







UNIVERSITY HONORS PROGRAM Spring 2010 Course Catalog

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The University Honors Program originated in 1957 with a group of 30 students. Over the past five decades the UHP has achieved regional and national recognition primarily because it is a university-wide program with an innovative interdisciplinary curriculum. Today, we have more than 1,300 students participating in the UHP.

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

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

Rosalie Otero Director

Resources and Policies

Contact Us

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

Peer Advisors are available in SHC Room 17C on a walk-in basis. Their schedule is posted on-line: http://honors.unm.edu/peer-advising.html.

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

• To keep up with special announcements, deadlines, scholarship and employment opportunities, students in the UHP are encouraged join the Honors list-serv by sending an e-mail to listserv@list.unm.edu. Leave the subject line blank and in the body, type the following:

subscribe UHON-L firstname lastname.

- Current students can contribute opinions, research, and just about anything on the Honors blog: http://www.forumconversations.blogspot.com. To join the blog they should e-mail or call the office directly.
- Finally, Honors also hosts a Facebook page, which conveniently links students, alumni, and faculty of the Proram for continuous communication and community updates. To visit us on Facebook, go to http://www.facebook.com/dudlyewynnhonors.

About the Program

The Honors Program serves as a focused enrichment to the major course of study students pursue while attending UNM. Students graduate with a degree from one of UNM's degree-granting colleges or schools, but rather than major or minor in University Honors, students who complete the Program receive a prestigious designation (summa, magna or cum laude) from University Honors on their diploma and official transcripts.

Resources and Policies

UHP seminars may be used to fulfill group requirements, electives, or graduation requirements in the various colleges, making our Program both academically rewarding and financially feasible.

Our formal graduation requirements include completion of 24 credit hours in UHP seminars, and 6 credit hours of senior capstone option; completion of a multi-cultural experience; a minimum 3.2 cumulative grade point average; recommendation by the director and certification by the University Honors Faculty.

Students easily break down their Honors course load in the following way: Take a 100, then a 200, then a 300-level, and finally a 400-level seminar; take 2 seminars of your choice; select a senior capstone option worth 6 credit hours.

Adding Honors to Your Schedule

Full course descriptions can be found on our website: http://honors.unm.edu/seminars.html. LoboWeb lists all Honors classes, meeting days/times, instructors, and classroom locations. Once a student has identified a class that will fit his/her schedule, he/she should come by the office (call or e-mail) for an override. Honors classes are restricted so that only Honors students in good standing can gain access. If you try to add a course to your schedule and get a "Departmental Permission Required" message from LoboWeb, then you have not been given an override.

The University Honors Program does NOT maintain seminar waiting lists for closed classes.

Priority Registration

Priority Registration has long been one of the unique benefits granted to Honors students. The UNM Registrars' Office determines the dates when all students attending the university can sign up for classes. Generally, graduate students go first then seniors, juniors, sophomores and finally freshmen. The grade levels are determined by accumulated credit hours at the University. However, with Priority Registration Honors students, regardless of accumulated credit hours, can register on the same day as graduate students. Essentially, Honors students get a "first-pick" of courses and can thereby coordinate their busy school, work, and family schedules. For Spring 2010, the **Priority Registration date is Monday, November 30th, 2009.**

What is a Member in Good Standing?

A member in good standing of the University Honors Program

must be registered at UNM, maintain a minimum 3.2 cumulative grade point average, and complete on average one Honors course every year. Obviously students who want to graduate with honors must take more than one course at some point in their undergraduate career and/or enroll in summer courses.

Students who do not maintain at least a 3.2 cumulative GPA will have permission to enroll in Honors courses for one additional semester. Students who do not raise their cumulative GPA to 3.2 upon completing that semester will no longer be members in good standing unless they successfully petition for reinstatement.

The University Honors Program is available to undergraduates ONLY. Students may not "sit in" or audit Honors courses.

What IS Expected from Honors Students?

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

- Approach the UHP as a complete learning experience, where you build friendships as you grow to love ideas and beauty
- Be eager, self-disciplined, serious, highly motivated students
- Be respectful of other students' opinions during class discussion
- Help create a safe environment for open discussions
- Challenge yourselves—not settle for the easiest way out
- Be creative and imaginative in your assignments, at the same time that you focus on the goals of the class
- Come to your seminars prepared having read and studied the assignment, being prepared with questions and insights to contribute, your texts personally indexed to passages you might want to refer to in discussion
- Take advantage of all the opportunities that Honors education is offering to you, extending yourselves to meet faculty, to ask for help when you need it, and explore UNM's museums, libraries, and vast array of lectures and other performance activities
- Be adaptable and open-minded
- Be a social person, ready to share time and exchange ideas in a positive way with other students and teachers
- Be open to cultural diversity and values and defend minorities' rights without being ethnocentric
- Judge and interpret information with an open mind, to

Resources and Policies

understand what experts have to say

- Think critically
- Understand that in the UHP you succeed or fail on the strength of your own efforts
- Embrace the importance of experiential education in your lives and academic careers
- Serve the community and be a particapatory citizen
- Be interdisciplinary
- Contribute to the community of the UHP; become a part of the family and work for the betterment of the Program and the growth of your peers.

Methods for Success

Here are some resources and methods students can employ in order to be successful and informed while in the Program:

- Sign up for the UHP listserv, blog and/or Facebook group early in your first semester
- Proofread carefully all the work you turn in
- Communicate frequently with teachers especially during office hours
- Always keep track of what's outlined and described in your course syllabus
- Be on time to your class, hand in assignments on time
- Act in a professional manner—do not interrupt or hold private chats during class
- Do not monopolize the discussion or waste time "bs-ing"
 —remember that listening with an open-mind is as important as talking
- Check in your UHP advisor at least once a year

What is the Multi-Cultural Requirement?

In order to become global citizens in a diverse, mutually dependent world, our students must become more aware, culturally fluent, and understanding of cultures other than their own. To facilitate these goals, the UHP requires students to acquire 6 credits (or comparable experience) with multicultural studies. This component is easy to fulfill with study

abroad programs, foreign language courses (300-level or above), and even basic cultural exploration courses like World Literatures, Latin American Studies, Eastern Religions, and even specially designated Honors seminars. You can



see a full list of the accepted multi-cultural courses online at http://honors.unm.edu/handbook-multicultural.html. In this booklet, all seminars which can fulfill the multi-cultural

requirement have been marked with this icon.

Honors Student Handbook

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

Grading: A, CR, NC

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

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

Senior Exit Packets

Around September 1st or February 1st of their final semester—whether or not they are currently enrolled in an Honors seminar—seniors must contact the main office in order to obtain a Senior Exit Packet. This packet must be completed and returned by the specified deadline. In addition, seniors must complete an interview with a designated faculty member of the University Honors Program.

Levels of Honors are determined by the Faculty based on the following criteria:

- Cumulative UNM grade point average
- Quality of Honors work and breadth of overall coursework
- Involvement in extracurricular activities

Obtaining Credit Within Your College

Each college and school has the authority to grant its students credit approval outside their major. Each semester you should

Resources and Policies

obtain prior approval, if necessary, from your college or school to fulfill requirement credit with University Honors seminars. This is not automatic.

Petition for Group Requirement Credit forms are available in the Honors Office. We have included a brief list of the procedures for each college:

Anderson Schools of Management

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

Architecture & Planning

• University Honors seminars are accepted in fulfillment of electives or general electives depending upon the subject matter of the seminar. If you have questions, take a seminar description to your advisor in Architecture.

Arts & Sciences

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

College of Education

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

Engineering

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

Fine Arts

• Students should consult with a Fine Arts advisor.

Nursing and Pharmacy

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

Preview Night and How It Works

The Honors Program offers Preview Night as an opportunity for the Honors community to come together and meet the faculty who will be teaching in the coming semester, as well as learn more about seminars. Preview Night is on Monday, November 16th, 2009 at 5:00 p.m. in Ballrooms A&B of the SUB.

+ 11/30/09: Students who have fulfilled Honors advisement

- requirements and who attend Preview Night can register for their Honors seminars.
- 11/30/09: Students who have fulfilled Honors advisement requirements can register for general UNM courses. In Fall semesters, all incoming freshmen or first-time Honors students must see a UHP Peer Advisor before they will be able to receive Priority Registration for regular UNM courses and Honors seminars. Students should visit an advisor early in order to receive their advisement confirmation.
- 12/7/09: Students who cannot attend Preview Night can begin registering for an Honors seminar.
- 12/11/09: Non-Honors students (with a cumulative GPA of 3.2) may enroll in one Honors seminar.
- Students who are on Honors probation must see a UHP Peer Advisor before they can receive a registration override.
- Students have until the UNM tuition payment deadline to register for classes.
- Audit options are not available for Honors seminars.
- In order to register for a 200-level seminar, students must have already completed their 100-level requirement (or take both seminars concurrently).
- To take two seminars at the same level (two 300-levels, for example) obtain a yellow card from the UHP office. Banner does not distinguish between section numbers.
- Seniors who are working on a Departmental Thesis/project and want UHP credit must have their paperwork approved by Dr. Otero.
- Students may not register for more than two seminars or take seminars from the same professor more than twice without the permission of the Director. Senior Colloquium is the exception to this rule as it counts for 1 seminar (worth 6 credit hours).
- Honors Faculty will not sign yellow cards for students or override them in the system. Only Dr. Rosalie Otero may do so.
- THE HONORS OFFICE STAFF DO NOT ADD COURSES TO YOUR SCHEDULE. We provide overrides (departmental approvals) so that you may register yourself via LoboWeb. Without an override, LoboWeb will not add an Honors seminar to a student's schedule.
- The Honors office does not maintain "waiting lists" for seminar registration. Students may register for a seminar via LoboWeb until that section is closed.

CORE FOR HONORS

But is it ART? ARTH 101-004 W 9:00-11:45

What makes something a work of art? Is art only found in museums and art galleries? What effect does the place in which we encounter a work affect how we experience it? Do you own any works of art? What does the artist contribute to a work of art? What role does the viewer play? Is knowledge or experience more important in understanding a work of art? What do works of art do? In this class, we will explore the answers to all these questions by examining the art that is present all around us. Class activities will include a visit to the CSWR Artist Book collection and a "be an artist" full-day workshop to create our own codex. We will also think about where we encounter art in other less obvious places. This course will count for core credit as Art History 101.

Readings

McCloud, Understanding Comics

Gomez-Pena, Chagoya, and Rice, Codex Espangleis

Meredith, Visual Literacy Workbook (available on Wikispaces Class Page)

Requirements

Class attendance, becoming a member of Wiki Class Page, active participation in all class activities, 2 practice exercises, a short research paper, and an analytic report on a graphic novel.

About the Instructor:

Ruth Meredith

Trained as an art historian, philosopher, and painter/printmaker, Ruth Meredith has been working as a teacher since 1991. An unrepentant bibliophile, she recently became interested in the graphic novel as a creative art medium and plans to write one as soon as she can figure out how to use Photoshop.

Fulfills

UNM Core

Group VII

Fine Arts

NOTE: In an effort to help Honors students complete their UNM core requirements, the University Honors Program has partnered with other departments to provide courses that will simultaneously fulfill 3 credit hours in Honors electives and 3 credit hours in UNM core requirements. However, these courses DO NOT display on transcripts as UHON courses. These courses will not substitute or replace the required 100, 200, 300 or 400 levels in the Honors Program curriculum. Additionally, these courses do not qualify for the Honors grading scale of A, CR, NC. Grades are subject to the instructor's grading scale based on the standards of the home department.

Principles of Chemistry (with lab) CHEM 132-001 MWF 9:00-9:50 EDUC 212

132L-011 R 12:30-3:00 or 132L-012 T 9:00-11:50

For many students Chemistry appears to be a dense thicket of facts and formulae that must be memorized in order to get a good grade. This is not true! Chemistry is one of the basic sciences, and the most important aspect of chemistry is using basic underlying theories to predict and understand nature. Chemistry is all about problem-solving. The refinement of chemical theories improves our mastery of the Physical world (and our sense of our place in it). The Chem 131/132 sequence will focus on the conceptual basis for modern chemistry. The roles of careful observations, further exploration (experiments) and model building will be stressed as a necessary prelude to the calculations and manipulations of matter that are the "end product" of Chemistry.

Requirements

Chemistry 132 is the second semester of a two-semester General Chemistry sequence. It is assumed that most 131 students will go on to take the second semester of the sequence (Chem 132). Completion of the sequence satisfies the UNM Laboratory Science core requirement and replaces Chem 121/122/123L and 124L for all prerequisite purposes. These two courses provide a general background concerning the origins and applications of the basic principles of chemistry. In the Chem 132 cur-

riculum, the lecture and laboratory parts of the course are explicitly integrated. Thus the lecture and lab exercises will frequently be combined into weekly "projects" focusing on the same set of scenarios which stress the theory/background of a given topic in the lecture and its practice/outcomes in the laboratory.

About the Instructor:

Mark Ondrias

Mark Ondrias is a faculty member of the Chemistry Department. He received his Ph.D in Chemistry from Michigan State University and was awarded a Postdoctoral Fellowship in Chemistry from AT&T Bell Labs. His research focuses on the dynamic behavior of heme proteins and time-resolved, low-temperature resonance raman scattering.

Fulfills

UNM Core

Group III

Physical & Natural Science

NOTE: In an effort to help Honors students complete their UNM core requirements, the University Honors Program has partnered with other departments to provide courses that will simultaneously fulfill 3 credit hours in Honors electives and 3 credit hours in UNM core requirements. However, these courses DO NOT display on transcripts as UHON courses. These courses will not substitute or replace the required 100, 200, 300 or 400 levels in the Honors Program curriculum. Additionally, these courses do not qualify for the Honors grading scale of A, CR, NC. Grades are subject to the instructor's grading scale based on the standards of the home department.

