:30pm-4:45pm</td>
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<tr>
<td>UHON 302.018 Harry Potter-Philosopher Theologian</td>
<td>Karimi</td>
<td>MW</td>
<td>9:00am-10:15am</td>
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<tr>
<td>UHON 399.015 Identity and Place Independent Study</td>
<td>Owens-Hagerman</td>
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### 400 Level

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<th>Course Title</th>
<th>Instructor</th>
<th>Days</th>
<th>Times</th>
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</thead>
<tbody>
<tr>
<td>UHON 402.001 Locked Up: Incarceration in Question (Part II) &quot;INSTRUCTOR APPROVAL REQUIRED TO REGISTER FOR THIS CLASS!&quot;</td>
<td>Jacobs/Walsh Dilley</td>
<td>T</td>
<td>3:30pm-6:00pm</td>
</tr>
<tr>
<td>UHON 402.002 Turning the Weird Pro: The Craft and Practice of Narrative Journalism</td>
<td>Ketcham</td>
<td>TR</td>
<td>11:00am-12:15pm</td>
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<tr>
<td>UHON 402.003 Mystics and Libertines: Degeneration, Beauty, and Self-Constitution in Fin-de-siècle Literature and Art</td>
<td>Faubion</td>
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<td>12:30pm-1:45pm</td>
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<tr>
<td>UHON 402.004 Chicana/o Civil Rights Movements and Social Activism</td>
<td>Gómez</td>
<td>TR</td>
<td>11:00am-12:15pm</td>
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<tr>
<td>UHON 402.010 The Enigma of War</td>
<td>Thomas</td>
<td>M</td>
<td>3:00pm-5:30pm</td>
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<tr>
<td>UHON 402.011 Field Experience in Ethical Practice: An Experiential Honors Course</td>
<td>Fornell</td>
<td>M</td>
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<tr>
<td>UHON 402.013 Studies in Clothing, Dress, and Appearance</td>
<td>Hillery</td>
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<tr>
<td>UHON 402.014 Climate Change: The Human Side of the Story</td>
<td>Perkins</td>
<td>TR</td>
<td>9:30am-10:45am</td>
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<tr>
<td>UHON 402.015 Tolkien's Early Influences</td>
<td>Donovan</td>
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<tr>
<td>UHON 498.002 Tolkien Field Experience</td>
<td>Donovan</td>
<td>ARR</td>
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UHON 122.002 Legacy of Exploration: Explorers of Mountains

Troy Lovata, lovata@unm.edu
Core: Humanities

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

--Donald Justice

Explorers have ventured many places over the centuries, but mountains have had a special draw. Mountains have been viewed as both foreboding obstacles that divide peoples and spiritually significant points worthy of pilgrimage. Mountains have held both the promise of untold riches and the possibility of unforgiving terror. Some have been lured to the mountains for science, some for religion, some for personal glory, and others to harvest the earth's bounty. Whichever the reason, pioneering mountaineer Elizabeth Knowlton noted that, "to those men who are born for mountains, the struggle can never end, until their lives end." This course examines why people have explored mountains and the draw of reaching high altitude. Students will study first-hand accounts, literature, and primary sources of both historic and contemporary mountain journeys from around the world and compare them to their own experiences here in the Mountain West. This course unfolds in both the classroom and the field. There are two required and one optional field trips into the mountains outside normal class time. The required excursions include a hike or snowshoe hike (weather dependent) in the Sandia Mountains and walk up the pilgrimage trail of Tome Hill in Los Lunas. Dr. Lovata will lead an optional field trip up TWA Canyon in the Sandia Mountains. The required trips are scheduled for the last Saturday in January and second Saturday in April. The optional hike is scheduled for Friday, March 24th. There is a course fee to cover the cost of these excursions.

Readings and Texts
The Shameless Diary of an Explorer: A Story of Failure on Mt. McKinley by Robert Dunn
A Lady's Life in the Rocky Mountains by Isabella Bird
The Lost Horizon by James Hilton
Into Thin Air by John Krakauer
Nature Writings by John Muir
The Ice Maiden: Inca Mummies, Mountain Gods, and Sacred Sites in the Andes by Johan Reinhard

Films and Other Course Materials
Touching the Void (2003)

Course Fee
$45.00 to cover transportation for field trips and some supplies.

Student Requirements
This course will be conducted both in the classroom and in the field as students participate in seminar discussions and complete written projects. There will be two required and one optional field trip into the mountains outside normal class time. The required excursions include a hike or snowshoe hike (weather dependent) in the Sandia Mountains and walk up the pilgrimage trail of Tome Hill in Los Lunas. Dr. Lovata will lead an optional field trip up TWA Canyon in the Sandia Mountains. The required trips are scheduled for the last Saturday in January and second Saturday in April. The optional hike is scheduled for Friday, March 24th. There is a course fee to cover the cost of these excursions.

About the Instructor
Troy Lovata, Ph.D. is a tenured, Associate Professor in the 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.
**Course Description**

Failure. Losing. Rejection. Defeat. A look around American society and throughout history reveals that countless noble efforts and ideas have failed. Individuals have crashed and burned, so to speak. Some of these failing endeavors nearly succeeded; others never had a chance. This course will investigate notable failures and “losers” in America’s past and present. The course will weave together economics, history, and psychology in order to address how and why these failures occurred. Just as significantly, we will study how the rejections were received. The course will begin with Articles of Confederation and end with the New Mexico Spaceport. In between we will consider winless basketball teams, real estate collapses, failed inventors, and spectacularly flawed political experiments. And we will, of course, consider the very definition of failure itself.

**Readings and Texts**

Michael Lewis, *The Big Short*
Pat Conroy, *My Losing Season*
Scott Sandage, *Born Losers: A History of Failure in America*
Jeannette Walls, *The Glass Castle: A Memoir*

**Films and Other Course Materials**

*The Best that Never Was; Steve Jobs: The Man in the Machine; The Natural, Four Falls of Buffalo; Waiting for Superman; Enron: The Smartest Guys in the Room;*

**Course Fee**
None

**Student Requirements**

Students will write and speak throughout the semester. Multiple small papers and speeches will provide students with the opportunity to improve upon both their written and verbal communication.

**About the Instructor**

I am a historian at UNM, specializing sport and US history. I have failed at many things, thus preparing me, at least in part, to teach this course.
Course Description
Since the beginning of recorded human history, human beings have had a close, but often adversarial, relationship with their environment. The early myths of Near Eastern and European society demonstrate that Babylonians, Egyptians, and Israelites recognized that they were dependent upon their environment for survival, but at the same time feared the power of their environment. Beginning with the Greeks and Romans, however, humans began to enjoy a more cooperative relationship with their environment through their agricultural practices and the technology that they used to subjugate the environment to their needs. Medieval Europeans inherited this more cooperative relationship with the environment, but medieval society’s relationship with the environment turned adversarial once again with the beginning of the Little Ice Age in the early 1300s.

By the end of the middle ages, however, the discovery of new scientific techniques and tools, as well as new lands, led to a re-imagining of human society’s relationship with the environment. People once again began to shape the land to suit their needs, much as the Greeks and Romans had once done. In North America, the belief in Manifest Destiny led to a particularly American understanding of the environment and its potential uses, including the burgeoning industries of logging, mining, grazing, and drilling for oil. In the 20th century, however, the cost of Manifest Destiny became apparent both to government officials whose job was to ensure the continuation of these industries and to conservationists who feared that the environment itself, on a local and global scale, would be harmed by the rapid and continual growth of these industries. In this class, we’ll examine sources from these different periods in the complex relationship between humans and their environment, with a particular focus on 20th and 21st century American debates over the environment and humanity’s role in preserving the environment while also making use of it.

Readings and Texts
Amy S. Greenberg, Manifest Destiny and American Territorial Expansion: A Brief History with Documents, Bedford St. Martin’s, 2011.
Other readings will be made available on the course website.

Films and Other Course Materials
Never Cry Wolf (1983)
Josh Barker documentary, Gasland

Course Fee
None

Student Requirements
- Active participation in daily discussions
- Leadership of one discussion session, including providing a list of discussion topics/questions
- Three 3-4 page response papers
- One 6-8 page research paper
- An oral presentation on the research paper
- Group participation in the creation of a survey on environmental issues

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, ecology, and environmental issues, with a particular interest in environmental issues affecting the American southwest.
Legacy of the Renegade
Nora Hickey, nhickey@unm.edu

Course Description
What is a renegade? Outsider? Pioneer? In this course, we will explore the trajectory of the renegade in American Arts and Literature from the 19th century emergence of Jazz, to the modern tale of Chris McCandless as told in Jon Krakauer’s Into the Wild. Our studies will focus on the construction of identity in these literary and cultural texts. In particular, we will examine how these works portray and celebrate the diversity and dynamism of those that forged their own, new paths in modern American frontiers. We’ll focus on renegades who have reached “success,” and also study those that have met worse fates, in part due to their unwillingness to conform to societal standards.

Through our critical written and oral examinations of renegades, we will be able to articulate aspects of our own desires to buck the system.

Readings and Texts
Books:
Jon Krakauer-Into the Wild
Leslie Marmon Silko-Ceremony
Art Spiegelman-Maus
Tim O’Brien-The Things They Carried

Essays:
Malcolm X
Margaret Atwood
James Baldwin
David Foster Wallace
Ruth Ozeki
Frederick Jackson Turner

Films and Other Course Materials
Grizzly Man-Werner Herzog
Crumb-Terry Zwigoff

Course Fee
None

Student Requirements
You will be required to write academic papers, give two presentations (one - individual, one-group) and participate in class discussions. Students must attend three legacy lectures. For the final project, each student must prepare and write a major research paper investigating a person they consider to be a modern day renegade. Be prepared to actively discuss events of yesterday and today!

About the Instructor
After receiving my BA in English Literature at Kalamazoo College, I attended the MFA program in Creative Writing at UNM. My main focus was poetry, although I enjoy writing and reading widely. My poetry appears in numerous journals. I currently write for the Weekly Alibi, the local alternative weekly in Albuquerque, and teach freshman about composition and creative writing. I am very much looking forward to teaching my first Honors College course on women in poetry and comics in spring 2015.
Legacy of the Arthurian Legend

Course Description
As evidenced by some of the earliest written documents in human history, human beings need heroes. Heroes are the figures, whether male or female, that we admire, respect, view with awe, and, in some cases, rely on for protection from that which threatens us individually or collectively. While the earliest hero tales in Western Civilization originated in the Near East and in Greece between 2800 and 1200 BCE, only one hero has had an extremely long life in terms of the number of stories told about him over time, and those stories themselves show the remarkable degree to which this hero, and his companions, have been modified over time to suit the needs and desires of successive audiences. That hero is King Arthur. The earliest stories about King Arthur surfaced in the early seventh century in Britain and, over the next seven centuries, spread to all parts of Western Europe, such that the original British hero came to have French, Spanish, Italian, Dutch, and Scandinavian personae. Similarly, King Arthur’s companions, the Knights of the Round Table, and his wife, Guinevere, became more and more popular over the course of time, such that some of these originally marginal characters came to have their own story cycles and adventure tales.

While the Reformation era saw a decline in interest in the Arthurian legend, that interest was renewed during the Romantic era. In the works of Alfred Lord Tennyson, William Morris, and the pre-Raphaelite painters. This interest continued to be lively into the twentieth century, with authors such as T.H. White and Marion Zimmer Bradley using the Arthurian characters and their, by now, well-known adventures to respond to modern issues, such as world wars and women’s rights. In short, few Western heroes have been as loved as Arthur, and none have legends that have proved to be as flexible as that of Arthur, whose legend encompasses ideas that any and all readers can embrace and sympathize with: how our personal choices or actions affect us and those around us; the conflict that can arise between love and loyalty; the search for a higher purpose in life; and the creation and dissolution of friendship. In this class, we’ll examine the development of the Arthurian legend over the course of the past 1500 years and how different societies have embraced these heroic figures and used them to express their own hopes, dreams, doubts, and fears.

Readings and Texts
The following books will be required:

The following articles/chapters will be required, but will be available on the class website:
--William Morrison, The Defence of Guinevere
--Chapters from T.H. White, The Once and Future King
--Chapters from Marion Zimmer Bradley, The Mists of Avalon
--Chapters from Molly Cochrane and Warren Murphy, The Forever King
--Jacqueline Jenkins, “The Aging of the King: Arthur and America in First Knight”
--Virginia Blanton, “Don’t worry, I won’t let them rape you: Guinevere’s Agency in Jerry Bruckheimer’s King Arthur”

Films and Other Course Materials
--Segments from the Merlin TV series, BBC (2008-2012)

Course Fee
None

Student Requirements
Attendance and participation in class discussions
One 10-minute oral presentation on a topic of the student’s choice
Three 3-4 page papers on assigned topics and readings
One 6-8 page synthesis paper, based on readings from the class
Participation in a creative group assignment in class

About the Instructor
Lizabeth Johnson earned her MA in Medieval History from UNM in 2000 and her Ph.D. in Medieval British History from University of Washington, Seattle in 2008. She has long had an interest in the Arthurian Legend, particularly the archaeological evidence for a real Arthur but also the permutations that the Legend has gone through in the centuries since Arthur first appeared in literature.
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 and Texts
"On Writing Well" by William Zinsser. Further readings online and in class.