Legacy of Power UHON 122-001 M 12:00-2:30 SHC 16

The Legacy of Power is an examination of the nature of power: What is it, how does one acquire it, how does one keep it, and what happens if one has no power? We will approach these questions by reading major works from the 16th through 19th centuries, and by discussing the allocation and use of political, social and economic power in these works. We will continually revisit the question of what people who have no power in their society do, and how the allocation and abuse of power affects us all.

About the Instructor:

Diane Rawls

Diane Rawls holds a Ph.D. in Medieval Romance Languages from UNM. She has taught in the Honors Program for 16 years, and is the coordinator for the Regents' Scholars Program.

Fulfills

UNM Core

Group V



Readings

Thomas More, Utopia; Niccolo Machiavelli, The Prince; Rossiter, The Federalist Papers; Karl Marx, The Communist Manifesto; Frederick Douglass, Frederick Douglass Autobiography; Mary Shelley, Frankenstein; John Stuart Mill, The Subjection of Women; John Locke, 2nd Treatise on Government

Requirements

One group research presentation, one analytical paper (7-8 pgs.), in-class short writes, attendance and active class participation, attendance at 2 public lectures, final individual research project and oral presentation.

Legacy of Gods and Men: Myth and Magic UHON 122-002

M 5:00-7:30 SHC 12

Mythologies are systems of belief by which humans attempt to explain and make sense of the world around them. Magic is an element of fantastical belief in which humans envision new ways to impact the world, to change those things which are inexplicable. Together, these two forces demonstrate key elements of human spirit—to understand and to cope with the world we find ourselves in by use of imagination.

Today we have a huge segment of our popular media which concentrates on exploration of magic and myth. Why are logical, modern, technological Americans drawn to pastoral ideas of elemental powers? What do these stories excite in us and what do they reveal about our own time? What can we learn from these tales and bring back into our everyday lives? In our study of ancient writings and modern media we will see that we today are tied together in the expression of these elements with people of other places and times. By developing understanding through careful reading, writing and discussion we can touch upon the spark that makes us vulnerable, logical, passionate, fickle, dreamy, cruel, loving; that is, human.

Readings

Selected readings in Greek, Egyptian, Roman, African and Native American Myths; Selections from Homer's Odyssey; The Lais of Marie de France; The Tempest; A Midsummer Night's Dream; Selected Victorian fairy tales; The Hobbit; The Dresden Files: Storm Front; Harry Potter and the Sorcerer's Stone; Neil Gaiman's American Gods; An outside text of each student's choice for one paper

Film & TV

The Sword in the Stone; Aladdin; The Mummy; Stardust; The Lion, the Witch and the Wardrobe; Sabrina the Teenage Witch; Charmed; Buffy the Vampire Slayer

Requirements

Two 5-page analytical papers; an oral presentation; short response papers; excellent attendance and active participation in discussion and daily classwork; and a final, substantial creative project.

About the Instructor:

Jonatha Kottler

Jonatha Kottler has a B.A. in English from UNM and an M.A. from St. John's College. She is a writer/creator of the comic book series *The Wonderverse*. With her husband (fellow UHP graduate Jason Kottler) she has writ-

ten and directed seven short films and the feature length film *In Character*. She is the founder of the Desert Globe Players, a theatre devoted to youth Shakespeare performance.

Fulfills

UNM Core

Group V

Legacy of Twentieth-Century American Drama UHON 122-003

T R 9:30-10:45 SHC 9

In the words of American theatre historian Don B. Wilmeth, central to America's self-image is the "deeply entrenched belief that America has a purpose and its citizens contribute individually and collectively to this purpose." This legacy will explore and celebrate how many of the greatest American dramatists from the 1940s to the late twentieth century have expressed their different viewpoints on our country's "purpose." We will read, discuss and watch excerpts of plays by both the well-known, Pulitzer-prize winning playwrights such as Arthur Miller and Tennessee Williams, as well as the lesser-known, but still important writers including Luis Valdez and Lanford Wilson. We will investigate the traditional concept of an American dramatic "canon" and determine why certain playwrights remain either inside or outside the canon. Our discussions will also include the fascinating history of professional theatre in America: Broadway, Off-Broadway, Off-Off Broadway, and the rise of regional theatres across the country. We will decide why the playwrights we are reading either failed or succeeded (or both!) in these different professional theatrical venues. By studying and reflecting upon such gifted dramatists and their work, we will probe into the deep recesses of our country's social conscience, defining crucial issues that lie at the core of American history, including: the evolving position of women, Native Americans, African Americans, Asian Americans and Chicanos; immigration; the American Dream; slavery; sexuality; and the 1960s among many others. Finally, the class will evaluate the state of American theatre today, and explore why it continues to thrive.

Readings

Tennessee Williams, A Streetcar Named Desire & Cat on a Hot Tin Roof; Arthur Miller, A View From the Bridge; Lorraine Hansberry, A Raisin in the Sun; Luis Valdez, Actos; Leanne Howe & Roxy Gordon, Indian Radio Days; Beth Henley, Crimes of the Heart; Sam Shepard, True West; August Wilson, Ma Rainey's Black Bottom; David Henry Hwang, M. Butterfly; Lanford Wilson, Burn This; Wendy Wasserstein, The Heidi Chronicles; Tony Kushner, Angels in America parts 1 and 2; Shirley Lauro, A Piece of My Heart

Requirements

Four two to three (2-3) page response papers about certain plays, a one page proposal for a research paper, one short research paper (5-7 pages), attendance at a local production of an American play (the play will be determined based on local theatres' schedules), attendance at three Legacy Lectures and a one-page review of each lecture, a group project: a short performance of a few scenes from one of the plays we

UNM Core

Fulfills

Group V

Humanities

About the Instructor: Maria Szasz

have studied this term.

Maria Szasz holds a Masters Degree in Theatre Education from Emerson College, and a Ph.D. in English from the University of New Mexico. She remains perennially interested in drama, both on the page and on the stage. She is currently revising her dissertation on the Irish playwright Brian Friel.

The Legacy of Ancient Technology UHON 222-002

T R 2:00-3:15 SHC 8

his course is focused on the construction, use, and hands-on study of ancient technologies. Understanding the past requires more than knowledge of the dates of momentous events or the names of significant persons. The material culture and evidence of the everyday and the ubiquitous are keys to explaining what happened in the past and why people made the choices they did. Ancient technologies set the stage for modern tools and artifacts serve as important comparisons to how and why we use technology today. Students in this course will study ancient technology first-hand. They will test and apply what they will learn about how the past worked. Students will construct and experiment with a range of tools used in many different aspects of past people's lives-from starting fire to crafting stone tools, from making cordage to casting adobe block. This course will also expose students to issues of both historical and modern resource use, preservation, consumerism and fashion, and our relations to both the larger natural world and the built environment.

Readings

Flintknapping: Making and Understanding Stone Tools, by John C. Whittaker

Course Reader available on eReserve

Requirements

This is an experiential course. Students will complete a series of hands-on experiments with ancient forms of technology. Experiments will range from fashioning stone tools to throwing atlatls to twisting cordage to making adobe blocks. Students will keep a portfolio chronicling their activities and complete a series of short papers and worksheets that led them to consider how technologies function and the role they played in both past and present societies. This seminar has a special course fee of \$50

About the Instructor:

Troy Lovata

Troy Lovata is a tenured, Associate Professor in the University Honors Program. 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.

Fulfills

A&S

Group IV

Social & Behavioral Science

Orphans, Adventurers, and Soldiers UHON 222-003

W 12:00-2:30 SHC 12

⊿ewis Carroll's Alice is a complex, even confusing, character. She can be polite nearly to the point of eeriness; often, only the most frustrating circumstances shatter her veneer of good breeding. But by Victorian standards, she is also rather wicked, getting herself into dangerous situations and expressing-at least in the opinion of some readers—a true taste for violence. In fact, rather than depicting the perfect Victorian girl, Alice seems to fit another literary pattern much better, that of the questing knight. The puzzle offered by Alice's character is part of a larger trend in British and American literature. While nineteenth-century women characters are often dismissed as flat, bland, or passive, the truth is that such characters enjoy a rich tradition of complexity, a tradition so potent that twentieth century writers, both male and female, still work with some of these figures. In this course, we will look at characters typically dismissed as "stock" figures—the orphan, the governess, and the sentimental heroine, among others—as well as supposedly anomalous or scorned characters, such as the female soldier and the adventuress. We will explore nineteenth-century innovations (i.e., how is the sentimental novel altered by African American women to recount their stories as escaped slaves?) as well as relevant twentieth-century reimaginings of women by writers such as Tim O'Brien and J. M. Coetzee.

Readings

Brontë, Jane Eyre; Du Maurier, Rebecca; Carroll, Alice books; Jacobs, Incidents in the Life of a Slave Girl; Coetzee, Foe; O'Brien, "Sweetheart of the Song Tra Bong" (E-Reserve); film: Rozema, Mansfield Park

Requirements

A short paper; final project involving a traditional paper or a non-traditional project (short story, art project, etc.) and analysis; 10-minute presentation of final project; reflection papers; group presentation on assigned secondary source; good attendance and participation in class discus-

About the Instructor:

Renée Faubion

After receiving undergraduate and graduate degrees in Russian from Trinity University and the University of Kansas, Renée Faubion earned a second M.A. and a Ph.D. in English from UNM. Her fields include literary theory, gothic literature, and magic realism. She recently won her third award for excellence in teaching.

Fulfills Fulfills Fedary and as A&S Group V Contains the stude range of the stude r

About the Student Teacher:

Amber Cordova

Amber Cordova is currently working towards completing a double-major in both Psychology and Criminology. Always juggling full-time work and school, she takes advantage of every free moment by reading, cooking, and playing video games. Being independent, she loves proving that people, women especially, are capable of intriguing, courageous, and unexpected actions.

Cry for Me, Argentina UHON 222-004 TR 12:30-1:45 SHC 22

he complex mythology created around the Argentinean leader Eva Perón has made her a difficult person to analyze as a political figure and human being, as well as to understand the political meaning of her work and power in the 1940's and 50's in Argentina. It is necessary then, to take all of what is fictional and exaggerated about her life and try to go beyond the myths. Understanding comes with her deconstruction and this will be the main focus of the class. We will also examine Peronism and Eva Perón's political role in the bigger contexts of Latin American populism and political rituals. We will further examine the role of power in the position of first lady. Topics such as charismatic leadership, myths in politics, and nationalism will also be explored. Studying Evita is much more than just reading a biography; it is a complex theme in which political power, social reform, women's roles, and cultural and political tradition are essential parts of the analysis. Films (fictional and non-fictional), slides, and recorded speeches will help to illustrate the topic.

Readings

Mariano Ben Plotkin, Mañana es San Perón: A Cultural History of Perón's Argentina; Nicholas Fraser & Marysa Navarro, Evita: The Real Life of Eva Perón; Eva Perón, In My Own Words; Tomás Eloy Martínez, Santa Evita; selection of articles on eReserve.

Requirements

Regular attendance, active participation in class discussions and blog assignments, oral presentations, a research paper or project, and a portfolio.



About the Instructor:

Celia López-Chávez

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



A&S

Group IV

Social & Behavioral Science

About the Student Teacher:

Dayra Fallad

Dayra Fallad is expected to graduate in spring 2010 with a Bachelor of Arts in Organizational Communication and a Minor in Business from the University of New Mexico. Previously, she has taught courses in English as a Second Language for adults. As a former student of the "Cry for Me Argentina" seminar she encourages you to come prepared with an open mind and be ready to view the world through a new lens.

The Legacy of Censorship UHON 222-005

T R 12:30-1:45 SHC 8

Censorship reflects a society's lack of confidence in itself." -Justice Potter Stewart

"The first step in liquidating a people is to erase its memory, destroy its books, culture, history."
-Milan Kundera

"The books that the world calls immoral are the books that show the world its own shame."

-Oscar Wilde

Suppression, censorship, restriction, expurgation, banning, bowdlerization, seizure, burning, shredding, these are the words that describe a continuing legacy of institutional interference in the expression of ideas. In this seminar we will read banned books and other works as a means of understanding the strains and contradictions of censoring societies. As we investigate the kinds of ideas human societies find so threatening, we will consider the assumptions that underlay the censorship of particular works. We will focus on overt, legally enshrined censorship and will expand this focus during the course of the semester to include the subtle censorious pressures operating in modern American Society.

Readings

Karolides, et al., 120 Banned Books; Plato, The Last Days of Socrates. Five additional books will be chosen from Karolides et als. 120 Banned Books. Five groups of students will each choose a book to assign. The groups will then be responsible for facilitating discussion on the book they choose to assign. There will be assigned readings (George Orwell, Juan Cole, Zbigniew Brzezinski) on eReserve.

Requirements

There will be a presentation, a critical review of a non-assigned banned work, an essay, and a final paper. Grades will be based on evaluations of the papers/presentations (15% + 15% + 25%), plus an assessment of participation in a discussion panel (30%) and an overall assessment of participation in seminar activities (15%).

About the Instructor:

Michael Thomas

Michael Thomas is an anthropologist and author (three published novels and an up-coming collection of short stories) with an interest in freedom of expression issues.

Fulfills

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Group I

Writing & Speaking

About the Student Teacher:

Kelly McCarthy

Kelly McCarthy is a sociology major with an emphasis in social welfare and human services who is pursuing a minor in criminology. Her ultimate goal is to obtain a Master's as well as a Ph.D and eventually teach at a university level. She is an avid gamer and is interested in writing, painting, and photography. She has had two photographs published in the art and literature magazine, *Scribendi*: "Dominatrix" in 2007 and "Contemporary Chow Mein" in 2008.

Questioning Authority: Literature, Film, and Subversion UHON 222-006

T 12:30-3:00 SHC 12

ow 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 has impacted our relationship with each other and to society. We will explore and consider philosophy, civil rights literature, plays, poems, dystopias, sci-fi, social humor, exiled writings, and drama. We will also discuss works that have even had a direct impact on changing federal policy (eg: The Jungle). From Gattaca to V for Vendetta to 1984 to Denise Duhamel's poetry and The 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 creative, analytical, and reflective papers, and work in a final group project to design a list of books and films and an overall curriculum for their own Questioning Authority class.

Readings

Aristophanes, Lysistrata; Christopher Marlowe, The Tragical History of Dr. Faustus; Kate Chopin, The Awakening; Upton Sinclar, The Jungle; Nazim Hikmet, Poems of Nazim Hikmet (trans. Randy Blasing and Mutlu Konuk); George Orwell, 1984; David Levering Lewis (ed.), The Portable Harlem Renaissance Reader (selections); Denise Duhamel, Queen for a Day

Films:

Gattaca, V for Vendetta, Fight Club

Requirements

Regular attendance, active class participation, on-line participation, group and individual presentations, a creative paper, an analytical essay, and a final project where students will design their own Questioning Authority class.

About the Instructor:

Kathryn Collison

Kathryn Collison received an MFA in creative writing from Eastern Washington University and a BA 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.



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Group V

Memories of the Holocaust

UHON 222-007

W 1:00-3:30 SHC 28

L often hear questions, such as, "Why didn't Jews fight back?" or "Why didn't they escape?" These are questions that I find difficult to answer, since the very questions suggest complicity with the Nazi-directed destruction that Europe's Jewish populations were experiencing. For many people, a failure to fight back or to escape suggests a willingness to be destroyed. In truth, these are the questions that continue to inspire me to teach this class. The texts—the diaries, letters, and memoirs that have survived this period remain the best evidence of the Holocaust's existence, and our experiences with these texts will give voice to Europe's Jewish population. 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 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 during this period. And we will be given the chance to visit with and question several survivors about their experiences. Through interviews, readings, films and discussion, we will explore the lives of a select group of Jews. The texts 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, and Darfur, it becomes more imperative that we continue to read and discuss the literature of the Holocaust.



Readings

Diane Ackerman, The Zookeeper's Wife; Deborah Dwork, The Holocaust; Simon Wiesenthal, The Sunflower; packet for selections from diaries, letters, and memoirs; a selection of Holocaust documentaries

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Requirements

Response papers, individual & group presentations, a research project, and active participation in seminar discussions.

Group IV

About the Instructor:

Sheri Karmiol

Sheri Karmiol has a Ph.D. in 16th and 17th century British literature. Most of the classes that she teaches focus on social inequity, prejudice, and the marginalization of people, who are classified as expendable members of societ hand and with awards for her toochia

Social & Behavioral Science

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.

On the Road to Discovery: Adventures in Research UHON 222-008

W 1:00-3:30 SHC 22

Perhaps for you, the word research brings images of microscopes, bubbling flasks, or intrepid field biologists. We encourage you to broaden your understanding of research. Think of it as any activity that leads to the formation of new knowledge: while this may involve working in laboratories, it might also involve museums, archaeological sites, oral history archives, and libraries; traveling to understand the influence of place on an author's work; conducting surveys or interviews; creating artwork or new designs; or exploring the influence of social trends on our built environment (or anything).

So research is the generation of new knowledge. It is something that is done in every scholarly discipline.

This class will bring UNM researchers from a broad array of fields (natural and physical sciences, behavioral and social sciences, and even humanities!) to talk about their work. Some will be world-renowned, some will be undergrads working in labs or doing field work on campus. We will learn what these people do and why they love it. We will also investigate opportunities for undergraduate research. In addition, students will choose a topic and conduct a literature review that culminates in a review paper in any chosen field. While any student may take this class, it is specifically intended to introduce students who are in their first two years to the reserch possibilities on campus. You may take this class as an entering freshman, so long as you are also taking your Honors Legacy requirement.

Readings

Students will read for their own final papers and will read some work of several of our presenters.

Requirements

As always, students are expected to attend all classes, to prepare and complete all assigned readings, and to participate in the class discussions and regular assignments.

About the Instructor:

Ursula Shepherd

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

Fulfills

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Group I

Writing & Speaking

Mexico: Legacy of Paradox

UHON 222-009

T R 3:30-4:45 SHC 12

exico poses the greatest threat to U.S. security after Al Qaeda"

-Former C.I.A. Director Michael Hayden

"Mexico is the most surrealist country in the world" -André Breton, poet and founder of the Surrealist movement in art and literature.

"Mexico makes Americans fall down"

-Michael Thomas, anthropologist, novelist, and raconteur Mexico is an enigmatic, contradictory nation. The center of the country, Mexico City, is one of the largest and most sophisticated cities in the world. It is also, as novelist Carlos Fuentes points out, surrounded by peasants speaking Indian languages and living a folk agrarian lifestyle that has changed little in 500 years. Mexico is the wealthiest country in Latin America and is home to Carlos Slim-communications magnate and richest individual on earth. It is also a nation so afflicted with poverty that its most significant export has long been desperate people seeking a better life. A Catholic country with profound religious traditions, Mexico is also one of the most anticlerical countries on earth. Similarly, Mexico is regionally diverse in terms of ecology, language, and customs, and is also strongly nationalistic and patriotic-seemingly obsessed with national sovereignty. The country is notorious both as a party destination committed to the fiesta AND as a bastion of prudery. It is at once anarchic and bureaucratic, hyperindividualistic and communalistic, corrupt and compassionate, refined and vulgar. This seminar challenges students to investigate Mexican culture; to immerse themselves in the contradictions. The seminar is also a great way for those contemplating travel to Mexico to familiarize themselves with their destination while picking up survival skills. Mexico is one of the United States' most important allies. We share a long border and a troubled history. And most Americans know very little about Mexico and Mexican culture. This seminar will, importantly, address that contradiction.

Readings

Readings will greatly depend on the research directions students choose. *Distant Neighbors* by Alan Riding and Dr. Thomas' own *Hat Dance* will suggest directions for student investigations. An eReserve resource of articles and sources will be assembled as students choose research topics.

Requirements

Two research progress reports (oral) along with written 1-2 page synopses (12.5% + 12.5%). A final research paper (30%). A brief, research based presentation (15%). A collaborative project—this project could be to organize a student field trip or seminar presentation on an assigned project (15%). Participation (15%). There will be two studentorganized Saturday field trips.

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Science

Group IV

About the Instructor:

Michael Thomas

Michael Thomas has been visiting Mexico since his childhood. As an anthropologist he has conducted research in Mexico and has directed many experiential culture study endeavors in Mexico. A co-founder of the celebrated Conexiones Program, Dr. Thomas has also published fiction set in Mexico and exploring Mexican Culture. His novel *Hat Dance* will soon be followed by *Sister Cities*, a collection of short stories.

Crossing Borders UHON 222-010

R 11:00-1:30 SHC 28

With the arrival of a new presidency and the increasing violence along the Mexican side of the border, border issues continue to influence politics. The United States shares its borders with two countries, Canada and Mexico, yet it approaches them separately with very distinct political agendas. This class will focus primarily on examining issues related to Mexico. Exploring relations and cultural exchanges between other nation-states and their borders will aid in our understanding of the borderland. Through a myriad of resources, we will investigate border issues: identity, immigration, history and politics, the environment, crime, drugs, trade, culture, and the arts. In addition to the reading of our texts, a fundamental component of this class is our field experience of 4-5 days in the Las Cruces/El Paso/Juarez area. Our hosts will be the Women's Intercultural Center in Anthony, New Mexico/ Texas and the Cultural Center of Mesilla; and Denise Chavez, Chicana author and founder of the Cultural Center and of the Border Book Festival. We will visit agencies and institutions in El Paso and Ciudad, Juarez that will give us a direct experience of border realities. We will be offered talks, tours, and other events with recognized border artists, scholars, and leading thinkers and activists who offer a multi-cultural insight into life at the border. Through field trips, hands-on events and cross-cultural experiences, participants will gain insights into the borderland culture that will inform a deep and abiding understanding of this fascinating region and its challenging issues.

NOTE: The dates of the six-day travel to Las Cruces/El Paso/Juarez will be the second week after the semester ends, the exact days to be determined later. Students who register for this course will be charged a special fee of \$550 plus travel. The fee includes lodging, most meals, and local transportation in the area. Stipends may be available for Honors students to help defray some of the costs of travel.

Readings

Luis Humberto Crosthwaite, John William Byrd, Bobby Byrd, Puro Border; Peter Andreas, Border Games: Policing the U.S.-Mexico Divide; Ted Conover, Coy-



otes; Luis Alberto Urrea, The Devil's Highway; Luis Alberto Urrea, By the Lake of the Sleeping Children; David E. Lorey, The U.S.-Mexican Border in the Twentieth Century; selected readings on eReserve

Requirements

Regular attendance; active participation in class discussions; group debates; response papers, including one film review; one 5-page paper; oral presentations; group-led class; final paper of 8-10 pages; journal of field experience

About the Instructor:

Margo Chàvez-Charles

Margo Chàvez-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, the history of ideas, and intercultural communication. She also regularly works for

tion. She also regularly works for the CONEXIONES programs in Mexico and Spain.

About the Student Teacher: Hannah Graham

Hannah Graham (aka Anita) is enjoying the completion of her Latin American Studies major with a minor in Teaching English as a Second Language. She has worked extensively with the Mexican immigrant population in her hometown for over six years. Issues of immigration and the border are her passion.

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Group IV

Social & Behavioral Science

Journey Through Genius UHON 222-011

T R 11:00-12:15 SHC 9

We will study examples of the works of genius of about a dozen of the greatest mathematicians of all time, ranging from early Greeks through Europeans of the twentieth century. We will look at these ideas systematically using our main text Journey Through Genius. In so doing, we will try to gain an appreciation of their work as we would try to appreciate Bach or Mozart by listening with great care to some of their works of genius. We will form six groups of students, two to three to a group, and each group will select two of our twelve chapter subjects. The groups will present to the rest of us some of what they have learned in their chapter. We will have extended discussions on these presentations and the other students will formulate questions to further discussion. In addition to our detailed mathematical work, we will look at the lives and personalities of some fictional but true-to-life mathematicians as portrayed in three novels and one play. To appreciate mathematics, it will be necessary to delve into proofs and algorithms, for they are the very stuff of mathematics. If you have always thought that mathematics and excruciating boredom were different names for the same thing, this seminar just might change your mind.

Readings

Journey Through Genius by William Dunham

Requirements

Each student will be involved in three class presentations—two on chapters from *Journey Through Genius* and one on a fictional work about mathematics. In addition, attendance is an absolute must. This is a seminar, so each of you needs to contribute to each class with active listening and probing questions. We will also have two extended take-home exercises—one due at

the end of the eighth week and the other due at the end of the fifteenth week—to ensure that everyone has some acquaintance with the mathematics not in his or her presentations.

About the Instructor:

Chris Holden

Chris received his Ph.D. in Mathematics from the University of Wisconsin-Madison. Originally from Albuquerque, his interests include number theory, math education, and videogames as education and culture. Chris enjoys videogames like DDR and Katamari Damacy and takes a whole lot of photos.

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Group II

Mathematics

The Art of Film UHON 222-012

M 1:00-3:30 SHC 12

Film expresses the gamut of human expression and experience. Whether Goofy buddy comedies, biopics of famous writers or musicians, painfully honest documentaries, swashbuckling adventures, superhero epics, or trite-but-enjoyable romantic comedies, film reflects who we are, what we value and aspire to, and what we may never become. Yet as the audience we may never consciously appreciate or even notice the larger ideas of a film because we are caught up in it. The goal of this course is to pull our eyes from the screen's spectacle and apply our minds to what a film is actually saying. To achieve this goal we will take a three-part approach: (1) We will cover the history of film as a medium to see its dual identity as popular culture and art (2) We will study screenplays and the films they become to see how words on a page come alive on screen and (3) We will write short screenplays and then shoot and edit them, culminating in the third UHP Short Film Festival where our peers will be able to see our on-screen efforts. The short films we make will be of a quality to be entered into other festivals.

Readings

William Goldman, Five Screenplays; Christopher Riley, The Hollywood Standard; Blake Snyder, Save The Cat! The Last Book on Screenwriting You'll Ever Need; Will Eisner, Graphic Storytelling; The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age

Films

The Bicycle Thief, Pulp Fiction, The Princess Bride, other excerpts from: Fight Club, Notorious, Vertigo, Butch Cassidy and the Sundance Kid, Citizen Kane

Requirements

Two three-page papers, an oral presentation, frequent assignments in a Film Journal, six mini-assignments, short screenplay, and final short film.

About the Instructor:

Jonatha Kottler

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

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Group I

Writing & Speaking

Energy: Burning Our World from Both Ends

UHON 222-013

R 5:00-7:30 SHC 8

T wo centuries of fossil fuel use has destabilized the climate, damaged the environment, and created unparalleled material affluence. Dwindling reserves and increased consumption means a tipping point is on its way. How will this affect our way of life? Can climate change be controlled? Is there such a thing as a sustainable civilization? What are the consequences of remaining on our current course, and what options do we have?

Addressing these questions requires a firm understanding of where energy and power come from. By combining round-table discussion with hands-on demonstrations, a complete picture of the world's energy systems—both natural and artificial—will be synthesized. Every attempt will be made to show the deep interconnectedness of the world's "energy history". Class titles include Energy Defined, Fossil Fuels, The Deep Energy Future, Energy of the Body and Catastrophic Failure: When Energy Escapes our Control.

Each class will involve discussions and brief student presentations, interspersed with physical/chemical/ biological demonstrations and multimedia presentations relevant to the topic being discussed. The material addressed will be heavily weighted towards current events and will strongly encourage discussion. Weekly take-home assignments will encourage students to research the current energy topic as it relates to the 20th century. We will take several field trips to investigate alternative energy in use in the real world. Students will form small groups to complete the final class project, which will be lots of fun and will remain a surprise for now. Additional debates and out-of-class activities will supplement the weekly discussions. 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.

Readings

Professor Richard Wolfson, *Earth's Changing Climate*; WNYC Radiolab; Current news articles; Open Course Ware-Massachusetts Institute of Technology (selected lectures)

Requirements

Attendence is imperative as the topics for each week rely on priciples mentioned in prior discussions. The bulk of the material covered in cass will be in the form of verbal discussion, so attendence is essential. Students will be asked to complete short presentations for each lecture. These should take no more than fifteen minutes a week. Final projects will be carried out in groups and will be discussed in class.