Films and Other Course Materials
None

Course Fee
None

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
Our Founding Fathers considered a well-informed citizenry crucial to the survival of our republic. In this course, we will critically evaluate some of the most important essays, speeches, and other documents from American History and use them as models for our own writing. We will read texts in various genres and intended for distinct audiences to help us learn how to deliver our own messages more effectively. We will explore some of the ways that our own predispositions may affect our writing, as well as the impact of bias on the way information is presented to us. We will practice by emulating some of the most inspiring American voices to make our own writing more nuanced and persuasive.

Readings and Texts
Our reading list is traditional by design. In this class, you’ll get a chance to read and critique some of the foundational primary sources of our democracy, such as the Declaration of Independence, the Seneca Falls Declarations of Sentiments and Resolutions, speeches by George Washington, Abraham Lincoln, Teddy Roosevelt, Woodrow Wilson, Herbert Hoover, Franklin Roosevelt, Dwight Eisenhower, John F. Kennedy, Martin Luther King Jr., and Lyndon Johnson. Other authors we’ll consider include Andrew Carnegie and E.B. White, among others (such as Jonathan Swift and George Orwell, who were not Americans). We will also look at media portrayal of current events and issues in order to understand the relationship between audience and slant, a skill that will be useful to you both as a scholar and as a citizen.

Student Requirements
Consistent attendance and active participation are required. Students may be expected to keep a reading journal which will form the basis for a series of short reaction papers. There will be five brief exercises and three short analytical essays, the last of which you will expand into your term paper.

About the Instructor
Richard Obenauf double majored in English and French at the University of New Mexico. He subsequently earned his MA in English and his PhD in English at Loyola University Chicago. His research centers on the relationship between knowledge and society, with a particular emphasis on censorship and intolerance.
Course Description
In this course, we will examine self-portraits of women in a wide variety of comics and poetry. From the early poems of Sappho to the newest work of Marjane Satrapi, this course will focus on each woman’s work as an act of definition. We will critically examine the comics and poems assigned in scope of broader issues facing females during the time of production. How does the intersection of gender, race, class, ethnicity and sexual orientation influence the way these women chose to depict themselves? How is their work responding to the same forces? Placing the pieces in historical and socio-political context will give way to a nuanced examination and understanding of the power of creation as a tool against inequality.

Readings and Texts
Persepolis I & II by Marjane Satrapi
My New York Diary by Julie Doucet
One Hundred Demons by Lynda Barry
Citizen by Claudia Rankine
Relish by Lucy Knisely
Ms. Marvel/Vol. 1 by G. Willow Wilson

Other readings will come in PDFs and handouts.

Student Requirements
Students are required to read thoroughly and prepare for discussion. Reading journals and papers will ask students to examine the work at hand from a variety of positions. The class will culminate with a ‘zine project, where students will create their own work and critical preface.

About the Instructor
After receiving a BA in English Literature at Kalamazoo College, Nora attended the MFA program in Creative Writing at UNM. Her main focus was poetry, although she enjoys writing and reading widely. She has loved comics ever since she encountered Archie at the grocery store.
Course Description
In this course, we will examine self-portraits of women in a wide variety of comics and poetry. From the early poems of Sappho to the newest work of Marjane Satrapi, this course will focus on each woman’s work as an act of definition. We will critically examine the comics and poems assigned in scope of broader issues facing females during the time of production. How does the intersection of gender, race, class, ethnicity and sexual orientation influence the way these women chose to depict themselves? How is their work responding to the same forces? Placing the pieces in historical and socio-political context will give way to a nuanced examination and understanding of the power of creation as a tool against inequality.

Readings and Texts
Persepolis I & II by Marjane Satrapi
My New York Diary by Julie Doucet
One Hundred Demons by Lynda Barry
Citizen by Claudia Rankine
Relish by Lucy Knisely
Ms. Marvel/Vol. 1 by G. Willow Wilson

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About the Instructor
After receiving a BA in English Literature at Kalamazoo College, Nora attended the MFA program in Creative Writing at UNM. Her main focus was poetry, although she enjoys writing and reading widely. She has loved comics ever since she encountered Archie at the grocery store.
**Course Description**

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

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

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

**Readings and Texts**

Texts will include “Naked Statistics: stripping the dread from data” by Charles Wheelan “What is a p-value anyway? 34 Stories to Help You Actually Understand Statistics by Andrew J. Vickers” and the optional “The Cartoon Introduction to Statistics” by Grady Klein. We will also be reading provided selections from “Damned Lies and Statistics” by Joel Best and “The Drunkard’s Walk: How Randomness Rules our Lives” by Leonard Mlodinow as well as selections from other books, current journals and media. We will also be watching some shorter videos in class and you will watch a few longer documentaries online on your own, including the Joy of Stats.

**Course Fee**

$5. Consumables (We will test some preferences using foods)

**Student Requirements**

You will be learning basic statistics techniques and completing homework assignments demonstrating your mastery of these topics. Some of these assignments will include the collecting, interpreting and presenting of your own collected data.

You will write two major papers. The first paper will involve analyzing a research study for issues relating to data collection, ethical behavior, applicability and adherence to reasonable statistical methods. You will chose a research paper in your own area of interest with my help and approval. Your paper will address the validity of the results, the limitations of the study and any problems with good research you encounter with the method in which the study was conducted. The second paper will involve a critical analysis of previously published research and/or data of your own choice and collection. You may choose the topic based on your own interests or major. For example, an education major might want to investigate how NMPED is evaluating teachers or a health student might want to look into data about hormone replacement. You will create a presentation on your conclusions and present it to the class.

You will be participating in hands on experiments in the classroom demonstrating statistics principles and writing up mini labs using the data.

You will also write a final short reflection paper at the conclusion of the class.

**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 math and science useful, exciting and interesting.
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.

The 3 hour course does not include a separate lab section; for this section, labs will be done during class. The 4 hour course includes both the normal in-class labs and a SEPARATE requirement to be held outside of the regular class hours on the same days that class meets. You will be designing and conducting your own experiments and demos and presenting them to the class. For Spring 2016, the time will be directly after class from 12:15-12:45. There is an additional course fee of $25 for the 4 hour lab section. Contact me for further information.

Readings and Texts
We will be reading sections from texts such as those listed below as well as from current scientific journals. These will be available online.
Richard A. Muller, Physics for Future Presidents: The science behind the headlines
Richard Feynman, Six Easy Pieces: Essentials of Physics explained by its most brilliant teacher
Walter Lewin, For the love of Physics: From the edge of the Rainbow to the Edge of Time- A journey through the wonders of Physics
Christopher P. Jargodzki and Franklin Potter, Mad about Physics: Brain twisters, Paradoxes and Curiosities
Paul G. Hewitt, Conceptual Physics Fundamentals
Students in the 4 hour class will have additional readings on lab design.

Films and Other Course Materials
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.

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. Students will also be asked to bring in some materials from home such as empty 2 liter soda bottles. An additional fee of $25 will be required for the 4 hour class for the lab section.

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. If you choose the 4 hour option you will be meeting with me to design and execute your own labs/demos and presenting the material to the rest of the class. These labs will be in addition to those done during class time.

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
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. Dwinding 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? 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.

Readings and Texts
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 and Other Course Materials

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<thead>
<tr>
<th>Podcasts</th>
<th>Films</th>
<th>Other Media</th>
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<tr>
<td>“Earth’s Changing Climate”, The Teaching Company.</td>
<td><em>The Smartest Guys in the Room</em> Fuel Gasland</td>
<td>TED talks Select Futurama clips Clips from Idiocracy</td>
</tr>
</tbody>
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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 an 'experimental thesis' in which the student explores the intersection of Energy Science along with another subject: e.g. sociology, policy, urban planning, etc. These projects will allow the students to develop their ideas into a tangible product that has the potential to serve concrete and potentially significant use in "the real world". We will discuss the Scientific Method in detail in class and students should execute their projects accordingly. You will present your final projects to your peers during what will inevitably be a dynamic and exciting final week of class. 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.
**Course Description**
This course will examine the relationship between globalization and human rights. After gaining an understanding of where globalization came from and how it helps or hurts human rights we will use the case study of global food security to analyze how the two interact. This particular class is unique in that we are going to work on a project that UNM applied for and won the right to develop. It is called a Diplomacy Lab project and it’s todo policy research on behalf of the US State Department. The assignment from the State Department is to research the various implications of US food policy on agricultural practices and develop an educational “game” app. We will be examining the costs and benefits of growing conventional, organic, or biotech crops for US farmers and for third world exports. This class will be studying the research at some of the largest food oriented organizations in the world including the UN’s Food and Agricultural Organization and the US Department of Agriculture. Another class from the Computer Science Department will use our data to create the app.

**Readings and Texts**
The main text is a reader with readings on globalization by Thomas Friedman and others, introductory readings on human rights, as well as readings from multiple perspectives on global food insecurity and ways of addressing it. The latter will include readings about the pros and cons of genetically modified organisms.

**Films and Other Course Materials**
- *Globalization is Good*
- *Battle in Seattle*
- *Food Inc.*
- *The Future of Food*

**Student Requirements**
Assignments will include writing about the reading assignments and two 5-8 page papers.

**About the Instructor**
Sarita Cargas earned her doctorate at Oxford University in the UK. She is a graduate of St. John’s College and Georgetown University. Her research interest has been in psychology, the study of war, theology, and currently in human rights. Dr. Cargas is writing a book about the nature and content of human rights. Her teaching philosophy is student centered which means she uses various classroom activities to engage students with the material and develop life long habits for critical thinking.
Course Description
With rapidly changing technologies, and the increasing flows of people, goods, and cultural influences across regional and national boundaries, the world as we know it is changing at a rapid pace – every single day. How can we make sense of this rapid social change? How do people come together and make collective meaning within a context of perpetual transformation? How do these forces of change influence our everyday lives, identities, cultures, and opportunities? How do individuals fit into this context of social change, and how do we contribute to it?

These questions are not only highly relevant today, but they are precisely those asked by some of the first social scientists during another period of rapid and unprecedented social transformation. At the end of the nineteenth century, far-reaching technological, cultural, economic, and political change led to a prolonged social crisis, particularly in Western Europe and North America. New forms of knowledge transformed the world, and a “science of society” emerged to develop strategies for understanding the increasingly precarious world.

This course is an interdisciplinary introduction to the social and behavioral sciences, with a particular focus on theories of society and social change. We will take a tour through some of the principal theories of modern society that have emerged over the past 150 years in order to build a toolbox for understanding our contemporary social climate. Our work in this class will revolve around current events, and we will begin by gathering a compendium of the principal social issues, changes, events, and ills facing society today. We will then examine some of the core concepts and theories in the social sciences and apply these frameworks to better understand our contemporary social world.

Readings and Texts
Aziz Ansari. Modern Romance

And other texts in a course reader.

Films and Other Course Materials
Documentary films about current events, determined with student input.

Podcasts: “Social Science Bites” and others.

Student Requirements
This course is a discussion based class. We will read a variety of primary texts used in the social sciences, including some of the most infamous theorists of all time. Students will also be responsible for staying abreast of current events, presenting key news stories to the class, and working together to categorize and analyze them.

Writing assignments include three short essays on the most pressing issue facing society today; the biggest concerns of social theorists; and the application of social theory to contemporary issues.

About the Instructor
Marygold Walsh-Dillely is Assistant Professor of Social and Behavioral Sciences in the Honors College. She holds a PhD in Development Sociology, a MS in Applied Economics, and a BA in International Studies. She loves social theory because it gives us a language and tools to think critically about the big issues that effect our everyday lives.
Course Description
The past is a powerful thing—powerful enough that people are willing to fight over it in battles big and small in order to define the present. People have long used both ancient artifacts as well as images of and stories about the past as social and cultural currency in labeling themselves, their societies, and their conceptions of others. This Core Course uses the fields of Anthropology, Archaeology, Heritage Preservation, Folklore, and Cultural Geography to examine the different ways in which scholars, politicians, activists, heritage professionals, artists, advertisers, and members of the general public use and abuse prehistory and history. This course utilizes the fundamentals of the Social and Behavioral Sciences to consider how and why different people and different groups turn to the past to cope with the conditions of their modern world. Topics include: the preservation of material culture; representations and recreations of older objects and ideas; heritage tourism and the commodification of the past; varied conceptions of tradition and custom; legal protections afforded to ancient artifacts, ideas, and places; and definitions of authenticity. Students will examine case studies from around the world and directly compare them—first-hand through tours, site visits, and original research—to examples in Albuquerque and across New Mexico.

Readings and Texts
A series of articles available on UNM’s Ereserves from the disciplines of Anthropology, Archaeology, Heritage Preservation, Folklore, and Cultural Geography.
Inauthentic Archaeologies: Uses and Abuses of the Past by Troy Lovata (Routledge/Left Coast Press, 2007)
Playing Indian by Philip Deloria (Yale University Press, 1999)
And a series of documentary and ethnographic films available online from The Archaeology Channel.

Films and Other Course Materials
Students will complete a research and review project of short documentary films available online for free from the Archaeology Channel.

Student Requirements
Students enrolled in this course will fully participate in seminar discussions and complete a series of short, written and presentation-based assignments about how the past is used in the present. There will be several in-class field trips around campus and Albuquerque as well as opportunities for students to compare readings and seminar discussion topics to information they collect first-hand using fundamental Social Science data and observation collection techniques. This includes an practice ethnographic assignment about modern Native American culture and perceptions of the past at the Gathering of Nations Pow-Wow in April.

About the Instructor
Troy Lovata, Ph.D. is a tenured, Associate Professor in the 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.
Course Description
The major focus of this seminar is for students to experience the rich, living cultural, philosophical, historical, and literary legacies of India, China, and Japan. Seminar participants will explore the means through which these legacies have changed and endured from the pre-modern through the post-modern eras. Students will be encouraged to explore how issues of gender, culture, and societal mores construct Asian identities through readings, in-class activities, movies, and experiential experiences. The people of India, China, and Japan have interacted with one another socially, politically, and economically throughout the past millennium. They have borrowed and shared from one another in order to enrich their legacies. These Asian populations have also interacted with Western cultures through trade, imperialism, and wars. Students will discover how these various interactions have often impacted these nation states. Yet the Indian, Chinese, and Japanese people have demonstrated persistence in preserving their Living Eastern Legacies.

Readings and Texts
Snakes and Ladders: Glimpses of Modern India, Gita Mehta
Fallen Leaves: The Memoir of an Unwanted Chinese Daughter, Adeline Yen Mah
Some Prefer Nettles, Junichiro Tanizaki
Readings:
Buddhism in Experiencing the World's Religions: Tradition, Challenge, and Change, Michael Molloy
Confucianism, Jeffery Richey
Taoism, Julia Hardy
Islam in India, John M. Koller
Hinduism, Jacob N. Kinnard

Films and Other Course Materials
The Namesake
Eat, Drink, Man, Woman
Wolf Children

Student Requirements
All students are expected to voluntarily and regularly contribute to class discussions. Effective participation is dependent on you keeping up with all the reading assignments. Various short in-class assignments will be given often, i.e., free writes, role play, debates. These assignments are designed to generate class discussions and/or give you a place to start when analyzing texts or doing written assignments. In addition to participation and assigned readings students will also be given the following assignments for assessment: 1 analytical essay connected to the readings and presentations; 2 experiential assignments with a 2 page analysis paper on the assignment in which students will be expected to visit 1 sites in Albuquerque that demonstrates a Living Eastern Legacy; A 3 night field trip to explore Asian sacred sites in Northern New Mexico; a small group Concept presentation with individual analytical essay; a final synthesis paper.

Required Field Trip: March 11-March 14, 2017: We will spend 3 nights and 4 days visiting Asian sacred sites found throughout Northern New Mexico. Our guide will be Dr. Ned O'Malia who has taken this journey many times. We will visit Buddhist temples, go to a Hindu Puju in Taos, and have several other surprise experiences.

About the Instructor
Dawn Stracener has spent the past 40 years experiencing and studying Eastern legacies. On an experiential level, she lived in India and Nepal for three years in a Tibetan Buddhist monastery. She is an active Buddhist and works in the community as an advocate to fight against institutional discrimination and racism. Dawn's undergraduate education focused on Asian History and Asian Studies. Her MA is in modern Asian and European History with a focus on how Imperialism impacted Asian nation states. Dawn has an interdisciplinary Ph.D. in Language, Literacy, and Sociocultural Studies with a focus on Critical Social Justice Theory. Dawn is looking forward to learning from her students and teaching her favorite subject.

Ned O'Malia has been teaching in the Honors Program/College for over 30 years. He has developed several experiential courses including but not limited to trips to China and India; Sacred Sites of Northern New Mexico (He has met and known every spiritual leader in Northern New Mexico); and Route 66. Ned is an international traveler mostly in Asia and spent a year teaching English in Inner Mongolia. Ned has an extensive academic and personal background in Asian Studies and Culture. Ned lectures to many groups and organizations on Sacred Sites and teaches a college seminar at Ghost Ranch each January. Ned is looking forward to serving as our academic and spiritual guide for our spring break journey.
Course Description
As Vilma Grunwald was about to board a truck to take her to the gas chambers and her death, she wrote a quick note to her husband, who was also a prisoner at Auschwitz-Birkenau. She wrote, “Take care of the little golden boy... I will be thinking of you and Misa. Have a fabulous life; we must board trucks. Into eternity.” Vilma’s husband and son Misa survived the death camps. Vilma’s son, Frank (Misa), donated the letter to the USHMM, where it is available for study.

The texts that we will read this semester—the diaries, letters, and memoirs—that have survived the Shoah remain the best evidence of the Holocaust’s existence. Our experiences with these texts will give voice to Europe’s Jewish population and refute the claims of Holocaust deniers. In these texts, we will learn about the choices that Jews made and the choices that were made for them. In their descriptions of daily existence, we have the opportunity to learn about the kind of strength and resilience that enabled a culture and religion to survive, even as millions of people perished. We will examine a selection of letters, diaries, journals, and individual memoirs written during and immediately after the Holocaust. We will also watch several short film documentaries that depict the experiences of Jews, who will reveal how they survived and what decisions and adaptions helped ensure their survival. Through interviews with survivors, a selection of interdisciplinary readings, documentaries, and discussions, we will explore what it meant to be a Jew in Nazi-occupied Europe and Belorussia. Many of the texts that we will read are eyewitness accounts; some of them will be painful to examine, but they remain our best hope to never forget, to never allow this to happen again. In recent years, there has been a movement to discount the reality of the Holocaust. When this denial is considered in light of the genocides in Rwanda, Bosnia, Darfur, Sudan, it becomes more imperative that we continue to read and discuss the literature of the Holocaust.

What students have said about this class:
"I feel I am leaving this class with a better understanding of how people behave."
"This course really showed us so much more of the Holocaust than is generally taught. It is a very emotional and powerful class that teaches us about what humans are capable of doing to one another."
"I learned a greater appreciation for life, I feel I can talk about the Holocaust and help prevent it from happening again."
"I would consider this one of the most valuable courses I have ever taken."
"This class made me change my major to history."
"Everyone should take this class. It changed my life."

Readings and Texts
Deborah Dwork, Voices and Views: A History of the Holocaust
Simon Wiesenthal, The Sunflower
Levi, If This is a Man
A course reader

Films and Other Course Materials
A selection of Holocaust documentaries, in which students will have the opportunity to listen to survivors explain how they survived and what adaptions helped ensure their survival. These include, The Last Days, Secret Lives, Shoah, Witness: Voices From the Holocaust; Weapons of the Spirit, Children of the Abyss, Image Before my Eyes.

Student Requirements
A formal research proposal and final research project; individual presentations on legal and social changes that impacted Jewish life; group presentations that deal with the machinery of propaganda, medical experimentation, the Nuremberg Laws, the Final Solution, and the mechanics of defining Jewishness; and active participation in seminar discussions.

About the Instructor
Sheri Karmiol has a Ph.D. in British literature. Much of Sheri’s academic research has 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 have been 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, where she studied the Holocaust as an interdisciplinary course. In 2014, Sheri taught a workshop for NM high school teachers as part of a continuing education seminar. Sheri also teaches classes on discrimination and on intolerance.
Course Description
The atomic bomb exploded into popular culture soon after the U.S. decimated Hiroshima and Nagasaki with Little Boy and Fat Man. During the Cold War, global citizens were terrified of a nuclear holocaust, but those fears slowly deescalated as the atomic bomb began to symbolize more than death and destruction. The mushroom cloud began popping up everywhere as a “cool” symbol, and people detached the symbol from its meaning. As fictional representations of the atomic bomb became popular, communities of color commonly became the subject of these fictional accounts. In this course we will interpret, analyze, and evaluate cultural production that evolved alongside the atomic bomb paying close attention to how Chicana/o, Native American, and African American peoples are represented in such works. Students will improve their reading, writing, and research skills by evaluating the nuclear age in a humanities framework. Not only will we examine literary, visual, and performance pieces, but also we will study government documents and declassified government materials along the more popular works.

Readings and Texts
Salter, R.B. *Chamisa Dreams.*
Sanchez, Rosaura and Beatrice Pita *Lunar Braceros: 2125-2148.*
Butler, Octavia. *Dawn.*
Bradley, John. *Atomic Ghost: Poets Respond to the Nuclear Age.*

Additional Excerpts from:
Foertsch, Jacqueline. *Reckoning Day: Race, Place, and the Atom Bomb in Postwar America.*
Marmon Silko, Leslie. *Ceremony.*

Films and Other Course Materials
*Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb.*
*John Adams Dr. Atomic.* (performance recording)

Student Requirements
• Students will be expected to read five (5) novels/novellas; participate in discussions and activities during class; analyze poetry, art, and music; write two (2) analytical essays; facilitate a class discussion with a group; write a creative piece that reimagines the ending of one of the texts that we have read or a related text (with permission); and complete a final portfolio.
• Students will be expected to read approximately 150 pages of text per week.

About the Instructor
Myrriah Gómez has a Ph.D. in English with an emphasis in U.S. Latina/o Studies from The University of Texas at San Antonio. Her teaching and research interests include Chicana/o and Native American literature and history, nuclear popular culture, and New Mexico spatial poetics.
Course Description
How have film and literature changed our morals and ethics? How have they informed us of the human condition or of our approach to society, including our mores and values? In this class, we will look at texts and films that hold at their center a certain questioning of authority—or maybe even a warning of what may come of our current social structures and policies. We will seek to address what it means to be subversive (both today and throughout history, as well as in varying cultures), and how literature and even film have impacted our relationship with each other and to society. We will explore and consider philosophy, plays, dystopias, sci-fi, social humor/satire, civil rights issues, and drama.

From *Gattaca* to *Fight Club* to 1984 and *Lysistrata*, the films and texts in this class will seek to question our assumptions about gender, science, culture, psychology, and everything in between. Students will write analytical and reflective papers, work in groups to choose three additional texts for the class to read, and take part in a final project where they will express how they personally question authority (several options will be available, including creative or community-based perspectives).

Readings and Texts
- Aristophanes, *Lysistrata*
- Kate Chopin, *The Awakening*
- George Orwell, *1984*
- Octavia Butler, *Kindred*
Three additional texts selected by student groups

Films and Other Course Materials
- *The Breakfast Club*
- *Gattaca*
- *Fight Club*
- *Milk*

Student Requirements
Regular attendance, active class participation, group and individual presentations, analytical and reflective papers, and a final personal questioning authority project.

About the Instructor
Kathryn Collison earned 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 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.*
Course Description
Ever wonder why we shudder when we see our own blood? Or why the dark seems full of demons—even when we know it isn’t—and why we feel they are coming for us? This seminar sets out to explore these questions by considering nineteenth-century gothic narratives against the history of theories of horror drawn from philosophy, aesthetics, and psychology. Thinkers from the last 275 years, including Edmund Burke, Sigmund Freud, and Julia Kristeva will provide a context for our reading of horror tales as we try to understand how such tales endeavor to terrify us.

We will also look at key developments in the culture of the nineteenth century (notably, colonization, “race” theory, gender roles, and evolution) to help us understand how those events participated in the development of horror narratives. Ultimately, our goal this semester will be to dissect the illicit pleasure of the horror story to understand how nineteenth-century Anglo-Americans translated their desires and anxieties about their changing world into literary texts.

Readings and Texts
Shelley, Frankenstein
Hogg, Private Memoirs and Confessions of a Justified Sinner
Wilde, The Picture of Dorian Gray
Le Fanu, Carmilla
Stoker, Dracula
Short stories by Gilman, a three-week unit on Poe’s work, and essays by a variety of theorists

Student Requirements
A few short homework assignments; a mid-semester analytic essay; a final research project (including a proposal and annotated bibliography leading to a research essay OR a combined project including both an essay and a non-traditional element such as the writing of an original short story); co-facilitation of one session using secondary sources to help guide discussion to a research essay (may also include the completion of a non-traditional project as part of this component); co-facilitation of one session using secondary sources to help guide discussion.

About the Instructor
After receiving degrees in Russian from Trinity University and the University of Kansas, Renée Faubion earned a second M.A. and a Ph.D. in English at UNM. She has published work on Tim O’Brien and on H.D. and has won four awards for excellence in teaching.
**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. A plethora of poetry will be evaluated from aesthetic and technical perspectives as experienced through vocalization.

**Readings and Texts**
A course reader will be available for purchase. Students are also required to have access to a poetry anthology (approved by the professor).