About the Instructors:

Patrick Johnson

After growing up in New Mexico,
Patrick Johnson migrated to the
west coast and completed his
bachelor's in Physics at the
University of California, San
Diego. He unwittingly follwed
Adam into the same Ph.D.
degree plan working with Dr.
Brinker. An avid proponant
of clean energy practices, Patrick has been involved in many
"alternative" energy projects and
hopes to someday become "that
crazy old professor."

Adam Jay Wise

Adam Jay Wise is currently pursuing his Nanoscience Ph.D. at UNM. After receiving his bachelor's degree in Applied Physics from the Rensselaer Polytechnic Institute, he travelled west in search of wide open spaces and abundant iron ore. He is a student of Dr. C.J. Brinker, world-famous Sol-Gel chemist.

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Group III

Physical & Natural Science

The Art of Visual Literacy UHON 222-015

M 12:00-2:30 SHC 8

ony Kushner put it best when he said, "Art can't change anything except people—but art changes people and people can make everything change." Posters as a form of mass culture first emerged in mid-nineteenthcentury Europe, but the poster as popular art was actually reinvented in Latin America during the mid-twentieth century and exploded throughout North America. The simplicity and directness of the poster made this art form a powerful instrument for announcing a society's mood of the moment, transmitting political and cultural messages, and mobilizing mass action. Susan Sontag argues that the poster "aims to seduce" by commanding attention within the public sphere, not on the basis of its message or information, but though its visual appeal. With so many images and ideas competing for our attention, it is particularly important that we learn both to understand the images that surround us and to express our own desires for change in our world through our own images. In this class, we will use The Design of Dissent by Milton Glaser and Mirko Ilic, and George Orwell's classic yet still very current 1984, as well as others, to guide us in dissecting the historic goal of visual propaganda in current and earlier cultures to consolidate the power of the state. We will also examine the art of the outsider, who serves as a social critic using the art of mass culture as a looking glass to offer viewers new perspectives. Students will not only read and discuss the assigned texts, but will also produce and self-publish their own visual media/ graphics projects. Much of this course will consist of hands-on experience creating art through basic printing techniques as a means of understanding the theoretical concepts in the readings. Students do not need art experience or training to succeed in this class. This seminar has a special course fee of \$25.

Readings

Susan Sontag, On Photography; Milton Glaser and Mirko Ilic, The Design of Dissent; George Orwell, 1984; Roni Hen-Water-based Screenprinting Today: From Handson Techniques to Digital Technology; additional readings or film viewings may be taken from the following sources: Graffiti World: Street Art from Five Continents by Nicholas Ganz; Wall and Piece by Banksy; documentary film Bomb It: Street Art is Revolution by Jonathan Reiss

Requirements

Attendance and class
participation; several short art
projects to include among
others a collage, printed
poster, and bumper sticker;
one oral presentation on
selected readings or artists'
works; two short research
papers; a final portfolio to include a formal, written artist's statement.

About the Instructor: Regina Araujo Corritore

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

A&S

Group VII

Metamorphosis: The Transformative Impulse in Literature and Culture UHON 222-001

T R 4:00-5:15 SHC 16

All things are constantly in the process of transformation, including ourselves. Every metamorphosiswhether psychological, magical, technological, biological, or artistic-serves to both destabilize and reveal the world. We are fascinated by transformations from male to female, human to non-human, old to young. What is it about the notion of radical change that appeals to us? What does it reveal about the more ordinary, gradual changes that we experience in the course of our own lives? In this class, our discussions and readings will include Ovid, Kafka, contemporary fiction, poetry, film, and art, fairy tales, and comic books. Be prepared to visit a spectrum of transformations including body modification and face transplants, cyborgs and werewolves, the making of gods and the perils of love. This course will give you a broad introduction to the ways various cultures have shaped the concept of metamorphosis in popular imagination. You will have the opportunity to improve your abilities to think critically and to express your thoughts competently in formal college writing and presentations. In this seminar, you will learn to examine and communicate complex ideas effectively in collaborative activities and through active individual interaction.

Readings

Ovid, Metamorphoses; Kafka, Metamorphosis and Other Stories; Hofmann (ed.), After Ovid: New Metamorphoses; Sconduto, Metamorphoses of the Werewolf

Additional texts may include: Marie De France's *Bisclavret*; stories from Asian and Native American mythology; selected tales from *Grimm's Fairy Tales*; articles on transgender theory; art installations by Nikki S. Lee and Ana Mendieta; articles on cyborgs.

Films may include: TransAmerica, Wolf, Big, Hercules, Mulan, Switch, Some Like It Hot, The Talented Mr. Ripley, and Gattaca.

Requirements

Attendance and active class participation, weekly electronic exercises, two analytical papers (5-7 pages), a creative project, a group oral presentation on a film, and a final portfolio.

About the Instructor:

Leslie Donovan

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

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About the Student Teacher:

Bill Hutchison

Bill Hutchison is an English-Philosophy major. His interests include Continental philosophy, an increase of interdisciplinarity in complement to specialization in the university, and animal welfare. His projects include philosophical approaches to wonder and awe, lying and frauds, the question of the animal, and the relentlessness of metamorphosis.

Miracles, Moors, and Matachines

UHON 222-020

T R 12:30-1:45 SHC 9

ew Mexico is the scene of the longest span of human development in the Western Hemisphere" (Fergusson), and as such, contains perhaps the richest folk traditions of three cultures in North America. Fergusson speaks of three cultures; however, we know a fourth and fifth have provided the area with rich folk traditions as well. This seminar samples these five traditions and the legacy they've left us as they appear in the state's ritual dance and drama, village festivals, marchas, stories and songs, popular literature, and in the oral and written traditions of both the state's indigenous peoples and those who immigrated here. When feasible, these traditions will be explored in their language(s) of origin.

Some of these traditions are indigenous, some have their roots in other countries, but all provide a rich texture for our exploration and enrichment. Events such as the dance dramas of Los Matachines and La Danza de Moros Y Cristianos are, for the most part, performed nowhere else in the United States! The Christmas plays of Las Posadas and Los Pastores, medieval in origin, also find their way to us. The Jemez Pueblo Spotted Cow, the Pie Town dances, Los Penitentes, the tale of La Llorona, the legendary Billy the Kid, songs of the Ludlow Massacre, the Roswell Incident, the practice of curanderismo and the African heritaage will be explored. We will view performances, listen to the music, read the stories, discover the conflicts, and engage in dialogue with those who keep these traditions alive. As part of our exploration, we will also immerse ourselves in the emotional, social, political, and cultural life that these most beautiful traditions encompass—and learn a bit more about ourselves and our own heritage in the process. This seminar has a special course fee of \$20.

Readings

Tesoros del Espritu - A Portrait in Sound of Hispanic New Mexico; Enrique R. Lamadrid & Juan Estevan Arellano, Juan the Bear and the Water of Life; Harjo & Strom, Secrets from the Center of the World; Sylvia Rodríguez, *The Matachine Dance Ritual*; Sharon Russe

via Rodríguez, The Matachines
Dance Ritual; Sharon Russell,
Songs of the Flute Player; Frank
Waters, The Book of the Hopi;
Marta Weigle & Peter White,
The Lore of New Mexico; Jack
Kutz, Mysteries & Miracles of
New Mexico; Robert M. Utley,
Billy the Kid: A Short and
Violent Life.

A&S

Fulfills

Requirements

Careful preparation, participation, and respect; prompt and regular attendance; participation in field trip(s) and film/video viewing; three papers (3-4 pages each); independent project exploring one aspect folkloric tradition or conflict; an oral report; major presentation, coupled with research paper; a workbook/journal of reflections, questions, notes, observations, and analysis of readings, guest speakers, and field experiences (minimum two responses per week).

Group VII

ect
of
Fine Arts

About the Instructor: Juliette Cunico

Juliette Cunico, received her Ph.D. in English Literature with concentrations in Renaissance Literature and Medieval Literature. She maintains a keen love of the mysterious connections between the seen and unseen, the civilized and the natural world, and the oral, visual, and written expression of those conflicts and connections. Above all, she loves, in Geoffrey Chaucer's words, "to gladly learn and gladly teach."

Physics and Society UHON 222-017 Cross-listed as PHYS 105-001 TR 12:30-1:45 Regener Hall 114

Are you curious about everyday things? Problems of society? Cosmology? Philosophy and history? Physics and Society is a general introduction to physics for students in the arts and the humanities. No previous background in physics is expected. Though algebra will be used, only a rusty recall of high school algebra is expected. Enrollment is small and in-class discussion is encouraged. Most assignments and all tests are of essay-type. Though Physics and Society is revised every year, some feeling for the course can be obtained from the previous syllabus: http://panda.unm.edu/Courses/Chandler/P105Sp09/syllabus.pdf.

Requirements

Students will add to their communication and visual literacy skills. Each student will keep a notebook or journal of detailed field notes to be presented at the end of the term. This notebook will contain both visual and written documentation of a mutually agreed upon project depicting a body of work of a chosen social group. Class participation is required.

About the Instructor:

Colston Chandler

UNM Professor Emeritus Colston Chandler was trained in mathematical physics (Ph.D., University of California at Berkeley, 1967). He has published numerous papers in physics and mathematics journals and has been an invited participant in many international conferences. He has been teaching physics to liberal arts students for more than forty years.

NOTE: This is a regular physics course and will have regular tests, midterms, and exams. Students who are enrolled in PHYS 105-001 are subject to the regular Department of Physics grading scale. Students who are enrolled under UHON 222-017 are eligible for the Honors grading scale of A, CR, NC.

Fulfills

UNM Core

Group III

Physical & Natural Science

Waking Up to the World Around You UHON 302-001

T 9:30-12:00 SHC 22

I hrough visual images, primarily photography, this course is designed to bring awareness to concepts and practices in visual art with a point of view. Through camera work, students will observe life unfolding around them. Students will be introduced to artists' basic visual ideas, including the abstract expressionists to the photographic realists. Then they will discuss the photographic work of legendary urban and rural landscape environmental artists; such as, Ansel Adams, Richard Misrach, Harry Callahan, and Robert Adams, to name a few.

Using the rich resources and art heritage of New Mexico, students will also make several field trips to libraries, museums, art galleries, and, when possible, guest artists/photographers will show portfolios of their latest projects. Instruction will be given as needed. Critiques of student projects will be offered throughout the course. Class participation is required.

No prior prerequisites necessary, only enthusiastic students willing to learn and share experiences. Access to a digital camera is highly recommended.

Readings

As recommended

Requirements

Students will add to their communication and visual literacy skills. Each student will keep a notebook or journal of detailed field notes to be presented at the end of the term. This notebook will contain both visual and written documentation of a mutually agreed upon project depicting a body of work of a chosen social group. Class participation is required.

About the Instructor:

A.J. Meek

A.J. Meek is the 2009 Distinguished Garrey Carruthers Chair in Honors. Meek earned his B.F.A. with honors at the Art Center College of Design in Los Angeles and graduated with an M.F.A. degree in 1972 from Ohio University. He has 34 years teaching experience, first at Utah State University and then at Louisiana State University where he was the Emogene Pliner Distinguished Professor of Art. He is the co-author of one and the author of four photography books including the latest, a biography of the famous New Orleans photographer, Clarence John Laughlin: Prophet Without Honor, University of Mississippi Press, 2007. He was a recipient of the Louisiana Division of the Art Fellowship and two National Endowment/Southern Arts Fellowships in photography. His work has been widely exhibited nationally and internationally including several museum shows; such as, the Birmingham Museum of Art, New Orleans Museum of Art, and

the Inverness Museum in Inverness, Scotland.

Fulfills

A&S

Group VII

Fine Arts

Paying Attention to Tradition UHON 302-002

R 9:30-12:00 SHC 22

This course is designed to educate the importance of documenting through photography the familiar, whether it is the family of man or their extended family unit. Students first will be introduced to the visual concepts that are basic to the medium, then explore and discuss the photographic work of documentary visionaries; such as, Jacob Ries, Lewis Hine, Dorothea Lange, Robert Frank, Alex Harris, and others.

Using the rich resources and art heritage of New Mexico, students will also make several field trips to libraries, museums, art galleries, and, when possible, guest artists/photographers will show portfolios of their latest projects. Instruction in lighting and posing technique will be given as needed. Critiques of student projects will be offered throughout the course individually or in a group.

No prior prerequisites necessary, only enthusiastic students willing to learn and share experiences. Access to a digital camera is highly recommended.

Readings

As recommended

Requirements

Students will add to their communication and visual literacy skills. Each student will keep a notebook or journal of detailed field notes to be presented at the end of the term. This notebook will contain both visual and written documentation of a mutually agreed upon project depicting a body of work of a chosen social group. Class participation is required.

About the Instructor:

A.J. Meek

A.J. Meek is the 2009 Distinguished Garrev Carruthers Chair in Honors. Meek earned his B.F.A. with honors at the Art Center College of Design in Los Angeles and graduated with an M.F.A. degree in 1972 from Ohio University. He has 34 years teaching experience, first at Utah State University and then at Louisiana State University where he was the Emogene Pliner Distinguished Professor of Art. He is the co-author of one and the author of four photography books including the latest, a biography of the famous New Orleans photographer, Clarence John Laughlin: Prophet Without Honor, University of Mississippi Press, 2007. He was a recipient of the Louisiana Division of the Art Fellowship and two National Endowment/Southern Arts Fellowships in photography. His work

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ally and internationally

has been widely exhibited nationally and internationally including several museum shows; such as, the Birmingham Museum of Art, New Orleans Museum of Art, and the Inverness Museum in Inverness, Scotland.