**Films and Other Course Materials**
Video and audio recordings of various poets will be used in classroom sessions. Listed here are some samples: *The Poet’s View*, a documentary featuring John Ashbery, Louise Gluck, Anthony Hecht and W.S.Merwin.
Audio recordings of 75 poets and readers by The Academy of American Poets
Various poet performances accessed from the internet.

**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. Specific assignments will include prepared readings, written critiques of poetry events, participation in class activities, critical reflective papers and short performance-readings of poetry.

**About the Instructor**
Dr. Bruce Noll has taught this course for five years for Honors. He has also taught many courses at UNM and elsewhere in communication, including speech. He was awarded Lecturer of the Year at UNM in 2000. He is a poet whose works appear in regional and national journals and periodicals. He has authored four poetry books: *Circumference of Light* (2016), *Notes to My Mortician* (2013), *The American Entomologists Poet’s Guide to the Orders of Insects* (editor, 2014) and *The Gospel Edits* (a chapbook, 2010). For the past 45 years Bruce's presentation of Whitman's *Leaves of Grass*, entitled PURE GRASS has been seen in 27 states and five other countries. He also presents a program on Whitman for the New Mexico Humanities Council Chautauqua Program.
Course Description
Art can reflect and can alter the historical, social and political framework in which it was created. We will investigate how art has been used as a tool to transform cultural perspectives, alter policies, and prompt social change from the 1900s to today. The Industrial Revolution, Great Depression, Civil Rights movement and Women’s Liberation movements have had a direct impact on seminal artists and their methods of expression and artists have resisted, protested, and supported shifts. Social photographers such as Jacob Riis and Lewis Hine who advocated for child labor rights critiqued industrialization. Dorothea Lange and Walker Evans were part of the photography group in the Farm Security Administration (FSA) and who documented the lives of American farmers. These images educated Americans and led to policy changes: aid for farmers during the Great Depression. The Civil Rights and Women’s Liberation movements called into question the “body” and artists created entirely new methods of expression, such as performance art, to explore and support this new idea.

In addition to looking at social art works we will explore the line between traditional methods of protest and social art. What makes a performance “action” different from a demonstration? In some instances art has tested public values and expectations of a work of art, leading to censorship. We will investigate artworks that have been censored due to their content and how they challenged the status quo of their time. Further, we’ll investigate philosophical texts which argue for and against the need for artists to make work that politically challenges their society.

We will also explore a range of contemporary artists whose methodologies, materials and approach challenge cultural norms. JR, Ai Weiwei, Vik Muniz, Yolanda Dominguez, Alfredo Jaar, Krzysztof Wodiczko, and Marina Abramovic use mixed-media, installation, photography, and performance to confront economic systems, media representations, sexism, and censorship. Students will evaluate these contemporary artists use of materials and media to further their concepts. Once a foundation of knowledge has been laid we will turn our attention to the creative process through an investigation of materials and practices—photography, performance, and mixed media. Students will research their communities and develop a series of solo and collective creative projects that promote social transformation in their communities!

Readings and Texts
An online course reader, comprised of readings from art historians, artists, and philosophers, will include excerpts from:

- Claudia Mesh- Art and Politics: A Small History of Art for Social Change Since 1945
- Pablo Helguera- Education for Socially Engaged Art: A Materials and Techniques Handbook
- Cynthia Freehand- But, Is it Art?
- Nato Thompson-Living as Form: Socially Engaged Art from 1991-2011
- John Berger-Ways of Seeing
- Salman Rushdie- “Outside the Whale.”
- Peggy Zeiglin Brand-“Disinterestedness and Political Art,”
- JR and Nato Thompson, Can Art Change the World?

Films and Other Course Materials
Inside Out The People’s Art Project
Poses by Yolanda Dominguez

Student Requirements
Participation
1 Argument Paper (5-7 pages each)
Oral Presentation (10 minutes, Contemporary Art Activism)
Written Observations
Group Midterm (Photographic Social Action)
Solo Performance and Video Documentation
Collective Action

About the Instructor
Megan Jacobs earned an M.F.A. in Photography from the University of New Mexico and a B.A. in fine art with a minor in philosophy from Smith College. Jacobs’ work has been exhibited internationally and explores the mutability of memory and identity. Her teaching interests include art as a tool for social activism, the role of material culture in pursuit of the “good life”, aesthetics, and contemporary Cuban art! She is the Vice Chair of the Society for Photographic Education Southwest region and a member of the American Society of Aesthetics.
Course Description

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

Fine Arts as Global Perspective: Musical Theatre in America will carefully consider one of America’s unique contributions to the fine arts. We will read, listen to, and watch excerpts from the most revolutionary musicals from 1904-2004, concentrating primarily on American works. The class will extensively discuss the background and major accomplishments of the twentieth and twenty-first century’s most significant musical theatre composers, lyricists, writers, actors, dancers, choreographers, directors, designers, and producers.

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

We begin in the early years of the twentieth century, with the charismatic “song and dance man” George M. Cohan, whose upbeat, sassy songs and heroes in Little Johnny Jones (1904) and George Washington, Jr. (1906) jump-started American musical comedy. Through Oklahoma! (1943), South Pacific (1949), and West Side Story (1957), we explore what made the “Golden Age” of American musical theatre so rich, creative, and admired. In the 1960s-1970s, we determine why both the form and content of musicals radically changed, with the bold introduction of “rock musicals” such as Hair (1967) and “concept musicals” such as Company (1970) and A Chorus Line (1975). In the 1980s-1990s, we focus on the “British Revolution,” with the arrival of the “megamusicals” Cats (1982), Les Misérables (1987), The Phantom of the Opera (1988), and Miss Saigon (1991). We conclude by examining the most recent developments in musical theatre that invigorate theatergoers, such as Wicked (2003), Memphis (2009), Million Dollar Quartet (2010), Spiderman: Turn Off the Dark (2011), The Book of Mormon (2011), Once (2012) and Hamilton (2015).

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

Readings and Texts

George M. Cohan, (Little Johnny Jones) 1904
Oscar Hammerstein II and Jerome Kern, (Show Boat) 1927
Cole Porter, (Anything Goes) 1934
Oscar Hammerstein II and Richard Rodgers, (Oklahoma!) 1943 and (South Pacific) 1949
Fred Saidy, E. Y. Harburg, and Burton Lane, (Finian’s Rainbow) 1947
Frank Loesser and Abe Burrows, (Guys and Dolls) 1950
Leonard Bernstein, Arthur Laurents and Stephen Sondheim, (West Side Story) 1957
Gerome Ragni, James Rado and Galt MacDermot, (Hair) 1967
Stephen Sondheim and George Furth, (Company) 1970
James Kirkwood, Nicholas Dante, Marvin Hamlisch and Edward Kleban, (A Chorus Line) 1975
Claude-Michel Schönberg and Alain Boublil, (Les Misérables) 1987
Claude-Michel Schönberg and Alain Boublil, (Miss Saigon) 1991
Jonathan Larson, (Rent) 1996
Lin-Manuel Miranda, (Hamilton) 2015

Films and Other Course Materials

(Yankee Doodle Dandy) 1942
(Irving Berlin’s This is the Army) 1943
(Show Boat) 1951
(Anything Goes) 1956
(South Pacific) 1958
(Hair) 1979
(Finian’s Rainbow) 2005
(West Side Story) 1961
(A Chorus Line) 1985
(Oklahoma!) filmed live on stage in 1999
(Les Miserables) Two versions: filmed live on stage in 2008 and the 2013 film
(Rent) filmed live on stage in 2009
Student Requirements
Reliable attendance and consistent, thoughtful contributions to class discussions; two 2-3 page response papers; a group project: a sixty minute oral presentation on a musical theatre show, composer, lyricist, writer, performer, designer, director, choreographer, and/or producer; a one page proposal for a research paper; a ten minute conference with the instructor on the research paper topic; a final draft of a six to eight page research paper.

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

Scribendi is an annual undergraduate honors publication affiliated with the Western Regional Honors Council as well as Honors College. Produced at UNM by a staff of Honors College students, Scribendi publishes work by students in more than 850 honors programs and colleges nationwide.

In the spring semester of our yearlong process, students put into practice the graphic design, copyediting, desktop publishing, and submission assessment skills they learned in the fall semester to perform the entire process of creating the next edition of our high-quality literature and art magazine. Students perform all of the editorial, design, typesetting, promotional, and operations management functions necessary to create a successful magazine. By the end of the year, student staff members gain practical, marketable skills in the art and process of producing a small press publication. For student staff members, Scribendi is a highly rewarding experience that begins in the fall and culminates with this course. PERMISSION TO ENROLL IS REQUIRED.

If you are interested in joining next year's staff, look for applications in March!

**Readings and Texts**

Scribendi Staff Website
KD Sullivan et al., *The McGraw-Hill Desk Reference for Editors, Writers, and Proofreaders*
Denise Bosner, *Mastering Type*
Bill Walsh, *The Elephants of Style*
Robin Williams, *The Non-Designer's InDesign Book* (optional)

**Films and Other Course Materials**

None

**Course Fee**

None

**Student Requirements**

Attendance, timely completion of production and management tasks, weekly work reports, and final 15-page reflective paper.

**About the Instructor**

Professor 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
German Expressionists were preoccupied with the phenomenon of serial murder. In numerous paintings, a few staged photographs, and one great film (Fritz Lang’s M), they return again and again to this subject. As educated audiences, we understand that works of art and film present interpretations of reality, as opposed to being objective depictions of events. What we might miss, however, is the fact that other assessments of serial killing in disciplines such as the sciences and sociology might themselves also be interpretations shaped to some extent by the cultures that create them. In this class, we will consider the stories (both fictional and academic) cultures develop to explain the phenomenon of serial killing. For example, why is sexual deviance often assumed to be a motive even when no overtly sexual aggression is demonstrated in the course of a particular serial crime—and why are such killings at times romanticized? What happens to a culture’s explanations of serial killing when the perpetrator is a woman? The Ripper crimes, perhaps the most famous serial killings in western culture, will be a focus of extended study this semester as we try to understand how a range of cultural forces, including sensationalism, anti-Semitism, Victorian sexuality, and social reform movements, came together to shape responses to this legendary crime. Our texts will come from a range of disciplines, including art, literature, the history of criminal psychology, and cultural studies.

Readings and Texts
Jenkins, Using Murder: The Social Construction of Serial Homicide
Suskind, Perfume
Harris, The Silence of the Lambs
Also articles and book excerpts addressing a range of elements that play into the presentation of serial murder, including its symbolic significance, attempts at diagnosis, and examinations of its appeal in popular culture.

Films and Other Course Materials
Fritz Lang, M
Nick Broomfield, Aileen: The Life and Death of a Serial Killer

Course Fee
None

Student Requirements
Two shorter essays, including an analysis of various narratives (ethnic, class, gender, etc.) surrounding some of the key suspects in the Jack the Ripper case to cap our module on that figure; a research project leading to a cultural study of a serial killer case not addressed in class; co-facilitation of discussion; strong preparation and participation in seminar sessions.

About the Instructor
After receiving degrees in Russian from Trinity University and the University of Kansas, Renée Faubion earned a second M.A. and a Ph.D. in English at UNM. She has published work on Tim O’Brien and on H.D. and has won four awards for excellence in teaching.
**Course Description**

This course could be subtitled What Harry Potter can Teach Readers about Philosophy and Religion and the Ambiguities of Choice While Trying to Live a Moral Life. It is a mouthful, but it captures the heart of this course. Throughout the semester, we will focus our attention on historical and literary depictions of good and evil and how good and evil function in Rowling’s seven Harry Potter novels. In addition, we will consider how she uses ancient and medieval conceptions of good and evil to illuminate the problems of evil in our own world.

Throughout the semester, we will explore how individuals in the Hogwarts world make decisions and how they decide what kind of life they will lead—either a moral life or an evil life or something in-between. The first third of the class focuses on evil and the absence of conscience or morality. In the middle part of the semester we look at those characters who live their lives in a state of ambiguity. How good/how evil are they? Maybe Snape is a good example of someone who seems to be one thing but is in reality, something else. In the final weeks of the semester, we discuss pure goodness and the sacrifices that people make to make the right choices and live a good life. You can expect to read a lot of philosophy. We will use those readings to discuss how philosophers regard the moral battle between good and bad choices. We will also spend time in each class discussing individual characters and their actions as a way to understand moral decision making.

Lest anyone think this class will be (only) a joyous romp through the seven Harry Potter novels, I would suggest a review of the supplemental readings listed. Among these texts are works by Augustine, Aquinas, Calvin, Voltaire, Hobbes, Kant, Nietzsche, Einstein, and Freud. We are also reading secondary texts that focus on how JK Rowling uses historical ideas about the conflict between good and evil in the Harry Potter novels. These secondary texts focus on many issues, including obedience to man’s law versus God’s law, on animal cruelty, on the subjection of slaves, and on social class inequities. We will discuss CS Lewis and Tolkien’s influence on JK Rowling and the many symbols of Christianity that are present in the novels and how they are designed to function in a world in which Harry is clearly a Christ-like savior. We will make connections between Harry Potter and genocide, noting that Hitler Youth is well represented in these novels, as are Hitler-like clones. As we discuss these novels, within a framework of ancient and modern religious and philosophical ideas, we will reflect on the ethical dilemmas that Rowling presents, her characters’ responses to evil, and what readers might learn from books in which good does, in fact, sometimes defeat evil, even if only for a short period of time.