Ancient Wisdom of the West UHON 302-003

R 6:00-8:30 SHC 22

In our post 9-ll world, all of us have had to face the darkness of violence, insecurity, and grief. The ancient world of Greece and Rome has much to each us about how to bear up under such circumstances, and how, at times, to even turn them to our inner advantage. I've called this seminar "Ancient Wisdom of the West: Keeping Calm in a Dangerous World" because I believe the classical texts of Western culture have vital practical lessons to teach people who live with the stresses and uncertainties of the modern world. Much ancient literature meditates on suffering and gives indirect lessons on how to behave successfully in times of trouble. These ancient texts present diagnoses of why certain emotions and behaviors inevitably cause tragedy and failure. They contemplate the productive and selfdefeating uses of power and the constructive nature of relationships based on dialogue rather than coercion. The ancient wisdom of the West teaches invaluable lessons about conquering fear and maintaining inner composure and gentle calm.

Readings

This seminar will give students a chance to revisit and broaden their experience of the ancient world and discover some of the forgotten wisdom of the West at a time we all need it the most. Students should be able to understand the practical applications of Stoic and Epicurean philosophy to their lives. They should have a grasp on classical views of suffering and how to endure and rise above it. They should achieve a deeper understanding of ancient mythology, and the Homeric cycle and the Roman interpretation of it. They should be comfortable with the basic outline of ancient history and with the study of political science and history by Greek and Roman historians.

Requirements

Two papers, weekly one-page responses, one oral presentation, and the keeping of a journal of study and reflection.

About the Instructor:

V.B. Price

V.B. Price is a poet, journalist, novelist, non-fiction writer and editor. His latest books include "The Oddity" (a novel) and "Broken and Reset" (poetry). Price has been teaching in the UHP since 1986 and at the School of Architecture and Planning since 1976.

Fulfills

A&S

Group V





A Fair and Balanced Look at the News UHON 302-004

W 12:00-2:30 SHC 16

Who makes the news, how do they make it, and how does the news make us? This class will examine the history, current structure, and possible future(s) of the American media as we know them. By considering the sources, methods, influences and effects of the production and distribution of the news, we will investigate the myriad ways in which the news is connected to the American democratic system, and how it influences the shape of our society. We will also inspect both the inherent biases and external pressures on the content and production of the news we consume.

Because democracy is dependent on its citizens' abilities to make educated choices, becoming critical and informed consumers of the media is vital for all of us in this era of 24-hour cable news channels, opinion journalism, and the ever- expanding blogosphere.

Readings

Herbert J. Gans, Democracy and the News Bernard Goldberg, Bias

Robert McChesney, The Problem with the News

Requirements

Two five page papers, weekly electronic summaries of selected media sources, final research project and in-class presentation, regular attendance and consistent participation in class discussions.

About the Instructor:

Diane Rawls

Diane N. Rawls is an inveterate watcher and reader of the news, and can usually be relied upon to voice an opinion (often unsolicited) about something she heard or read about something that happened somewhere in the world.



Making and Debating Decisions: Studies in Public Policy UHON 302-005

W 6:00-8:30 SHC 22

As President Obama begins his second year in office, he has led the country through an unprecedented amount of change in public policy. From healthcare to economics to international relations, the Obama Presidency represents a unique case study in the way policy decisions are shaped and executed. While the casual news reader/watcher may be informed of the general issues being debated in politics, this class seeks to look deeper into those issues by differentiating between politics and policies. What is the most efficient way to design a healthcare system? What is the most fair way to deisgn a tax system? Is the Dept. of Education even necessary? We will analyze various decisions made by government and institution leaders in recent history. We will look at the response of the various levels of government to Hurricane Katrina, Governor Schwarzenegger's response to California's economic crisis, and even how the University of New Mexico responds to a change in leadership. Each student will choose a case study in policymaking to present to the class. Students can look to any public organization from the United Nations' handling of genocide to the City of Albuquerque's handling of parks and recreation. As we approach these various case studies in policymaking, we will also study the art of persuasion and argumentation. Each student will participate in a formal debate to compliment the weekly Socratic seminars.

Readings

The New York Times; The Brookings Institution; The CATO Institute; An Introduction to the Policy Process by Thomas Birkland.

Requirements

Individual class presentation on a case study in policy making, 2 formal papers, keeping a policy journal/portfolio, participation in at least 1 formal debate.

About the Instructor:

Trey Smith

Trey Smith holds a B.A. in English and Philosophy and a Masters in Public Administration. He writes for a number of publications and teaches at a local charter school. Trey has worked in a variety of public service positions, including a stint with Gov. Richardson. He is the President-Elect of the New Mexico Speech and Debate Association and is one of the most successful debate coaches in the State.

Fulfills

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Group IV

Social & Behavioral Science

Einstein and Gödel: Of Rakes, Rogues, and Revolutionaries UHON 302-007

T R 11:00-12:15 SHC 8

hey met at the Institute for Advanced Study at Princeton, New Jersey in 1942, an Institute set up in 1930 dedicated to the "usefulness of useless knowledge." They never considered the latter. Einstein had fled from the Nazis in Germany in 1933 seeking haven in America and was coaxed into coming to the Institute. Gödel, though not Jewish, had arrived in 1942 after being attacked by a mob in Vienna. Fearing for his and his wife's safety, he decided to honor an invitation to the Institute. Albert was uncomfortably famous for his two theories of relativity. Kurt was known to only a few logicians and mathematicians for his equally earth-shattering work in logic and the foundations of mathematics. Kurt and Albert became close friends walking back and forth to their offices every day. In the beginning, they talked about an array of things from politics and philosophy to science and the war consuming the world. They were a culture of two, consumed by their individual intellectual pursuits but also by Gödel's insistence on piercing the thick penumbra of relativity theory, leading finally in 1949 to his "proof" that "in any Universe described by the Theory of Relativity, time cannot exist." What?! The existence of time had never been questioned in Einstein's theories. What did the scientific giant think about this?

We will explore the lives, times, and works of these two geniuses. The required books will be used as a foundation and lifting-off point for our discussions.

Readings

Rebecca Goldstein, Incompleteness: The Proof and Paradox of Kurt Gödel; Walter Isaccson, Einstein: His Life and Universe; Palle Yourgrau, A World Without Time: The Forgotten Legacy of Gödel and Einstein; some use of videos and articles.

Requirements

Attendance is essential; more than two absences will affect your grade. Class participation is also essential. All of us need to purvey our own ideas to the class and listen to the ideas of others. Listen, learn and laugh together. There will be three (3) papers (1,000 word minimum) that will be critiques of the books we read in the class. Their will be a final research paper (1,500 word minimum) based on a pertinent topic of personal choice arrived at in meetings with us.

About the Instructors:

Ron Reichel

Ron Reichel is now in retirement mode. His plans are to lead, learn, teach, and write. This sounds quaintly familiar. He does, however, want to spend much more time with his family, friends, and late-night thoughts about the meaning of it all.

Frank Kelly

Frank Kelly has Master's Degrees in Pure Mathematics and Applied Statistics, and a Ph.D. in Philosophy of Science. His interests include Probability, History of Science, and the Foundations of Mathematics. His current project is making videos for YouTube under the title, "Math Made Bearable."



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Group V

Yeah, I Like It, But I'm Not Addicted UHON 302-008

W 3:00-5:30 SHC 16

What is the definition of addiction? Can a person be addicted to caffeine? Exercise? Gambling? Eating? Could addiction include obsessions and compulsions? Should it include religiosity, fantacism, and/or overzealousness? What about military involvement? Are the definitions and consequences of addiction for alcohol and drugs the same as other addictive behaviors? Together, we will explore what addiction is and how it impacts personal through global events (i.e., biology, physiology, psychology, national spending, international relations, the environment). In addition, we will review what indivdiual through public policy prevention and intervention strategies exist and determine their efficacy in reducing different addictive behaviors. Be prepared for critical analysis and ready to provide thoughtful contributions on our journey through addiction.

Readings

Alcoholics Anonymous, The Big Book; Marya Hornbacher, Wasted: A Memoir of Anorexia and Bulimia; John R. Crawford, The Last True Story I'll Ever Tell: An Accidental Soldier's Account of the War in Iraq; Jon Krakauer, Under the Banner of Heaven; Eric Schlosser, Fast Food Nation; Lawrence Wright, The Looming Tower: Al Qaeda and the road to 9/11

Requirements

Contributions to class seminars, one (1) interview of a specialist on the addictive behavior of the student's choice, one (1) research-based presentation, and one (1) interdisciplinary group project.

About the Instructor:

Sarah Feldstein Ewing

Sarah Feldstein Ewing is a Licensed Clinical Psychologist, specializing in adolescent and adult health risk behaviors. She completed her Ph.D. at the University of New Mexico, and her clinical internship in pediatric psychology at Brown Medical School. She has been teaching psychology and training service providers in a therapy style, created for addictions treatment, since 2001. She currently works as a Research Scientist at the Mind Research Network at the University of New Mexico.

Fulfills

A&S

Group IV

Social & Behavioral Science

PoliSciFi: The Science of Politics in Science Fiction UHON 302-009

T R 9:30-10:45 SHC 16

Politics has often been an underlying theme of science fiction. Indeed, contemplating the "perfect society" (and perhaps revealing the faults of such perfection) through storytelling is older than science fiction itself. There is much we can learn of human nature and society writ large by thinking through characters in a story. But there is a flip side to this as well. One possibility of a predictive science of politics is embedded in science fiction. Isaac Asimov—a professor of biochemistry more widely known as one of the giants of science fiction coined the term "psychohistory" in his Foundation series of books. It presents the possibility of predicting the future of society with such accuracy that "we" can adjust events in order to choose which future "we" want. This science-fiction idea is something of a holy grail of modern social science. However, some have argued that, like cell phones from Star Trek, psychohistory is less fiction than reality. While reading through a significant portion of Asimov's Foundation series, we will discuss various tools for predicting human behavior, centering largely on game theory. We will also discuss the non-fiction model for predicting politics put forward by Bruce Bueno de Mesquita. The major assignment is a paper that starts with some current political situation and then makes a prediction into the near future. Students are encouraged to be creative with the presentations (for example, as fiction or a chooseyour-own-adventure) of their prediction while relying on the arguments for good prediction learned in the class (such as demonstrating a firm understanding of the current political situation and thinking strategically).

Readings

Prelude to Foundation, Forward the Foundation, Foundation, Foundation and Empire, and Second Foundation by Isaac Asimov; A Beautiful Math: John Nash, Game Theory, and the Modern Quest for a Code of Nature by Tom Siegfried; Predicting Politics by Bruce Bueno de Mesquita

Requirements

The students will write a paper predicting the future of some political situation of their choosing. In particular, they will demonstrate a strong understanding of the current political situation from which they are predicting. This background information and strategic thinking will form the logical basis of their prediction. The project will be conducted in phases, first doing background research, then considering likely futures, and then writing the final paper. The final paper may be written as an academic report, a mock government report, or as a work of fiction (while still having a firm foundation regarding the current situation).



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Group IV

Social & Behavioral Science

About the Instructor:

Chris Butler

Christopher Butler is an Associate Professor of Political Science. He earned his MA and Ph.D. from Michigan State University and his BA from the University of Rochester (where he met the real William Riker). His published research examines various aspects of bargaining and conflict. He is generally interested in conflict and cooperation, whether inter-personal, inter-national, or inter-planetary.

The Psychology of Belief and Unbelief UHON 302-010

M 1:00-3:30 SHC 22

Psychology has long been concerned with beliefs of individuals regarding ultimate concerns such as the purpose of life, or the existence of God. Freud's view of religion as an illusion or projection of one's wishes is perhaps best known. However, other prominent 20thcentury psychologists, such as Carl Jung and Victor Frankl, had much more positive views. For example, Frankl suggests that, contra Freud, the primary human drive is not pleasure but the pursuit of what we find meaningful. The classic treatments of religion of these three thinkers will be juxtaposed with contemporary writings on the psychology of belief and unbelief to set the stage for an examination of debates currently raging. The class will consider current bestsellers from atheists, such as Richard Dawkins' The God Delusion, and responses from theists. The strength of the arguments advanced will be examined, as well as the psychological factors that may be motivating the views of both theists and atheists. Introductory coursework in psychology (e.g. Psych 105) will be presumed.

Readings

Viktor Frankl, Man's Search for Meaning; Sigmund Freud, The Future of an Illusion; Carl Jung, Psychology and Religion; Paul C. Vitz, Faith of the Fatherless: The Psychology of Atheism; Richard Dawkins, The God Delusion; Alister McGrath and Joanna Collicutt McGrath, The Dawkins' Delusion; Sam Harris, Letter to a Christian Nation; Dinesh D'Souza, What's So Great About Christianity?; resources on eReserve will include excerpts from Harold Koenig's Handbook of Religion and Mental Health and Carl Sagan's Demon-Haunted World.

Requirements

Students will be asked to write weekly 1- or 2-page responses to questions on the readings. In addition,

students will be asked to view videos of debates between Dawkins and McGrath, and between D'Souza and Hitchens. A final term paper will also be required.

About the Instructor:

Harold Delaney

Psychology professor Harold Delaney has directed the Psychology Honors Program and been teaching about the history of psychology for 20 years. He has written over 40 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.

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Group IV

Social & Behavioral Science

About the Student Teacher:

Joshua Niforatos

Originally from Chicago, Joshua Niforatos moved to New Mexico to pursue pre-medicine and cultural anthropology to prepare him for his work as a physician/anthropologist in South America amongst the poor. A voracious reader, Joshua is more than mildy obsessed with theoretical biology, physics, philosophy, and great literature.

From Science in an Age of Religion to Religion in an Age of Science UHON 399-013

M 3:00-5:30 SHC 8

J alileo, Copernicus, Kepler, Newton, Darwin, Bohr, and Einstein were scientists who lived in an age of religion, and their views often invoked the wrath of the Roman Catholic Church and other religious powerhouses. Science has become a powerful force, however, and those who feel that scientific progress is threatening their religious ideals have increasingly less popular support, especially when scientific advances provide the key to cure disease, produce reliable, renewable energy sources, and improve the overall quality of life in modern society. Although it might seem that science and religion are doomed to eternal conflict, scientists and theologians alike have started to express their desire for reconciliation between what they view as two necessary and even complementary parts of society. In this course, we will begin by studying the historical battle between science and religion that has raged for the past 400 years over topics as diverse as evolution, quantum physics, genetic engineering, stem cell research, and artificial intelligence. We will then consider the possibility that, in order to resolve the conflict that continues to plague society, science and religion must agree to disagree and exist as 'non-overlapping magisteria'. Finally, we will reflect on whether reconciliation is possible by studying Intelligent Design, in which theologians use scientific principles to demonstrate that the human body possess elements of design and the 'God Particle,' which physicists hope will provide a scientific explanation for the moment of Creation. As we explore the historical controversy, the impending conflict, and the hope of resolution between science and religion, we hope to discover whether faith in an age of reason is possible, whether scientific theories require as much faith as belief in the existence of God, and whether these 'Rocks of Ages' might ever be complementary ways of viewing the same world.

Readings

Tim Moy, The Galileo Affair; Richard Dawkins, The Blind Watchmaker; Phillip Johnson, Darwin on Trial; Stephen Jay Gould, Rocks of Ages; Ian Barbour, Religion in an Age of Science

Requirements

Both attendance and participation are essential. Students will be asked to write 1-page weekly response papers, a 5-7 page mid-term paper, and a creative final project or paper of choice. Students will be required to prepare questions for guest speakers. It is expected that students will have strong opinions and beliefs; however, we expect all students to maintain an open mind and respect opinions of others.

About the Instructor: Ashley

Carlee

Carlee Ashley has a B.Sc. degree in Biochemistry and is pursuing a Ph.D. in Chemical Engineering with an emphasis in Nanoscience and Microsystems. She is currently developing methods for targeted delivery of drugs to various types of cancer, including incurable pediatric leukemia. Her educational and research interests have always reinforced the fact that religion is a fundamental part of society; it provides comfort for those with terminal diseases and contributes to the development of modern ethics.

About the Student Teacher: Page Brown

Page Brown is currently pursuing degrees in Chemistry and Spanish and wants to become a pediatric physician. She would like to put her love for science and people into action by providing medical care in under-developed countries...perhaps even utilizing her Spanish degree. When not occupied by academics, Page enjoys cultivating her relationship with God and discovering His creation through rock climbing.

Sex and Difference: On Love, Logic, and Truth UHON 302-014

T 12:30-3:00 SHC 28

To say that someone is male or female is radically different from saying that he or she is taller than anyone else in the room. This seminar is about the difference between sexual and other differences, and about their relation. It is about why, in the face of the multiplication of differences by contemporary cultural, political, and social theorists, the discourse of psychoanalysis continues to insist that there are two-and only twosexes. Why are there two rather than a multitude? What problems does the flight into the many avoid? These are our questions. The central text of the seminar will be Jacques Lacan's Encore: On Feminine Sexuality, the Limits of Love and Knowledge, supported by the volume Reading Seminar XX, but various texts by Freud, feminist writers, and critics of Freud and Lacan will also be closely considered.

Readings

Jacques Lacan, Encore: The Seminar of Jacques Lacan, Book XX: On Feminine Sexuality, the Limits of Love and Knowledge; Suzanne Barnard and Bruce Fink, eds., Reading Seminar XX: Lacan's Major Work on Love, Knowledge and Feminine Sexuality; Sigmund Freud, Three Essays on the Theory of Sexuality; selected shorter texts available on eReserve.

Requirements

Thoughtful, lively, and engaged classroom participation will be crucial to the seminar's success. Students will also be required to present one 20-30 minute provocation based on the assigned readings and participate in regular group E-mail exchanges about the weekly readings. There will be one short (5-7 pages) mid-term paper and a final research paper (15 pages).

About the Instructor:

Andrew Ascherl

Andrew Ascherl is a Ph.D. candidate in the Department of Comparative Literature at SUNY-Buffalo and a literary and cultural critic. His areas of research interest include 20th-century Spanish American fiction, post-war European philosophy, psychoanalysis, and the cultural politics of the Left from 1905 onwards.

Fulfills

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Group IV

Social & Behavioral Science

Sacred Sites of Northern New Mexico

UHON 302-015

M 5:00-7:30 SHC 16

orthern New Mexico is home to a myriad of religious traditions—indigenous, traditional, new-age, Eastern and Western, from Native American to Hindu, from Muslim to Catholic Monastery. This experiential pro-active seminar explores these religious traditions, often by participating in spiritual practice and dialogue with members of various communities.

We reside at three distinct spiritual communities: Lama Foundation, Owl Peak, and Ghost Ranch, where we share time, meals, conversation and emotion with the people of these communities. In addition to the three residences, we will visit KSK Tibetan Stupa, Neem Karoli Baba Ashram (Hindu), Dar Al Islam village (Islamic), Christ in the Desert Monastery (Roman Catholic), St. Escipula Morada (Penitente), Two Spirit Lodge (Native American), 3HO Community (Sikh), El Santuario de Chimayo (Roman Catholic), and Shrine to the Feminine (Earth-based Feminist).

Students should have patience, a deep interest in the rich variety of religious practice, and a sense of humor. We come not only to witness and record but to enter into the labor and celebration of each community. We come to listen and to dialogue with members. Students will record each day's experiences in a Workbook annotated with photos and graphics. These Workbooks will become treasured keepsakes of this unique journey.

Given the nature of this seminar most class meetings will occur in the second half of the spring semester. First class meeting will be held on Monday March 29, with subsequent classes held on April 5, 12, 19 and 26. Field experience from May 20 to May 28, nine days, eight nights, all day all night. This seminar has a special course fee of \$625.

Recommended Readings

Be Here Now, Baba Ram Das, Dr. Richard Alpert; World Religions, Huston Smith



Requirements

Students will add to their communication and visual literacy skills. Each student will keep a notebook or journal of detailed field notes to be presented at the end of the term. This notebook will contain both visual and written documentation of a mutually agreed upon project depicting a body of work of a chosen social group. Class participation is required.

About the Instructor: Ned O'Malia

Ned O'Malia is a Ph.D. in Asian Religions. He has taught within the Honors Program for over 25 years. He also serves as a Tour Director for international trips and as a New Mexico State Fair food judge. Dr. O'Malia spends extensive time each year with the spiritual communities to be visited, thus Sacred Sites is not only a seminar; it is a major portion of Dr. O'Malia's life.

About the Student Teacher: Mercy Berman

Mercy Berman is a Senior Regent's Scholar pursuing a Master's in International Business and a Bachelor's in Political Science. She has participated in numerous organizations and actives while at UNM including HSAC, PIRG, ASUNM, Phi Sigma Alpha, Mortar Board, and Phi Kappa Phi. After graduating from Anderson School of Management, Mercy plans to attend law school and eventually pursue a career in diplomacy.



A&S

Group IV

Social & Behavioral Science

The Science of "The Simpsons" UHON 302-016

T 5:00-7:30 SHC 8

L echnology and society are irrevocably interconnected and interact in complex ways that influence both the course of scientific research and product development, and the ways in which technology influences societal standards, values, and tolerances. Students will explore the role of different scientific frontiers in society by discussing scientific ethics, public perception of technology, science and technology in popular culture, and the religious implications of science. Students will learn how science is guided through popular culture via such indirect interactions as religious beliefs, cultural ideals, and societal customs. Students will also investigate the ways in which public perception can influence the direction of certain types of science by relating the affects that political atmosphere and ethical indiscretions had on nuclear energy and biotechnology to what might occur in the future of other burgeoning technologies, such as nanotechnology.

Readings

Paul Halpern, What's Science Ever Done for Us: What the Simpsons Can Teach Us about Physics, Robots, Life, and the Universe

Requirements

Due to the discussion-based nature of this class, attendance and in-class participation are crucial. A short mid-term paper will review episodes not discussed in class. Also, a final paper will integrate the semester's learning and assess the current state of science and technology as viewed by the American public.

About the Instructors:

Eric Carnes

Eric Carnes has a Ph.D. degree in Chemical Engineering from UNM and is an alumnus of the UHP. He is currently a lecturer in the Chemical and Nuclear Engineering department at UNM and continues to pursue research in nanotechnology. He is interested in informing the public on the perspective future of burgeoning technologies and establishing a dialogue where the public help guide the future of scientific and technological advances. In addition, he has previously cotaught a UHP seminar discussing the potential triumphs and pitfalls of the current nanotechnology revolution. He has also been a devoted Simpsons fan for nearly 20 years.

Fulfills

A&S

Group IV

Social & Behavioral Science

Adam Jay Wise

Adam Jay Wise is currently pursuing his Nanoscience Ph.D. at the University of New Mexico. After receiving his bachelor's degree in Applied Physics from the Rensselaer Polytechnic Institute, he travelled west in search of wide open spaces and abundant iron ore. He is a student of Dr. C.J. Brinker, world-famous Sol-Gel chemist.

The Making of a Magazine (*Scribendi*, Part 2) UHON 302-017

T R 2:00-3:15 SHC 9

Scribendi is an annual undergraduate Honors publication affiliated with the Western Regional Honors Council as well as the UHP. Produced at UNM by a staff of UHP students, Scribendi publishes work submitted by Honors students from more than 220 colleges and universities in the 13-state western region of the U.S. In the spring semester of our year-long 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 issue of our high-quality literary/art magazine. To accomplish this, they perform all 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 small press publication. Producing Scribendi is a highly-rewarding effort that begins in the fall and culminates with this course. However, the spring course is ordinarily limited to students who have completed the corresponding fall Scribendi course. Permission to enroll must be obtained from the instructor.

Readings

Scribendi Staff Handbook; Amy Einsohn, The Copyeditor's Handbook: A Guide for Book Publishing and Corporate Communications; Robin Williams, The Non-Designer's Design Book; Robin Williams, The Non-Designer's Type Book; Bill Walsh, The Elephants of Style: A Trunkload of Tips on the Big Issues and Gray Areas of Contemporary American English; Christopher Smith, InDesign CS4 Digital Classroom (optional)

Requirements

Attendance, active participation, meeting stringent deadlines for weekly pre-press or marketing assignments, weekly work reports, 2-3 short committee or individual reports, 1 final paper (12-15 pages).

About the Instructor:

Leslie Donovan

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

Fulfills

A&S

Group I

Writing & Speaking

Literary Epidemics UHON 302-018

R 12:30-3:00 SHC 12

ne of the most interesting ways to study a culture is to examine the literature it produces in response to a crisis such as disease. On an individual scale, disease reshapes identity; on a wider scale, epidemics can violently restructure or even shatter a society. In this course we will explore literary presentations of historical epidemics and pandemics (including plagues, cholera, influenza, and AIDS) as well as fictional epidemics to determine what they reveal about a culture's values and anxieties. We will consider the real effects of such cataclysms as well as their impact when they are used as metaphors for other conflicts in a culture. Among the questions we will consider: how are the causes of epidemics explained by the members of a culture? What images does a culture develop of the "sick"—what accounts, for example, for the fact that illness is sometimes seen as a divine judgment, but at other times as a mark of divine favor? What are the specific effects of the apocalyptic thinking bred by epidemics and pandemics, not merely in religious cultures but also in more secular cultures? We will also explore how authors reshape language and narrative patterns to communicate the disorienting or ecstatic effects of disease on the psyche and the body. Our primary focus will be on fiction, but we will also consider art, government documents, and other texts in our work for this class.

of illness in another medium, such as art, film, or government immigration records; research project leading to a traditional paper or to a less traditional "creative" component; active and consistent participation in class discussion; good attendance.

About the Instructor:

Renée Faubion

After receiving undergraduate and graduate degrees in Russian from Trinity University and the University of Kansas, Renée Faubion earned a second M.A. and a Ph.D. in English from UNM. Her fields include literary theory, gothic literature, and magic realism. She recently won her third award for excellence in teaching.

Fulfills

A&S

Group V

Humanities

Readings

Daniel Defoe, A Journal of the Plague Year; Katherine Anne Porter, Pale Horse, Pale Rider; Albert Camus, The Plague; José Saramago, Blindness; Tony Kushner, Angels in America; short stories by Edgar Allan Poe

Requirements

Two brief papers reflecting on primary sources; facilitation of discussion; panel presentation on the depiction

Why Be Ethical? UHON 302-019 M 1:00-3:30 SHC 9

here's little radical-innovative and imaginativethinking going on in current ethical circles. Institutional leaders follow a de minimis ethics in avoiding trouble or a negative image, i.e., they use common sense. Sadly, many, even in the universities, yield their personal freedom to the group-think mentality. Langdon Gilkey wrote that "there is a notable difference between the moral behavior of individuals—where there is some real possibility to sacrifice for others, though it is rare enough!—and the behavior of groups, families, clans, classes, races, genders, states, or nations... We make the interests of our relevant groups central to our thought and action, thence we give ourselves with all our loyalty and power to our group, to its security and success, and to the conquest and dominion over competing groups." If we examine our lives fully, i.e., to dare to be truthful, our personal ethics may put us at odds with the political, social, professional, and religious group to which we belong. Being ethical is a test of our personal freedom, which is an expression of our philosophy. Leszek Kolakowski tells us "never to let the inquisitive energy of mind go to sleep, never stop questioning what appears to be obvious and de-

Readings

of common sense."

Bok, Lying: Moral Choice in Public and Private Life; Callahan, The Cheating Culture: Why More Americans Are Doing Wrong to Get Ahead; Nietzsche, On the Genealogy of Morality; Tillich, Love, Power, and Justice

finitive, always to defy the seemingly intact resources

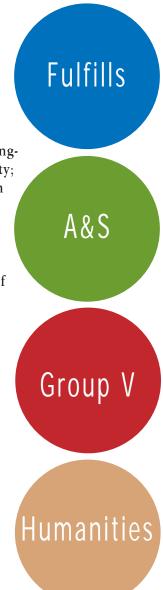
Requirements

Three insightful and innovative papers.

About the Instructor:

Ed De Santis

Ed De Santis has a Ph.D. in English from Brown University; a Master's of Divinity from Georgetown Theological Center; a licentiate in Philosophy and a Master's in English from Fordham University. This seminar is a revision of one taught many years ago.