**Readings and Texts**

Bassham, *The Ultimate Harry Potter and Philosophy*

Prizi, Harry Potter & Imagination: *The Way Between Two Worlds*


**Films and Other Course Materials**

None

**Course Fee**

None

**Student Requirements**

A series of short papers, class discussion leader, a lengthy research project, and active participation in seminar discussions and activities.

**About the Instructor**

Sheri Karmiol has a Ph.D. in British literature. Much of Sheri’s academic research has focused on behavioral and social anthropology and the ethical and philosophical decisions that people make to adapt to changes in their lives. Many 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 that focus on Holocaust memoirs and on racial and gender intolerance.
**Course Description**

Since the late 1800s, American authors and readers have been fascinated by crime and criminals. Fiction about crime - mysteries, thrillers, police procedurals, private eye stories - fills today's bestsellers lists, as well as providing a basis for many TV shows and movies. Much of American crime fiction has been a response to changes in American society: Prohibition, the atomic bomb, the rise of women in the workplace and the fight for civil rights all have been portrayed in crime fiction. Often, the imagery from crime fiction and films supersedes the facts to become the way we think about private eyes or crime scene investigators. In this course, we'll study the history of crime fiction/film from Poe to the present and how these hard-boiled stories reflect the attitudes of American society.

**Readings and Texts**


**Films and Other Course Materials**

"The Maltese Falcon," 1941, dir. by John Huston

**Course Fee**

None

**Student Requirements**

Students will be expected to do all the reading each week. Attendance is mandatory, as is participation in classroom discussions. Students will do two short papers (maximum of 5 pages) and one long paper (maximum of 10 pages).

**About the Instructor**

Steve Brewer is the author of 27 books, the latest being the Duke City trilogy written as Max Austin. His first mystery novel, LONELY STREET, was made into a 2009 Hollywood movie. A former journalist, Brewer has been a full-time author since 1997. He's a long-time instructor in Honors and regularly teaches at writers conferences and mystery conventions.
**Course Description**
We live in a sports obsessed society. The sports connection starts young. Millions of American boys and girls spend their afternoons and weekends playing in soccer leagues and on t-ball teams. The kids might do it for the post-game popsicles, but their parents yell at the referees and spend increasing amounts of money for these supposedly formative experiences. Beyond the kiddie realm, high school, college, and professional sports serve as powerful community building institutions. These athletic endeavors help define American identity, perhaps as powerfully as political, religious or media constructs do. Take the Super Bowl for example. Super Bowl Sunday is a treasured American holiday. It demonstrates Americans’ fondness for (among other things) competition, violence, consumerism, and good food. The day has become such a ubiquitous part of American life that I always wonder who these people are that reportedly don’t watch the big game. What are they doing?

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

**Readings and Texts**
Laura Hillenbrand, *Seabiscuit: An American Legend*
Don Van Natta Jr., *Wonder Girl: The Magnificent Sporting Life of Babe Didrikson Zaharias*
Michael Lewis, *Moneyball: The Art of Winning an Unfair Game*

**Films and Other Course Materials**
*Knute Rockne All-American*
*The Jackie Robinson Story*
*Rocky IV*
*Hoosiers*

**Course Fee**
None

**Student Requirements**
Students will be required to write two analyses papers for the course, make an oral presentation, and attend a sporting event or two. You will end the course be producing an original, interdisciplinary research project. Much of the class is predicated on working together to assess American sports history. We will be analyzing documents and discussing the merits of particular theories and sports phenomena. As such, robust participation is expected.

**About the Instructor**
Ryan Swanson earned his PhD in History at Georgetown University. He is a historian who studies sports and the US 19th century primarily.
Course Description
At any given moment, where do you stand: in reality or imagination? In the molecular world of physics, or in the metaphorical world of “other physics,” culture’s literalized extensions? As humans we are constantly crossing, confusing, and combining the two. When you begin to distinguish molecules from metaphor, does that change how media affect you? Speculative fiction or SF—science fiction, fantasy, magic realism, horror and the rest of the “what if?” genres—illuminates, identifies and experiments with the human tendency to see the imaginary as molecularly real. When we, as investigators, read it, write it, experiment and play with it in various guises, it becomes easier to identify which world, molecular or metaphorical, we’re standing in. We get better at seeing its role in human cultures—including our own.

This course combines an interdisciplinary lineup of readings from biology, medicine, sociology, and anthropology with a range of writings in and about speculative fiction. Students will examine the gap between hard science and culture’s “extensions” as illuminated in SF, and will work at recognizing cultural projection in popular media and their own work. In assignments that combine reading, writing, graphic and other elements, students will experiment with various forms of rhetoric—alternative history, grant proposal, explorer’s journal, political screed, etc.—that imagine fictional cultures and their extensions, and in so doing will become better able to identify bias and ethnocentrism in their own.

Readings and Texts
The Secret History of Fantasy, Peter Beagle
You Are Here: Personal Geographies and Other Maps of the Imagination, Katharine Harmon

With short readings from such works as
Metaphors We Live By, George Lakoff and Mark Johnson
The Demon-Haunted World: Science as a Candle in the Dark, Carl Sagan
When They Seved Earth from Sky: How the Human Mind Shapes Myth, Elizabeth Wayland Barber & Paul T. Barber
The First Fossil Hunters: Paleontology in Greek and Roman Times, Adrienne Mayor
How the Mind Works, Steven Pinker
Hallucinations, Oliver Sacks
Your Inner Fish: A Journey into the 3.5 Billion-Year History of the Human Body, Neil Shubin
Journeys and Journals: Five Centuries of Travel Writing, Farid Abdelouahab
Divine Horsemens: The Living Gods of Haiti, Maya Deren
We Chose the Islands: A Six-Year Adventure in the Gilberts, Sir Arthur Grimble
Twenty Years A-Growing, Maurice O’Sullivan
Breaking the Maya Code, Michael D. Coe
The Art of Language Invention: From Horse-Lords to Dark Elves: the Words Behind World-Building, David J. Peterson
Style: Ten Lessons in Clarity & Grace, Joseph M. Williams

Other Readings and Media:
Scientific and socio-cultural articles, documentaries, movies, etc., paired with short popular fiction.

Student Requirements
Weekly writing assignments, maximum 1000 words
Daybook: the filling of 100-page blank 9x12 notebook
Attendance at pertinent movies and/or conferences
Midterm paper
Final Project
Portfolio

About the Instructor
Betsy James is the author/illustrator of 17 books, as well as short stories and articles, for adults, young adults, and children. She has taught writers’ workshops nationally and internationally for more than 25 years.
https://listeningatthegate.com
Course Description
The current course provides a bridge between the behavioral sciences and the humanities, and in particular draws upon the behavioral science discipline of psychology and the humanities disciplines of religious studies and philosophy. The fundamental question to be addressed is, as Freud termed it, “The Question of a Weltanschauung [worldview].”

Arguably the most influential individual in the history of psychology, Sigmund Freud's concepts such as ego, repression, and sibling rivalry 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 in common with that of C. S. Lewis, the Oxford professor who wrote not only the Chronicles of Narnia but also numerous books arguing for belief. However, they faced many of the same struggles. Both experienced losses in their childhood: Freud lost his nanny; Lewis, his mother. Later in life, Freud battled cancer and Lewis agonized through the illness and death of his wife. Through such challenges, Freud and Lewis developed their perspectives on life’s deepest questions.

Despite their similar life experiences, Freud and Lewis arrived at radically different worldviews. This class will focus on Freud and Lewis’ thoughts about sexuality and love, pain and suffering, and 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 permits 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 and Texts
Other primary sources will include excerpts from Freud’s Civilization and Its Discontents and his extensive correspondence, and excerpts from C. S. Lewis’ The Problem of Pain, and Nature and Supernature.

Films and Other Course Materials
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.
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 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 and Texts
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 and Other Course Materials
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.

Course Fee
$10.00

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, Ecuador, and Spain.
**Course Description**

This 300-level course examines the origins and significance of the occult detective, an archetype birthed from the Spiritualism movement and the parallel invention of detective fiction in the Victorian Era. This figure is frequently used in contemporary culture as a way to simultaneously contain or demystify the unknown and acknowledge its vastness. It seems like no small coincidence that the occult detective manifests himself (for he is an originally white male figure) in direct contrast to—or as a result of—Post-Enlightenment Era’s emphasis on reason. What then, is the place or purpose of the paranormal in a Post-Enlightenment world?

In this class we will explore this social tension—wanting to make the paranormal normal while at the same time seeking to make the mundane magical—as well as how this subgenre unMASKs the dark side of social conventions, psychological oppression, and society’s unrelenting desire to make the intangible tangible. Our investigation of the occult detective will go beyond the traditional literary lens. For example, we will examine the cultural significance of the occult detective’s most recent manifestation in the form of monster-of-the-week TV shows, urban fantasy stories, and graphic novels and evaluate how these texts might alter or perpetuate the social and political work of the original stories.

By adopting a multidisciplinary approach to this topic, we can likewise explore how various cultures engage with supernatural explorations, specifically how New Mexicans view the otherworldly as an inherent part of our lives. From our obsessive retellings of the legend of La Llorona to our fascination with La Calavera Catrina, to the overlapping cleansing rituals like Native American sage smudging and the Curandera’s limpias, we are a land steeped in the unearthly.

**Readings and Texts**

Edgar Allan Poe’s “The Murders in the Rue Morgue” (1841)
Joseph Sheridan LeFanu’s “Green Tea” (1869)
H.G. Wells’s “The Red Room” (1896)
Kate Prichard and Major Hesketh Hesketh-Prichard’s “The Story of Baelbrow” (1898)
I.T. Mead and Robert Eustace’s “The Dead Hand” (1902)
Algernon Blackwood’s “A Psychical Invasion” (1908)
William Hope Hodgson’s “The Gateway of the Monster” (1913)
Freud’s “The Uncanny” (1919)
Agatha Christie’s “The Strange Case of Sir Arthur Carmichael” (1936)
Jung’s “The Concept of the Collective Unconscious” (1936)
Justin Gustainis’s “Deal Breaker” (2011)
Simon R. Green’s “The Spirit of the Thing” (2011)
Carrie Vaughn’s “Defining Shadows” (2011)
Tanya Huff’s “See Me” (2011)
Daniel Jose Older’s “Magdelen” (2012)
Hellblazer Original Sin, Graphic Novel (1994)
La Llorona: Encounters with the Weeping Woman Anthology (2004)

**Films and Other Course Materials**

Art & Visual Culture:
Selected Victorian Postmortem Photographs
Selected Representations of La Calavera Catrina by local artists
"Four Fates of the Soul" by Ecuadorian sculptor, Manuel Chili (1775)
Curandera’s Limpia (guest lecture)

Podcast:
Thrilling Adventure Hour #1 Beyond Belief “Hell is the Loneliest Number”

Television Episodes:
Buffy the Vampire Slayer, Episode TBA
Supernatural, “Ghostfacers” (S3E13, 2008)
Sleepy Hollow, “Pilot” (S1E1, 2013)
iZombie, “Pilot” (S1E1, 2015)
Student Requirements
Students will be required to attend class regularly and be prepared for active participation and discussion of course texts. In addition to participation and readings, assignments include daily short in-class activities and exercises; a short oral presentation and guided discussion on a particular topic or reading for class; two 2-4 page analytical essays on given texts; a group presentation project; and one 5-8 page research paper on one or more of the course texts and/or tropes.

About the Instructor
Maria DeBlasi earned her B.F.A. in Creative Writing from UNM. She went on to earn both her M.A. and Ph.D. in Eighteenth- and Nineteenth-Century Literature from the University of Washington. She is currently full-time faculty at CNM and, when not teaching, is writing and blogging about everyday magic and mysticism. Her interests include the playful tension between high and low art, literature, and culture; contemporary romanticization of history; interdisciplinary and intercultural education; and things that go bump in the night.
Course Description
The music and dress of the United States reflects its diverse and multicultural population made up of indigenous and immigrant groups, from North American Indians to Irish immigrants. The United States has a wide variety of music styles, from folk music to hip-hop, and related dress trends, from broomstick skirts to hubcap medallion necklaces. This course will take an inter-disciplinary look at the interplay between various genres of music and the fashion trends made significant by artists in each genre. For example, one major turning point in this relationship was in the early 1950s when Elvis Presley made Rock and Roll famous. Along with his music, Elvis was known for his striking good looks, pompadour haircut, tight pants, and custom dyed boots. Fans begin to emulate his style that established a pattern of fans mimicking the dress and style of their favorite performers. Such behavior can be examined from several sociological perspectives including, but not limited to, symbolic interaction theory, collective behavior theory, and fashion change as a means of emulation. These same theories can be used to consider the influences of American Bandstand when it came on the air in 1952, Soul Train which targeted the African American teen in 1971, and the greatest TV influence of all, MTV (Music Television), which came on the air in 1981. Now music was portrayed visually making clothing and appearance as important to a band and their fans as was the music.