Global Skills for Honors Students: Independent Study UHON 399-011

Times Arranged

In this increasingly inter-dependent world, students must learn to interact directly with the global community. The goal of this individual study is to offer Honors students the opportunity to become global citizens, strengthen their cross-cultural understanding, learn leadership skills that will lead to solutions of our world's pressing concerns, and be exposed to international leaders, corporate executives, renowned writers, and academics with expertise in international issues. The UHP and the Albuquerque International Association (AIA) sponsor this new, exciting study for Honors students. Students will have the opportunity to attend lectures on the most current and "hot" international topics, as well as be invited to receptions with the speakers. An added bonus might be that these activities could end up in a mentorship. The subject for the lectures this spring is: "21st Century Emerging Great Powers: Challenges and Opportunities for the U.S.A. and New Mexico." In five public lectures followed by discussions, experts will examine Brazil, China, India, and Russia, as well as the global challenges posed by nuclear proliferation.

To participate in this study, students must become a student member of the Albuquerque International Association (fee paid by the University Honors Program). The three credit hours count toward the Multicultural Requirement for Honors Graduation, and toward the Honors International Designation.

About the Instructor:

Celia López-Chávez

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

Requirements

Required attendance at five public lectures organized by the AIA during the spring 2010 semester and their related events (lectures and other events normally take place in the afternoon or evening on a Friday, Saturday, or Sunday.) Students are also required to participate in a book discussion with members of the AIA, and attend regular meetings with the instructor to discuss their progress (days and times arranged). Students will keep a portfolio, write essays based on two books related to the topics of the lectures, and write a final paper summarizing their experience and connecting the information learned from the lectures and related activities.

Reading, Writing, and Making Meaning UHON 402-001

M 1:00-3:30 SHC 28

espite what you may have been told, literacy is not a simple matter of technical proficiency in the written word. It is a politically divisive topic, and a historically dynamic concept. This course serves as an in-depth look at literacy theory through new media contexts such as online social networking, videogaming, fan fiction writing, appropriation and remixing, and transmedia navigation. Using theory from both the origins of Western literacy studies and "New Literacy Studies", we will examine how definitions and attitudes toward writing and reading have changed throughout history. This will enable us to investigate questions such as: how does meaning-making happen in and around the contexts of contemporary social media? In what ways are affinities for these media enabling us to think differently about what it means to read, write, and participate? How is this differentially relevant in academic and personal life? This will enable us to understand how literacies are produced, synthesized, and consumed in these modern media contexts. This will not be an armchair theory class; students will be expected to participate in the social media contexts they study, to get their hands dirty trying out new technologies and communication practices. Neither is the outcome of this course intended to be solely theoretical. Its ultimate purpose is to change the ways we conceive of meaning-making and action across civic life, professional academics, and education.

Readings

Readings will include Plato, Goody, and Watt, Scribner and Cole, Graff, Brandt, Heath, Lemke, Gee, Alvermann, Jenkins, Hobbs, Pratt, Leander, Dyson, Levy, Kress, Lankshear and Knobel, Lave, Davis and Hersh, Tufte, and Schoenfeld.

Requirements

Assignments include weekly reading and writing assignments. Class discussion will play a central role in the course. Thoughtful, enthusiastic participation is a must. Further, this course is as much about practice as theory: to understand the reach of new media in our society, this course will require you to research and expand your expertise in new technologies and practices. Each student will, in addition, produce an original research project that marries typical academic methods with insights gleaned from our study of new media.

About the Instructor:

Chris Holden

Chris received his Ph.D. in
Mathematics from the University
of Wisconsin-Madison. Originally
from Albuquerque, his interests include number theory, math education, and videogames
as education and culture. Chris enjoys videogames like
DDR and Katamari Damacy and takes a whole lot of
photos.

Fulfills

A&S

Group I

Writing & Speaking

On the Order of Disorder UHON 402-002

T 12:30-3:00 SHC 16

only in fragments of the whole is nature's order apparent." -Eliot Porter

Why did the stock market crash more than 500 points on a single Monday in 1987? Why do ancient species often remain stable in the fossil record for millions of years and then suddenly disappear? At first glance, these questions don't appear to have anything in common, but in fact they refer to a complex system. The science of complexity studies how single elements, such as a species or a stock, spontaneously organize into complicated structures like ecosystems and economies; stars become galaxies, and snowflakes become avalanches almost as if they were in search of order in sync. Complexity and Chaos Theory offer a way of seeing order and pattern where formerly only the random, the erratic, the unpredicatable, and the chaotic had been observed. This course will look at the science of Complexity and Chaos Theory and apply it to other disciplines including the arts and humanities. Students will be asked to look at art reduced to aesthetically- stimuating fragments and see order. Students will look at modern skyscrapers that keep moving, forever changing their shape to better fit nature. They will read literary works and view films and find either in the structure or the plot a tangle of ideas that make sense as a whole.

Readings

Chaos: Making a New Science by James Gleick
Nature's Chaos by Eliot Porter and James Gleick
A Heartbreaking Work of Staggering Genius
by Dave Eggers

The Weight of the World by Peter Handke

Waiting for Godot by Samuel Beckett

Sync: How Order Emerges from Chaos in the Universe by Steven H. Strogatz

Requirements

Students will be responsible for consistent class attendance and participation. There will be several short papers or creative projects, and a final portfolio and presentation.

About the Instructor:

Rosalie Otero

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

Fulfills

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Group V

Humanities

The Courage to Be UHON 402-003 W 1:00-3:30 SHC 9

uman courage, often attributed to rare acts of physical or psychological fortitude, is the antithesis of fear, a willingness to acknowledge and subsequently transcend one's gravest fears. How do we know whether we are courageous until we are called upon to respond under extreme conditions, to test our core beliefs, or to risk our lives and resources for another human being? This seminar will set forth a conceptual overview of the topic, using source material from history, philosophy, and theology, as well as stories of real people, who have offered their lives or their security to protect and preserve fundamental human concerns internationally and in their local communities. Commitment to the seminar and its underlying ideas may reward you with one or more of the following: a) to look beyond the heroism, for example, of soldiers "dying well" (Herodotus), i.e., for the glorification of the state; b) to begin the gradual transformation of the self by exchanging the wasted life for the wanted life; and c) to discover what is implied in the meaning of human existence: our personal power of being, which according to Tillich and others, aligns us with the Ultimate, the Ground of Being, connecting all of humanity, irrespective of all possible differences.

Readings

Coles, Lives of Moral Leadership; Murray, From Outrage to Courage; Salzman, The Soloist; Tillich, The Courage to Be

Films: Cry the Beloved Country, Magdalene Sisters, Schindler's List, Secrets & Lies, Vera Drake

Requirements

A daily journal, a presentation of approximately fifteen minutes, two papers of eight to ten pages.

About the Instructors:

Ed De Santis

Ed De Santis has a Ph.D. from Brown University in English; a Master's of Divinity from Georgetown Theological Center; a licentiate in Philosophy and a Master's in English from Fordham University. This seminar is a revision of one taught in 2007.

Susan Clair

Susan Clair holds master's degrees in Community and Regional Planning and Public Administration from UNM.

Fulfills

A&S

Group V

Humanities

Looking South to Explain the North

UHON 402-004

W 3:00-5:30 SHC 12

In an interview on October 12, 2009, U.S. Secretary of State Hillary Clinton mentioned that the main reason for awarding President Obama with the Nobel Peace Prize was "his view of America's role in the world" that "has restored the image and appreciation of America." Beyond the controversy about this prize, it is a known fact that much of U.S. foreign policy and U.S. way of dealing with international issues has not been popular in many parts of the word, especially after World War II. This seminar will focus on the main forces that characterized the U.S. foreign policy toward Latin America during the 20th century and beginning of the 21st century, and what the present and near future looks like in terms of political and economic relations between the two regions. Intervention in the domestic policy of Latin American countries, promoting corporate globalization, and militarizing hemispheric relations are some of the facts that explain Latin America's role in the formation of what has been called the "rise of the new imperialism". Students will have the opportunity to read, discuss, and write about these issues throughout the semester, using primary and secondary sources, and current news. In a paper to be written and improved throughout the semester students will assess their own learning analyzing a specific case and designing a potential strategy for future relations between the U.S. and Latin American countries. For students with no background on Latin America, this seminar will be a perfect introduction to the subject; for those students who are studying Latin America, this is the opportunity to do a deeper analysis of issues and ideas connected to Latin America and the U.S. relations.

Readings

Greg Grandin, Empire's Workshop: Latin America, the United States, and the Rise of the New Imperialism; John Perkins, Confessions of an Economic Hit Man; other readings selected by students based on their research.

Requirements

Regular attendance, active participation in class discussions, two oral presentations, a final paper, and a portfolio.

About the Instructor:

Celia López-Chávez

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

A&S

Group IV

Social & Behavioral Science

program From the Rockies to the Andes (New Mexico-Argentina).

Monuments and Memory UHON 402-010

W 1:00-3:30 SHC 8

This course moves advanced students out of the confines of the classroom and lets them apply their knowledge in the wider world. Students will take numerous field trips across Albuquerque—from the UNM campus to local cemeteries to memorials of violence—to gain a first-hand understanding of how monuments and memory function. This course requires creativity and willingness to synthesise the work of numerous different scholars with one's own direct observations.

Peoples around the world and across time have attempted to mark the landscape with large-scale, long-lasting public displays. Monuments range from the massive rocks of Stonehenge to the modest marbles of twentieth-century American cemeteries to the City of Albuquerque's taxpayer-funded public art collection. These diverse monuments and memorials are all pathways to both individual and public memories. Monuments can bring people together into a cohesive community or they can serve as some of the most divisive points of conflict. Topics in this course range from how monuments have been erected to how their meaning changes over time; from how monuments are preserved to how they are defaced and even destroyed.

This class will use the work of Archaeologists, Anthropologists, Architects, Art Historians, and Geographers to study the intersection of material culture and society. Students will complete a series of intellectual and creative assignments that will culminate in a large, creative paper/public presentation of one's own alternatives to some of the most controversial monuments and memorials in the state. *This seminar has a special course fee of \$55*.

Readings

Kenneth E. Foote, Shadowed Ground: America's Landscapes of Violence and Tragedy; Troy Lovata, Inau-

thentic Archaeology: Public Uses and Abuses of the Past; course reader available on UNM eReserve.

Requirements

This course is a hands-on seminar. Students will complete a series of short research papers, give presentations, and complete a visual portfolio based on both assigned readings and first-hand study. There will be both in and out-of-class tours. Students will catalog different social uses of material culture and form interpretations using their own observations and the conclusions that others have reached. They are expected to participate fully in seminar discussions and collaborate with fellow students in the learning process.

Fulfills A&S Group V Humanities

About the Instructor:

Troy Lovata

Troy Lovata is an Associate Professor in the University Honors Program. His courses explore material culture and our cultural relationships with the past. He holds a Doctorate in Anthropology from The University of Texas and served as the Chair of the Albuquerque Arts Board, which oversees monuments across the city.

Senior Options

S tudents who plan to graduate with an honors disctinction from the UHP must complete a 6 credit-hour Senior Option during their senior year. The Honors Program offers four Senior Options described in summary below with links to full descriptions, procedures, and requirements.

Senior Colloquium and Service Learning

This course represents the UHP's commitment to education for civic responsibility. It gives students the opportunity to integrate academics with service in an experiential way. This one-semester plan combines seminar-style classroom work with a hands-on community service research project. Students enroll in both the Colloquium and the Service Learning for a total of 6 credit hours in one semester. Students design a service learning project that integrates with the topic of the Colloquium. They invest a minimum of 40 hours in service learning activities during the semester. Service-learning includes volunteer work with a designated agency, integrating service into a student academic studies, outreach programs that engage students and the community in common, hands-on action, policy research, or community problem solving. Students may become involved through the UNM Center for Service Learning. Students also write several papers, including a final Integrated Service Project summary, which becomes a permanent part of the Honors Library.

Senior Student Teaching

The Senior Teaching option is inteded for selected graduating seniors who are contemplating becoming professional teachers and who wish to gain experience working with an Honors instructor in an interdisciplinary setting. This two-semester plan offers students the opportunity to plan and co-teach an Honors seminar. During the first semester, students collaborate with a Master Teacher to plan the course. In the second semester students will co-teach the course implementing the lesson plans and materials gathered during the preparatory semester. Students wishing to be senior teachers must be bona fide Honors students, have senior classification, and have completed a minimum of 18 UHP credit hours by the time of the teaching semester. This option involves a detailed application process and requires attendance at several workshops.

Senior Interdisciplinary Honors Program Thesis

In this option students conduct independent research in preparation for writing a thesis. Throughout the research semester, students will meet regularly with their UHP Thesis Advisor. They will discuss thesis options and then complete and sign a Thesis Proposal form, which will be given to the Thesis Coordinator. Once this proposal has been formalized, students will spend the remainder of the semester completing research into these topics. Completion of a major interdisciplinary research paper (approximately 30 pages excluding bibliography). Students will meet regularly with their UHP Thesis Advisor and attend regular thesis meetings.

Senior Dicsiplinary (Departmental) Thesis

Seniors who have been admitted to a departmental honors program, usually beginning in the junior year, may use 6 hours of credit toward their 24 hour requirement in the UHP. Most departments require that seniors complete a thesis, but some departments may offer other options, such as an extensive design project. Students interested in this option must submit an application form for this option to the Honors Director by the end of their sophomore year or first semester of their junior year. A completed, signed copy of the thesis or project must be submitted to the UHP office no later than two weeks before graduation.