Readings and Texts
There will be no text for this class. I will provide all course readings. The majority will be pulled from materials in the reference list provided, and from the Berg Fashion library. We will also read some scholarly research/studies on selected topics. Here are a few of the scholarly books that we will draw from:


Films and Other Course Materials
There are a plethora of films, music videos, tv shows, and print media from which to draw materials.
Just a few examples include: Clips from American Bandstand, Soul Train, MTV, the Ed Sullivan Show and Hee Haw.
Films including Saturday Night Fever, Flashdance, Ray, and Yellow Submarine.
Videos of Glen Miller’s Orchestra, Jazz performers, Native American dances, and folk performers including Bob Dylan and Joanie Mitchell.
Clips from music festivals such as Woodstock, Lollapalooza, and Coachella; and music award shows such as the MTV awards, the Grammys, and the Country Music Awards.
We will also listen to numerous music examples every week centered around the themes for the class (e.g., folk, jazz, hip-hop, minstrel, big-band orchestra, rock and roll, bluegrass, metal, etc.)
**Student Requirements**
Students will participate in class discussions each meeting time. Assignments include 5 short assignments posted on Learn (discussion questions), a Student Discussion Leader assignment (two students lead discussion one day), a Final Report, a Midterm and Final Writing assignment (critical analysis of course materials at midterm and the final week.)

**About the Instructor**
Dr. Hillery earned her B.S. and M.S. at the Ohio State University, and her Ph.D. from the University of Wisconsin-Madison. She came to UNM as the Carruthers Chair in Honors in 2014 and liked teaching in the Honors College so much that she never left. She has always been interested in Dress, Fashion and Culture and loves introducing others to the subject.
Course Description
The Talking Heads wanted to be taken to the river. Jimmy Cliff had many rivers to cross. Heraclitus, quite famously, noted that you can never step into the same river twice. But, what exactly is a river? In this seminar, we will begin by exploring rivers from the perspectives of natural science, but will quickly learn that science only tells part of the story. Also important are traditions of faith, politics, and aesthetics. The real point? All of these perspectives intersect. Rivers unite us, but they can also divide us (literally and figuratively). The secret lives of rivers affect all who live along them, and we will pay special attention to the streams and rivers of New Mexico. We will explore the notion that how you see (and define) a river influences strongly how you value, interact with, and manage it. Expect to get your feet wet and your mind opened. And, expect to laugh. Because this will be fun.

Readings and Texts
Readings will include a selection of primary and secondary sources including the following:
- Leopold, L., A View of the River
- Reynolds, G., A Native American Water Ethic
Primary and secondary articles related to New Mexico water use
Articles TBD based on student interest and direction

Course Fee
None

Student Requirements
My goal is that my students and I will challenge each other to see a familiar thing (e.g., a river) with new eyes. Students will be expected to critique the assigned readings and ask hard questions to each other and to me (note: easy questions are allowed, too!). Students will keep a reflective journal throughout the semester, and use it (and the assigned readings) as a foundation for papers and at least two formal oral presentations. Also, we will take field trips to local streams and the Rio Grande. Every effort will be made to accommodate students with limited mobility. Grades will be based on student performance in class, the reflective journal, written assignments, and oral presentations.

About the Instructor
Dr. Perkins earned his AB in Philosophy and MS in Resource Policy from The University of Michigan, and his PhD in Forest Hydrology from Oregon State University. He has conducted research in streams from the mountains to urban centers. He is the Carolyn G. and Sam H. McMahon Chair of Environmental Science at his home institution of Queens University of Charlotte, and is the 2016 Carruthers Chair of the Honors College.
**Course Description**

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

Richard Florida says, "If you want to understand society, don’t look at where people work or even what they buy. Instead, look at what they find funny." The Art of Stand-Up Comedy will examine the roots and development of stand-up comedy; the hilarious, inspiring, outrageous, and boundary-pushing art form that openly satirizes humanity’s idiosyncrasies politics, history, religion, and culture. Beginning with early stand-up pioneers in America, we will trace the growth of this art form from the 1940s to the twenty-first century.

We will consider why and how stand-up comedy began, and how it has changed by incorporating improvisation, sketch comedy, observational, and “alternative comedy.” We will ponder the remarkable achievements of female comics in this male-dominated form of entertainment. We will look at individual performers such as Phyllis Diller, Robin Williams, Maria Bamford, Louis C. K., Jerry Seinfeld, Gabriel Iglesias, Negin Farsad, and Aamer Rahman; writers, such as Larry David; as well as important television shows, such as “Saturday Night Live” and “The Daily Show.”

This class will be predominantly interdisciplinary. We will explore stand-up comedy through history, art, business, and performance. We will investigate how stand-up has become an influential and outspoken art form, unafraid to wrly comment on political and social justice issues. Comedian George Carlin famously said, “I find out where they draw the line, then I step across it.” Is stand-up comedy, as Jason Zineman asks, “the last completely uncensored place” in American culture? Take The Art of Stand-Up Comedy to find out more about how stand-up continues to make the world laugh as well as squirm. Advisory: this course contains explicit language (comedians swear-sorry!).

**Readings and Texts**

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

**Films and Other Course Materials**

Richard Pryor, (Live in Concert), 1978
Phyllis Diller, (Not Just Another Pretty Face), 2007
Jerry Seinfeld, (Jerry Seinfeld: Live on Broadway: I'm Telling You for the Last Time), 1999
Patton Oswalt, Brian Posehn, Maria Bamford and Zach Galifianakis, (The Comedians of Comedy), 2005
The Arab American Comedy Tour, 2006
The Axis of Evil Comedy Tour, 2006
Jonathan Winters, (Jonathan Winters is Certifiably Jonathan), 2011
Gabriel Iglesias, (Gabriel Iglesias: I'm Not Fat... I'm Fluffy), 2011
(Makers: Women in Comedy), PBS documentary, 2014

**Student Requirements**

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

**About the Instructor**

Maria Szasz’s primary interests include Comedy, Irish Drama, American Drama, and Musical Theatre. She received a Master's Degree in Theatre Education from Emerson College and a PhD in English with an emphasis in Theatre from UNM.
UHON 302.016 Corporation and Society
Shawn Berman, sberman@unm.edu & Nicholas Schlereth, nschlereth@unm.edu

Course Description
This course will focus on the evolving role of the corporation in society, from the early role of a corporation in colonial times through the present day. We will pay special attention to how society’s expectations have changed and how business (and managerial) behavior has responded to these heightened expectations. Readings will include Milton Friedman, Chester Barnard, Ed Freeman, and others. The final paper will be based on a film raising questions about business and capitalism (previous films for the paper include The Corporation, Capitalism: A Love Story, and GlenGarry Glen Ross). The course is built on an active exchange between students, so class participation is a necessary component to a fulfilling classroom experience. We will also make extensive use of current events as examples to the ideas we are discussing. Finally, the course relies extensively on understanding firm-stakeholder (stakeholders include customers, owners, suppliers, the community in which the firm is located, etc.) relationships to uncover how a firm manages its role in society. Understanding ethical issues in business also form a centerpiece to class discussions. This class will fulfill the MGMT 308 requirement for students pursuing a BBA or a minor in Business. This course will be co-taught by Dr. Shawn Berman, Associate Dean of the Anderson School of Management, and Nicholas Schlereth, PhD candidate in the Sports Administration program at UNM.

Readings and Texts
Readings include Milton Friedman, Ed Freeman (leading scholar on Stakeholder Theory), Ed Schein (Organizational Culture), Ed Epstein (Corporation in American Politics) and others. We will also include readings from The Economist and several in class case studies.
We will also watch the films Enron: The Smartest Guys in the Room and The Queen of Versailles.

Films and Other Course Materials
We watch two films in this course, one is always Enron: The Smartest Guys in the Room, because we use the Enron example for discussions in Corporate Social Responsibility and Business Ethics.

For the Spring 2017 semester, the other film will be The Queen of Versailles.

Student Requirements
Students will have to write three short reflection papers during the semester and a final paper based on issues raised in “The Queen of Versailles” about the relationships between business and society. Students will also be required to complete one group project centered around performing a stakeholder analysis of a current issue facing a corporation. Each student will also have to present on one current event during the semester that relates to the class. Other brief assignments will relate to class material, but these will be few and will in no way be onerous.

About the Instructors
Shawn L. Berman (PhD, University of Washington) is the Associate Dean and a Professor of Business and Society in the Anderson School of Management. His main research interest is better understanding firm-stakeholder relationships.

Nicholas Schlereth (PhD candidate, Sports Administration and MBA candidate) holds a MS in Exercise Science from The Citadel. He is currently writing his dissertation on social responsibility in collegiate athletics.
Course Description
You know the media distorts information, you know that your own thinking can suffer from biases and prejudices, and you have certainly noticed that some people reason very poorly. This class is going to show you why this happens and how to arm yourself against assaults on your mind. You will also learn how to be a better thinker thereby improving the quality of your life. Recent books written on the topic are clever fun which make this class enjoyable (when not slightly frightening). The title of the class comes from one of the books we'll read, and in it we'll discuss why people believe in unusual phenomena from religion to UFOs. (This is not a negative claim about religion just an acknowledgement that some religious beliefs are extra-ordinary.) We will examine the role of scientific reasoning, and numerous forms of illogical thinking that lead us astray. You will also spend several weeks researching a current controversial issue of your choice. This course has potential to help you become an even smarter person.

Readings and Texts
*Why People Believe Weird Things*, Michael Shermer
This book written for popular consumption discusses our unfamiliarity with the scientific method and how that has lead people to believe in such things as UFOs and deny the Holocaust.

*Thinking Fast and Slow*, Daniel Kahnman
This author won the noble prize for his work. He explains that we think in two ways - one fast and one slow. The fast enables us to make quick survival judgements but leads us astray because we operate with numerous biases. Thinking slow is luckily a skill we can hone leading us to be much improved thinkers thereby saving us from making potentially seriously wrong and harmful decisions.

Course Fee
None

Student Requirements
There will be short writing assignments on the weekly readings to help you focus on the most important points and several five – eight page papers. As this class is not lecture based students are required to participate in class discussions, small group discussions, and in class activities.

About the Instructor
Sarita Cargas, D.Phil. Oxford University, MA Theology Aquinas Institute of Theology, 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 have been teaching human rights for eight years (including in Geneva, Switzerland). Another interest is the pedagogy of critical thinking.
Course Description
This course could be sub-titled What Harry Potter can Teach Readers about Philosophy and Religion and the Ambiguities of Choice While Trying to Live a Moral Life. It is a mouthful, but it captures the heart of this course. Throughout the semester, we will focus our attention on historical and literary depictions of good and evil and how good and evil function in Rowling’s seven Harry Potter novels. In addition, we will consider how she uses ancient and medieval conceptions of good and evil to illuminate the problems of evil in our own world.

Throughout the semester, we will explore how individuals in the Hogwarts world make decisions and how they decide what kind of life they will lead—either a moral life or an evil life or something in-between. The first third of the class focuses on evil and the absence of conscience or morality. In the middle part of the semester we look at those characters who live their lives in a state of ambiguity. How good/how evil are they? Maybe Snape is a good example of someone who seems to be one thing but is in reality, something else. In the final weeks of the semester, we discuss pure goodness and the sacrifices that people make to make the right choices and live a good life. You can expect to read a lot of philosophy. We will use those readings to discuss how philosophers regard the moral battle between good and bad choices. We will also spend time in each class discussing individual characters and their actions as a way to understand moral decision making.

Lest anyone think this class will be (only) a joyous romp through the seven Harry Potter novels, I would suggest a review of the supplemental readings listed. Among these texts are works by Augustine, Aquinas, Calvin, Voltaire, Hobbes, Kant, Nietzsche, Einstein, and Freud. We are also reading secondary texts that focus on how JK Rowling uses historical ideas about the conflict between good and evil in the Harry Potter novels. These secondary texts focus on many issues, including obedience to man’s law versus God’s law, on animal cruelty, on the subjection of slaves, and on social class inequities. We will discuss CS Lewis and Tolkien’s influence on JK Rowling and the many symbols of Christianity that are present in the novels and how they are designed to function in a world in which Harry is clearly a Christ-like savior. We will make connections between Harry Potter and genocide, noting that Hitler Youth is well represented in these novels, as are Hitler-like clones. As we discuss these novels, within a framework of ancient and modern religious and philosophical ideas, we will reflect on the ethical dilemmas that Rowling presents, her characters’ responses to evil, and what readers might learn from books in which good does, in fact, sometimes defeat evil, even if only for a short period of time.

Readings and Texts
Bassham, *The Ultimate Harry Potter and Philosophy*
Prizi, *Harry Potter & Imagination: The Way Between Two Worlds*
Reading Packet: an assortment of readings, including selections from Adams (*The Problem of Evil*), Cherniss (*The Sources of Evil According to Plato*), Arendt (*The Banality of Evil Failing to Think*), Augustine (*The Discoveries of Guilt and Devine Benediction*), Aquinas (*On Evil*), Calvin (*Human Corruption*), Hobbes (*The Natural Condition of Mankind*), Voltaire (*Conscience and Original Sin*), Friedrich Nietzsche (*Beyond Good and Evil*), Einstein & Freud (*Why are there Wars?*).

Films and Other Course Materials
None

Course Fee
None

Student Requirements
A series of short papers, class discussion leader, a lengthy research project, and active participation in seminar discussions and activities.

About the Instructor
Sheri Karmiol has a Ph.D. in British literature. Much of Sheri’s academic research has focused on behavioral and social anthropology and the ethical and philosophical decisions that people make to adapt to changes in their lives. Many 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 that focus on Holocaust memoirs and on racial and gender intolerance.
Course Description
What is the connection between identity and place? The story of human existence is one of movement and settlement, and we have pondered how these ways of being in the world influence who we are and who we might become for millennia. Origin stories the world over feature accounts of where a people came from as a way of telling how they came to be. We speak of our cultural “roots,” a metaphor that carries with it connection to place, yet we seem to be neither entirely determined by our environment nor completely impervious to it, and so the nature of our relationship to place is as perplexing as it is intriguing. The deep undercurrents of our persistent concern come to the surface in our everyday language: the words “politics,” “ethics,” “ecology,” and “economy” come from the Greek words for “city state” (polis), “habitat” (etha), and oikos (home). The plaza (town square), the barrio (neighborhood), pueblo (in northern New Mexico this word can refer to a Hispanic village or Native American community) and the calle (street) are sites that provide, quite literally, the grounds of community discourse and ritual. So too, we speak of “homesickness” and “homeland,” in an uncertain era simultaneously haunted by nationalist fervor and inspired by “grassroots” efforts, while we experience increasing displacement and migration in the face of government instability, economic hardship, and climate change.

Why do we yearn both to escape from and return to place? Can place be both real and imagined? What is this thing called “place,” what does our connection to it (or disconnection from it) say about who we are, and what is our responsibility to those with whom we share it? In this course we will explore the history of the idea of place in Western philosophy and juxtapose this with notions of place and its connection to cultural identity in the indigenous and Hispanic cultures of the American Southwest.

Readings and Texts
Hymn to Apollo, Homer
Selections from Physics, Aristotle
Crito and Timaeus, Plato
Ten Books on Architecture, Vitruvius
An Understated Sacredness, and, Conflicting Landscape Values: The Santa Clara Pueblo and Day School, Rina Swentzell
How to Shape a Wild Tongue, Gloria Anzaldua
Homeplace: A Site of Resistance, bell hooks
A Radiant Curve, Luci Tapahanso
Attachment to Homeland, Yi-Fu Tuan
Sagrado, Levi Romero, Spencer R.Herrera, and Robert Kaiser
The Age of Solastalgia, Glen Albrecht

Films and Other Course Materials
We’ll engage and challenge views of a wide range of thinkers on these matters as we develop and articulate our own, and we’ll be looking to examples from a variety of media.

Student Requirements
Seminar Presence and Participation are required. Students will present their research and reflections on assigned topics and take turns leading class discussion. Assignments will include 1 collaborative research project, 1 creative project, 2 short analytic papers, and a final portfolio. We will be making up to 3 class site visits to locations within 2 hour’s drive of UNM (nb: these trips may be scheduled on Saturdays—dates will be given in syllabus)

An ABQ bus pass is also required (and it’s free for all UNM students).

About the Instructor
Allison holds an M.A. in Eastern Classics from St. John’s College and a Ph.D. in philosophy from UNM. She is also an alumna of the UNM School of Architecture and Planning Historic Preservation and Regionalism Program. Her research interests include environmental ethics and aesthetics, philosophy of art, and technology and ethics.
Course Description
“Locked Up: Incarceration in Question” is a year-long interdisciplinary course that integrates the disciplines of art and sociology to examine incarceration in the United States. In the fall semester, we will begin to explore historical and contemporary incarceration through analytical and creative projects that will challenge us to place incarceration into broader social and political contexts, understand how social science and art make meaning about incarceration differently, and begin community-based action research in order to both better understand the complexities of incarceration and to contribute to solutions. We will also work to understand the demographic, social, and political underpinnings of the contemporary era of mass incarceration examine incarceration as a civil rights issue, and explore how incarceration impacts individuals, families, communities, and the nation more broadly. Finally, we will examine art produced by prisoners and others in response to incarceration, as well as develop technical artistic skills.

During the spring semester the course will focus on projects that apply the knowledge gained in the fall to real life situations in order to draw connections, create unique opportunities for interdisciplinary problem-solving, and effect change. Students will participate in an intensive service-learning project that will build links between the arts and social sciences to generate social dialogue and civic engagement in order to facilitate positive social change. They will then synthesize the year’s work with an art collection and installation that expresses new knowledge and reflects on shared learning. These projects aim to build empathy, community spirit, and responsible citizenship across diverse demographics. The spring component of this course will involve considerable independent direction, as well as teamwork, to pursue projects with the community as well as direct the orientation of the class throughout the semester.

Readings and Texts
Selections from: The Unheard Voices: Community Organizations and Service Learning, edited by Randy Stoekner and Elizabeth A. Tryon, with Amy Hilgendorf. Temple University Press.

Additional readings will be available on the course website.

Films and Other Course Materials
None

Course Fee
$30

Student Requirements
Students will complete:

• A service learning project in partnership with a community organization.
• Critical reflections on their blog.
• A final report detailing the project and its results.
• A creative art piece, artist’s statement, and presentation.

About the Instructors
Marygold Walsh-Dilley is Assistant Professor of Social and Behavioral Sciences in the Honors College. She has a PhD in Development Sociology and an MS in Applied Economics, both from Cornell University.

Megan Jacobs is Associate Professor of Art in the Honors College. She holds an MFA in Photography from the University of New Mexico.
UHON 402.002 Turning the Weird Pro: The Craft and Practice of Narrative Journalism
Amaris Ketcham, ketchama@unm.edu [Return to Table of Contents]

Course Description
“When the going gets weird, the weird turn pro.” – Hunter S. Thompson

Gonzo, the art of hanging out, full immersion—the internal experience of external events and subcultures unfurls on the page in new journalism. Critics call it stunt journalism or playing tourist, but this research strategy involves using your life as an experiment, a baseline and leaping off point into a wider experience of existence through which the writer learns more about him- or herself and the surrounding world. In this course, we will investigate narrative journalism through readings, writing, and action.

Turning the Weird Pro combines creative writing, journalism, and anthropology. The class will develop techniques for approaching the angle of journalistic assignments, such as finding the telling detail, writing profiles, covering events, and characterizing place. Students will be comfortable holding craft-based writing discussions, writing articles with narrative arcs, developing tension through scene and syntax, keeping the audience engaged with the text, acknowledging their stance within the text, and offering constructive criticism based in the goals of the piece. They will also develop a basic understanding of ethical issues involved in writing about living people and the fallibility of memory. We will work on acknowledging subjectivity, placing the journalist within the writing, conducting interviews, and reconstructing scenes, characters, and dialogue.

We will enter narrative journalism as participants, and challenge ourselves to undergo a change for thirty days in the form of a self-initiated and vetted life experiment. You may find yourself entering the fixed gear cyclist community, trying out a paleo-diet, becoming a guru, or befriending a ten-year-old.

Readings and Texts
Reader will include Hunter S. Thompson (“The Kentucky Derby is Decadent and Depraved”), Gay Talese (“Frank Sinatra Has a Cold”), Susan Orlean (“American Male at Age Ten” and “Lifelike”), Herodotus (selections from The Persian Wars), John Jeremiah Silva (“Upon This Rock”), Joan Didion (“The White Album”), Phillip Gourevitch (“After the Genocide”), John D’Agata (“What Happens There” and selections from Lifespan of a Fact), Sarah Vowell (Selections from The Wordy Shipmates).

Plus students will read Dave Eggers (Zeitoun) and John McPhee (The Pine Barrens).


Films and Other Course Materials
Films: Kumare, Supersize Me.

Course Fee
None

Student Requirements
Requirements include attendance, active participation in discussions, a life experiment proposal, two papers, substantial research, public reading, and one life experiment.

About the Instructor
Amaris received her MFA in Creative Writing from the Inland Northwest Center for Writers at Eastern Washington University. Amaris 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. In her free time, she is often occupied with open space, white space, CMYK and RGB, flash fiction/essays, long trails, f-stops, line breaks, and/or several Adobe programs running simultaneously.
Course Description
The second half of the nineteenth century is often said to have been dominated by Realism. It is certainly the case that Realism and its grim cousin, Naturalism, were extremely popular at this time. Nearly simultaneously, however, a cluster of artists and thinkers—the Aesthetes, the Decadents, and the Symbolists—flatly rejected Realism; they found it bland, and (rather perversely) even unrealistic. Oscar Wilde is perhaps the best-known among these opponents of Realism. Significantly, Wilde is known today as much for his personality as for his writing—not surprising, given that one of the core concerns of this collection of artists was the process of self-construction.

In fact, although the Aesthetes, Decadents, and Symbolists were sometimes dismissed as crackpots and hedonists preoccupied with pleasure and surface, their work was actually conceptually rich. They contemplated beauty and its relationship to death and decay; they considered the nature of time—how should we understand the impact of a second?—pondered the self as an artistic creation, and reflected on the links between the sensual and the spiritual. The range of their work is exceptional; it includes the morbid beauty of Charles Baudelaire’s poetry, his meditations on identity in his landmark essay on the Dandy, and the mysticism of Russians such as Mikhail Vrubel and Andrei Bely, along with Wilde’s witty, wicked stories, plays, and essays. Both playfully irreverent and deadly serious, the work of these artists and thinkers remains influential today, helping to shape our sense of beauty, of reality, and even of identity.

Readings and Texts
Charles Baudelaire, selections from Fleurs du mal
Oscar Wilde, The Picture of Dorian Gray
Oscar Wilde, Salomé
Aleksandr Blok, selected poems
Andrei Bely, Petersburg
Marcel Proust, Swann in Love (found in Swann’s Way)

Students will also read a selection of essays from Wilde, Baudelaire, Bergson, Nietzsche, and a collection of other writers, as well as viewing paintings by Vrubel, Whistler, Rops, Gustav Moreau, and others

Student Requirements
A formal presentation providing an interdisciplinary analysis of a text (literary or philosophical) or a work of art from the Aesthetes or Decadents; a short essay accompanying the presentation; a research project; careful preparation and thoughtful and consistent engagement in class discussion.

About the Instructor
After receiving degrees in Russian from Trinity University and the University of Kansas, Renée Faubion earned a second M.A. and a Ph.D. in English at UNM. She has published work on Tim O’Brien and on H.D. and has won four awards for excellence in teaching.
Course Description
The Chicano Civil Rights Movement, or El Movimiento, of the 1960s-70s is the period most recognized during which Chicanas/os across the United States mobilized for the advancement of Mexican American people; however, Chicana/o social activism is not limited to that historical moment. The course examines Chicana/o civil rights movements by exploring forms of collective social action on behalf of immigration rights/reform, education rights/reform, labor rights, treaty rights, environmental justice, gender rights, veterans’ rights, and political (mis)representation prior to, during, and after El Movimiento. We will investigate how social injustices related to race, class, gender, and sexuality led to El Movimiento and how these related issues also affected internal relations within the movement in the 1960s and thereafter using both primary source and secondary sources. We will also investigate how and why the terms “Chicana” and “Chicano” evolved as gendered, political terms used for self-identification among Mexican Americans and how and why the terms became popularized.

Readings and Texts
Required Books
Title: No Mexicans, Women, or Dogs Allowed: The Rise of the Mexican American Civil Rights Movement
Author: Cynthia E. Orozco
ISBN: 978-0292721326
Price: $16.72 (NEW)

Title: ¡Chicana Power!: Contested Histories of Feminism in the Chicano Movement
Author: Maylei Blackwell
ISBN: 978-0292726901
Price: $24.11 (NEW)

Course reader (available for purchase in Honors College office)

Films and Other Course Materials
Waikout
Salt of the Earth
As Long as I Remember: American Veterans

Student Requirements
• Students will be expected to complete class readings, participate in discussions and activities during class, analyze cultural texts in class, write summaries on local issues pertaining to class topics, write an annotated bibliography; and complete a group case study with an individual writing component.
• Students will be expected to read approximately 150 pages of text per week.
• Students will work in groups to complete a case study.