Reading & Research (UHP Thesis) UHON 490-001 Times Arranged

This course represents the research portion of the Senior Interdisciplinary Honors Thesis option. Students considering this option will need to obtain a Thesis Advisor, either from the UHP or another UNM department. During this semester, students will complete their thesis research in preparation for writing the thesis in the following semester. Throughout the research semester, students will meet regularly with their Thesis Advisor. They will discuss thesis options and then complete and

sign a Thesis Proposal form, which should be returned to the UHP Senior Thesis Coordinator, Troy Lovata. Once the proposal has been formalized, students will spend the balance of the semester completing the research into their thesis topic in consultation with their Thesis Advisor. Permission of the Senior Thesis Coordinator is required before registering. For more information, please contact Troy Lovata by phone at 277-3663, E-mail at lovata@unm.edu, or in SHC Room 2B.

Interdisciplinary Thesis (UHP Thesis) UHON 491-001 Times Arranged

This course represents the writing portion of the Senior Interdisciplinary Honors Thesis option. During this semester, students will write their thesis based on the research they completed the previous semester. While they are writing their thesis, students will meet regularly with their Thesis Advisor. A meeting with the UHP Senior Thesis Coordinator, Troy Lovata, will also be arranged (TBA). The thesis should be at least 30 double-spaced, word-processed pages in length, excluding endnotes and bibliography. After the Thesis Advisor approves the thesis, it should be submitted to the UHP Thesis Corrdinator by the end of the 13th week of the semester. A Senior Thesis form and Thesis Abstract must accompany the final manuscript. Thesis candidates will present an oral summary of their research

at a UHP Thesis Presentation Day shortly before finals week. Permission of the Senior Thesis Coordinator is required before registering. For more information, please contact Troy Lovata by phone at 277-3663, Email at lovata@unm.edu, or in SHC Room 2B.

About the Instructor: Troy Lovata

Troy Lovata is an Associate Professor in the University Honors Program. His courses explore material culture and our cultural relationships with the past. He holds a Doctorate in Anthropology from The University of Texas and served as the Chair of the Albuquerque Arts Board, which oversees monuments across the city.

Senior Teaching Preparation UHON 492 Times Arranged

he Senior Teaching Option is intended for selected graduating seniors who are contemplating becoming professional teachers and who wish to gain experience working with an Honors instructor in an interdisciplinary setting. Students wishing to be senior teachers must be bona fide Honors students, have senior classification. and have completed a minimum of 18 UHP credit hours by the teaching semester. You must have either taken the course you wish to co-teach or have taken a seminar with your chosen Master Teacher. Carefully review the pre-application and application procedures for this option. Selected students will complete a prep semester (not available during summers) and a teaching semester, both worth 3 credit hours each. Students interested in senior teaching must start the process when they are second semester sophomores or juniors. Begin by picking a potential Master Teacher who will interview you as a potential senior teacher applicant.

Requirements

Before filling out an application, students and first-time Master Teachers are required to attend an Information Session that the UHP will offer every semester. In this meeting students and faculty will get a better idea of what senior teaching involves in terms of time, commitment and work loads. Faculty and students interested in this option must have attended an Information Session the semester before they submit a course proposal. Once you and your Master Teacher have decided to coteach, complete the Student Teaching Application. This must accompany the Master Teacher's course proposal, which is submitted to the Honors Curriculum Committee on August 5th (for Spring courses) or December 1st (for Fall courses). Once the Curriculum Committee approves the course, your Master Teacher will notify you to register for the Senior Teaching Preparation component worth 3 credit hours.

About the Instructors

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

Honors Senior Teaching UHON 493 Times Arranged

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

Master Teachers must not allow student teachers to prepare all classes by themselves or be completely in charge of all classes during the teaching semester. This is a co-teaching experience and the Master teacher is ultimately responsible for the success of the class. In order to create this unique working dynamic, Master Teachers and their student teachers must hold weekly pre-seminar meetings of at least one hour, covering the intellectual agenda for the day. They should also hold a post-seminar debriefing and must adhere to the contract made in the previous semester regarding shared responsibilities. The Master Teacher ensures he/she is dedicating ample time to mentor the student teacher throughout this semester.

The Master Teacher must allow the student teacher to facilitate at least 1 (or 2) classes independently. (The student should use the plan for one class facilitation created during the preparatory semester). Student teachers must also facilitate one class completely alone (with no Master Teacher present during one hour and fifteen minutes, or part of an entire class period). The rest of the time, Master Teacher and student teacher should always facilitate classes together.

Requirements

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

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

About the Instructors

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

Senior Options

Senior Colloquium: Social Justice and Equity in America UHON 495-001

T 4:00-6:30 UHP 9

The Service Learning Senior Colloquium is a teaching and learning strategy that integrates meaningful community action with instruction and reflection to enrich the learning experience, teach civic responsibility, and strengthen communities. UHP seniors will apply their academic skills and knowledge to address real-life needs in the communities in which they choose to work. Permission of the instructor is required to register for this seminar. For more information contact Dawn Stracener, by phone at 764-8500 or 944-7440, or by E-mail at dawns@unm.edu.

- Identify a community partner with which to work while planning and implementing the HSAP.
- Keep a portfolio documenting the work on the HSAP (32-35 hours minimum for a credit; 36-40 plus hours for an A).
- Provide a letter of support from the community partner stating her/his involvement and knowledge about the student's work at the end of the project.
- Present a public exhibition of the HSAP.

Readings

Linda Stout, Bridging the Class Divide; Maurianne Adams, ed. et al., Readings for Diversity and Social Justice: An Anthology on Racism, Sexism, Anti-Semitism, Heterosexism, Classism, and Ableism

About the Instructor: Dawn Stracener

Dawn Stracener has a Ph.D. in Educational Thought and Sociocultural Studies with a focus on how issues of gender and class define learning environments, create identities, and construct communities. Her MA is in Modern European history with an emphasis on cultural and gender issues that have shaped modern-day Western societies. Dawn has spent 10 years developing service learning as a "pedagogy of hope".

Requirements

The student will:

- Be able to understand the ideas inherent in a Participatory Democracy.
- Be able to explore a variety of community issues through observation, reading and dialogue with peers, the colloquium facilitator, and community members.
- Select a community issue and write a research paper in order to become more knowledgeable on the issue.
- Write a proposal outlining the Honors Senior Action Project.

Senior Service Learning UHON 496-001 Times Arranged

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

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

Permission of the instructor is required to register for this seminar. For more information contact Dawn Stracener, by phone at 764-8500 or 944-7440, or by E-mail at dawns@unm.edu.

Requirements

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

About the Instructor: Dawn Stracener

Dawn Stracener has a Ph.D. in Educational Thought and Sociocultural Studies with a focus on how issues of gender and class define learning environments, create identities, and construct communities. Her MA is in Modern European history with an emphasis on cultural and gender issues that have shaped modern day Western societies. Dawn has spent 10 years developing service learning as a "pedagogy of hope."

UNM Semester in Rome



ne of Europe's most beautiful and exciting capitals, Rome is rich in history, art, and culture. It is a safe, livable, and modern city that offers the flair of southern hospitality. Located in central Italy and just ten miles from the Mediterranean coast, Rome has a pleasant climate that invites prolonged strolls through the ancient Forum and medieval city streets. Artists have shaped the city's image ever since Antiquity and their outstanding work and artistic sensibilities still can be admired in the Coliseum, Pantheon, and Forum, as well as the Catacombs. A reemerging center of power during the Renaissance and Baroque, artists such as Michelangelo, Raphael, and Bernini came to Rome to create their masterpieces in the Sistine chapel, the Vatican Stanze, and St. Peter's. Rome has been a center for travelers ever since ancient and early Christian times. The Eternal City lies at the crossroads of economic, political, and cultural exchange between Europe and the Mediterranean, welcoming international artists, merchants, and pilgrims through its history. Rome's long tradition of receiving travelers also has left its mark on Roman character, which is distinguished by an openness and curiosity for visitors, as well as a genuine desire to share its culture with other people.

The Program

The UNM Rome Program offers students an academic program focused in art, art history, Italian language and culture. Students will gain first-hand practical experience with artistic and cultural monuments. The curriculum consists of Italian Art History, Drawing, and Italian Language courses, for a maximum of 18 UNM credits. All participants are required to enroll in a minimum of 2 courses in art and/or art history. Of the many courses students can take in this program, 2 are Honors seminars: Legacy of Art & Politics in the Roman World and History of Microbiology. For full program

details concerning housing, travel expenses, tuition, financial aid, and more, please contact the Office of International Programs and Studies, 2111 Mesa Vista Hall, 505-277-4032.

Eligibility

The program is open to students from all fields of study. Students must have completed 30 credits or more (sophomore standing) with an overall GPA of at least 3.0 before the start of the program. Previous knowledge of Italian is not required. Courses are open to beginning, intermediate, and advanced Italian language students. Art History, Drawing, and History courses will be taught in English.

Cost

Program costs for the UNM Rome Semester Program are \$12,500. NOTE: Program fees may be modified to accommodate changes in the exchange rate. Students will need additional funds for daily meals/groceries, a valid passport, visa-related expenses, roundtrip airfare, international student ID card, and ground transportation from the Rome airport. These additional expenses are estimated to run about \$2,500. Therefore, the TOTAL estimated cost for the UNM Rome Semester Program is roughly \$15,000 excluding personal travel and miscellaneous personal expenses.

Application & Deadlines

The application deadline is October 15, 2009 for the Rome Spring semester. Applications are available online at: http://unm.abroadoffice.net, in the OIPS office, 2111 Mesa Vista Hall, or by e-mailing Lauren Young at lfowler@unm.edu.

Study Abroad

Legacy of Art and Politics in Rome UHON 302-100

Times Arranged

This is a survey of Roman art and history from the founding of the city of Rome in the eighth century B.C. to its decline in the fourth century A.D. The course will be centered on the particular relationship between art and politics. In ancient Rome, works of art were not solely intended as a way of giving form to the gods, of commemorating important men of State, of celebrating military victories, and of honoring the dead. Art had a greater significance. The course aims at helping students come to grips with how art in ancient Roman cities was a precious tool of political propaganda and of public safety. Traditional class lectures will be integrated with lessons at some of Rome's most important archaeological sites. Visits will be made to museums, historical and artistic exhibitions, and to whatever else the city of Rome can provide to students who wish to see in close light the remnants of Ancient Roman Civilization.

Readings

Donald Strong, *Roman Art*; Marcel Le Glay, Voisin, and Le Bohec, *A History of Rome*. Other readings will include Livy, Plutarch, Augustus, Suetonius, Aelius Spartianus, and Eusebius.

Requirements

There will be three exams and students must complete a substantial final paper. Regular and punctual attendance is required.

About the Instructor:

Fabio Giuseppe Matassa

Fabio Giuseppe Matassa received his Ph.D. in contemporary history, and is a professor of English. His courses include private and group lessons for children, adolescents, and adults with all levels of proficiency in the language. He is currently a teaching assistant in the Master Ielm (International e-Learning Master's), sponsored by "La Sapienza" in Rome in collaboration with Southeastern University in Miami.

Study Abroad

History of Microbiology & the Microbiology of History UHON 302-101

Times Arranged

I magine what history would be like if it were written by microbiologists instead of historians. Here's your chance to find out in a twelve-week course that will explore the effects that microorganisms have had on historical events. After a review of basic microbiological concepts and an overview of the principal groups of infectious agents, we will investigate, among other topics, how epidemic diseases contributed to the fall of Rome and why smallpox may have been Cortes' most important ally in his conquest of the Aztecs. We will learn why, if it were not for yellow fever, we might be speaking French, and how a bacterium spread by fleas was the nail in the coffin of feudalism in England. Throughout the course, important biological concepts such as immunology and ecology of disease will be woven into each historical investigation, permitting students to better appreciate how the life sciences and history, so often thought to have little in common, are not so different after all.

About the Instructor:

Bruce Hofkin

Bruce Hofkin obtained his Ph.D. from the University of New Mexico, specializing in parasitology. He is currently a Lecturer in the UNM Biology Department, where he teaches virology, immunology, infectious disease, cell biology and genetics. His current research investigates the epidemiology of West Nile Virus in New Mexico.

Readings

Readings may include *Rats*, *Lice and History* by Hans Zinsser; *Guns*, *Germs and Steel* by Jerrod Diamond; and *Yellow Fever*, *Black Goddess* by Christopher Wills. Other readings on specific microorganisms and basic biology will be provided.

Requirements

No science background or previous science coursework is required. Grading will be based on (a) 6 bi-weekly quizzes, (b) a term paper on one historical event in which microorganisms played a key role, and (c) a 15-minute class presentation on the historical incident the student has chosen to investigate.

Honors Program Faculty Directory

Faculty and Instructors

Andrew Ascherl

Carlee Ashley

Christopher Butler

Eric Carnes

Colston Chandler

Margo Chávez-Charles

Susan Clair

Kathryn Collison

Regina Araujo Corritore

Juliette Cunico

Harold Delaney

Ed De Santis

Leslie Donovan

Renée Faubion

Sarah Feldstein Ewing

Chris Holden

Patrick Johnson

Sheri Karmiol

Frank Kelly

Jonatha Kottler

Celia López-Chávez

Troy Lovata

A.J. Meek

Ruth Meredith

Ned O'Malia

Mark Ondrias

Rosalie Otero

V.B. Price

Diane Rawls

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2009-2010 Academic Calendar

Preview Night Monday, November 16th, 2009

Registration for active¹

Honors students Monday, November 30, 2009

Registration for inactive

Honors students Monday, December 7th, 2009

Spring Semester Begins Tuesday, January 19th

Last day to add courses Friday, January 29th

Last day to drop a course
(without a grade)

Friday, February 5th

SPRING BREAK Sunday, March 14th—Sunday, March

21st

Last day to withdraw (without approval of

college dean) Friday, April 16th

Last day to withdraw (with approval of

college dean) Friday, May 7th

Last day of instruction Saturday, May 8th

Final Exams Monday, May 10th-Saturday, May 15th

UHP Commencement Ceremony Friday, May 14th

UNM Commencement Ceremony Saturday, May 15th

¹ To be considered "active" in the Honors Program, students must have a.) a 3.2 cumulative GPA or higher, b.) seen a peer advisor (Fall semesters: freshmen and first-semester Honors students), and c.) attended Preview Night.

cultivating excellence

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

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