About the Instructor
Myrriah Gómez has a Ph.D. in English with an emphasis in U.S. Latina/o Studies from The University of Texas at San Antonio. Her teaching and research interests include Chicana/o and Native American literature and history, nuclear history, and New Mexico spatial poetics.
Course Description
Humans have an extraordinary propensity for violence against one another. This propensity, while not technically unique to humans, still sets us apart from our animal peers. The ubiquity and scale of human violence is something special. A visitor from another planet would certainly conclude that humans are obsessed with violence, torture, and murder. The societal expression of this capacity is war. One could argue that war has always been maladaptive but until the invention of nuclear weapons, the issue was unresolved, open to debate. Since the development of these weapons, however, it's become clear. War, given the potential for escalation to the nuclear level, is a threat the survival of the human species (and probably many other species as well). No one understands with certainty the reasons that war is so ubiquitous and pervasive in the history of humanity. The imperative for this understanding is obvious. Students in this class will use the tools of their major disciplines in inquiry into the enigma of war and its inexplicable persistence.

Readings and Texts
Homer, The Iliad
Chris Hedges, War is a Force That Gives Us Meaning
James Hillman, A Terrible Love of War
Extended Readings will depend upon the direction student interest suggests.
Students should use The Elements of Style by W. Strunk and E.B. White and a style manual appropriate to their major (the MLA style manual, for example).

Films and Other Course Materials
Robert Gardner - DEAD BIRDS
Errol Morris, THE FOG OF WAR - Eleven Lessons from the Life of Robert McNamera

Student Requirements
Opinion Essay: The fact that no one understands just how it is that violence is so endemic to human beings means that theories addressing the issue are controversial. Each student should compose an essay analyzing asserting and supporting an opinion he/she holds connected to the issue of the nature and persistence of war and/or human violence. This essay should be around 5 typewritten pages in length.

Analytic Essay: Each student should report critically on a work that reflects on the nature and persistence of war in any medium. The reports should be around 5 typewritten pages in length. The work might, perhaps, connect to an area of the student's research interest and might, therefore, serve as a source for the research project students will undertake as the semester progresses.

Research Paper: This paper should report on: 1) an ample exploration of an idea engaged by at least one of the assigned authors or 2) an exploration of an issue that has emerged in class discussion. The report should be around 8 typewritten pages in length (plus notes and bibliography). It will, perhaps, emerge from earlier papers and/or class discussions. A one page research plan/bibliography will be due several weeks prior to the due date for the paper.

Research Presentation: Students will make brief reports on their research projects to the class at large. These presentations should mimic the form of research presentations that professional researchers deliver to peer groups at research conferences or colloquia organized for the purpose

Seminar Participation: This is a discussion based seminar. In UHP seminars, we expect students to participate in all seminar activities. Since this is a discussion class, attendance is crucial. We expect students to arrive in a timely manner, attend all sessions, maintain courtesy and decorum in demeanor, participate in all discussions.

About the Instructor
Dr. Thomas has a Ph.D. in anthropology from the University of Washington. His father was an aviator in WWII and Dr. Thomas was born just after the war on the day that war crime trials began in Nurnberg. War has been perpetual during his entire life. He has devoted much contemplation and attention to the human condition and war as an unhappy and enigmatic aspect of human life.
Course Description
Are you familiar with the expression, “everyone talks about the weather, but no one ever does anything about it?” Well, whether you are familiar with that expression about the weather or not, a similar statement could be made about ethical behavior; “everyone (business executives, media personalities, educators, politicians, technology gurus, religious leaders, et.al.) talks about ethical behavior, but no one ever does anything about it!”

In this field experience in ethical practice you will work in an environment of your choice (business, non-profit, media, education, government, etc.) where you will have the opportunity to actually do something about ethical practices. You will work side by side with professionals who care about ethics and who are anxious to utilize your talents to enhance the ethical practices of their organization. While these professionals have years of experience in their field; you will bring fresh, innovative, cutting edge ideas to them.

If you are ready to immerse yourself in the practical study of ethical behavior and decision making then this experiential course is for you. You will learn through observation and hands on interaction what happens in the real world of ethics. Apply what you have learned in your classes by truly utilizing your technological and communication skills as well as your gift for building systems for the future. If making discoveries, conducting observations and research excite you then consider Field Experience in Ethical Practice.

Readings and Texts
Each student will select appropriate materials with the instructor and their on-site mentor. These materials will be available for both student and mentor use.

Films and Other Course Materials
Course materials will be selected with each student and each site in mind. These will be customized to maximize the learning experience for the student and their colleagues in their selected organization.

Student Requirements
As an experiential course, students will be expected to make a commitment to the organization that they have selected to work with. Expectations in terms of hours, duties and the other day-to-day considerations will be developed into a learning contract. A log of the students’ experiences will be required and this log will provide the valuable information that each student will share with the other students and the mentors in this course. Each student will produce a “work product” (manuscript, monograph, journal article, media project, or manual) that will showcase their advanced written communication skills.

About the Instructor
Paul David Fornell, MS, LPCC has taught undergraduate and graduate courses in ethics and is a practicing clinical mental health counselor. Paul has served as Director of Ethics for the American Counseling Association and has also served as the chair of the ethics committee for the New Mexico Counseling Association. He has extensive experience working with students in experiential courses including internships, practicum, cooperative education and field work.
Course Description
Everyone in society is affected by clothing, dress, appearance and fashion. 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. This class will provide a basis for introducing students to critical thinking concerning research projects and the design of sound studies from a variety of disciplines using clothing, dress and appearance as the overriding theme. We will begin by studying theories from a variety of disciplines such as sociology, psychology, cultural studies and consumer behavior. As we critique clothing, dress and appearance studies, we will also identify methods for examining current topics including survey questionnaires, focus groups, ethnographic studies, experiments, and participant observations. During the semester, each student will identify a topic of interest and review studies on that topic. Based on these findings students will propose research questions and a method for study, within a particular theoretical framework, to discover new information concerning clothing, dress, and appearance. Work throughout the semester will culminate with a final class critique of each student's proposal.

Readings and Texts
Flynn, J. Z., & Foster, I. M. (2009). Research methods for the fashion industry. New York: Fairchild Books. Readings assignments will be in the form of research articles from both scholarly and popular media and will be available for electronic download.

Films and Other Course Materials
In addition to the book I will provide scholarly readings posted online. Also, each student team will be responsible for providing the class with additional readings for leading a class discussion concerning a specific weekly topic.

We will also access some of the more prominent research journals in the field of Dress, Clothing and Fashion such as: Fashion Theory: The Journal of Dress, Body & Culture and Clothing and Textiles Research Journal. These are available online through UNM’s library site.

Course Fee
$10.00

Student Requirements
GRADING / EVALUATION: AVAILABLE POINTS
Attendance and Participation 15% 150
Discussion Leader 15% 150
Written critiques (10 total) 20% 200
Midterm/Final Writing 20% 200
Final Project/Presentation/Critiques 30% 300
Total Points Available 1000

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.
Course Description
Global Climate Change (GCC) is happening. Temperatures are increasing, and sea levels are rising. But, who cares? This seminar examines the human stories of climate change. Researchers suggest that the fingerprints of climate change are already being seen in regional ethnic tensions, civil wars, and mass migrations. The readings and discussion will challenge you to think beyond the headlines and the simple. You will discover the new realities of climate change science, analyze the interconnected nature of GCC’s impacts, and develop your own solution about what humans should do next. In particular, we will consider the impacts on two very different groups of people. We’ll begin with the curious, but fascinating case of Micronesia. These small islands are among the first to face the brunt of GCC, but they won’t be the last. Next, we’ll discuss the people of Albuquerque, from the expected changes in the New Mexico climate to the shifts in food availability and energy demand that may result. Of all the human stories related to climate change, however, the most surprising may be the one you’ve yet to discover. It’s yours.

Readings and Texts
Readings will include a selection of primary and secondary sources including the following:


Additional primary and secondary articles related to New Mexico and climate change Articles TBD based on student interest and direction

Course Fee
None

Student Requirements
Students will be expected to challenge each other (and me) to explore how we connect as individuals with Global Climate Change (GCC). Written assignments will progress over the semester from relatively simple and descriptive to analytical and synthetic. I expect us to recognize the complexity and interconnectedness of global climate and human activities, but not be paralyzed by that complexity. The latter writing assignments will challenge students to consider possible response strategies to GCC (e.g., preventative, adaptive, mitigative). Students will determine and present their preferred course of action. Grades will be based on student performance in class, writing assignments, and an oral presentation.

About the Instructor
Dr. Perkins earned his AB in Philosophy and MS in Resource Policy from The University of Michigan, and his PhD in Forest Hydrology from Oregon State University. Since 2000, he has worked in the islands of Micronesia, helping local islanders develop a sustainable response to the impacts of climate change and sea level rise. He is the Carolyn G. and Sam H. McMahon Chair of Environmental Science at his home institution of Queens University of Charlotte, and is the 2016 Carruthers Chair of the Honors College.
UHON 402.015 Tolkien’s Early Influences: Building a World and a View
Leslie Donovan, ldonovan@unm.edu

Course Description
This course will provide in-depth study of the real life landscapes and early experiences of author, philologist, and medieval scholar J. R. R. Tolkien’s life that shaped the mythic and literary fabric of his fantasy fiction. We will investigate Tolkien’s works not only from a literary perspective, but also from the perspective of how the geography and sociopolitical history of the area in which he spent his childhood and youth influenced his epic vision. To accomplish this, students will gain a thorough knowledge of Tolkien’s early life and juvenile writings (juvenalia) through World War I, when he was 26 years old and had already begun establishing much of the mythological, philosophical, and literary foundation for his later works.

Although students enrolling in this class must already have strong, prior knowledge of Tolkien’s primary literary works (at least The Hobbit and The Lord of the Rings, and preferably also some of The Silmarillion), studying the development of Tolkien’s corpus through the material evidence he produced at a time in his life roughly contemporaneous with that of most UNM undergraduates will offer new perspectives for examining Tolkien’s development as a creative writer and academic scholar. To accomplish this, we will gain a thorough knowledge of Tolkien’s early life and works by reading and discussing central historical works on his life as well as his earliest works. Students also may wish to enroll in the optional 3-credit Tolkien Field Experience course for the second eight weeks, which will culminate in a short-term international field study in Tolkien’s hometown in Birmingham, England.

Readings and Texts
J.R.R. Tolkien, The Silmarillion
J.R.R. Tolkien, The Book of Lost Tales I
J.R.R. Tolkien, The Book of Lost Tales 2
Humphrey Carpenter, J.R.R. Tolkien: A Biography
Humphrey Carpenter, The Letters of J.R.R. Tolkien
Wayne G. Hammond and Christina Scull, J. R. R. Tolkien: Artist and Illustrator
Additional readings from the following will be assigned:
Unpublished letters by Tolkien from 1915-1925; poetry published in school literary magazines; selections from The Tolkien Family Album, edited by John and Priscilla Tolkien.

Course Fee
None

Student Requirements
Attentive and careful reading, responsible attendance, active class participation, weekly blog discussion, 1 short biographical analysis, 1 analytic paper, 1 creative project, 1 interdisciplinary multimedia presentation, and 1 final portfolio.

About the Instructor
Leslie Donovan earned her B.A. 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. She is also an alumnus of UNM’s Honors College.
Course Description
This short-term international field experience course, to be held during the second eight-week term, will allow students to produce an in-depth project related some aspect of the life or works of J. R. R. Tolkien. The course and project will culminate in a 10-day study abroad program in Birmingham, England, where Tolkien grew up and which formed much of his adult imagination. This field study component of the course will occur immediately following the close of the spring semester from about May 16-26. Through preparatory research while at UNM and later in-country fieldwork, students enrolled in Tolkien Field Experience will develop a topic of their own that investigates two or more of these overarching concepts: people (biography), space (geography), culture (group identity), and time (history). These concepts will provide lenses allowing us to focus our understanding of the literary corpus and achievement for which Tolkien has become so famous. Prior to the study abroad component, the course will be conducted on an Arranged basis, meaning that students will not meet together as a group every week. While in Birmingham, students will not only explore firsthand the sites important to Tolkien’s childhood, youth, and early adulthood in their international setting, but will also produce an original, interdisciplinary research project that they design for themselves. Students in this course must have a strong, prior understanding of at least one of Tolkien’s written works.

Readings and Texts
Readings will be provided online and will include, among others: Research from archival sources; readings and materials on research practices in the humanities; materials documenting the Tolkien Trail in Birmingham, England; materials from the Tolkien Society’s fan archives.

Course Fee
$2,000.00 (some financial aid is available; request info from the instructor): The course fee covers all lodging, ground transportation in while in Great Britain, admission fees for museums and other historical sites, lectures and workshops conducted by local experts, and some meals. Students must purchase their own airfare separately as well as some meals.

Student Requirements
Eligibility:
-- To be considered, students must be members in good standing of the Honors College.
-- All students must acquire the instructor’s permission to enroll.

Attentive and careful reading, responsible attendance, active class participation, short weekly exercises (1-2 pages) both at UNM and in Birmingham, 1 field study proposal (8 pages minimum), 1 final interdisciplinary research paper (15 pages minimum).

About the Instructor
Leslie Donovan earned her B.A. 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. She is also an alumnus of UNM’s Honors College.