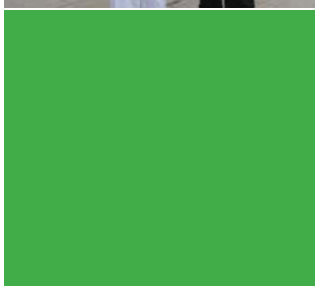
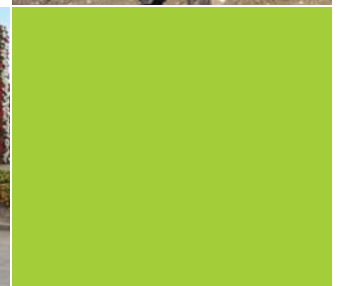
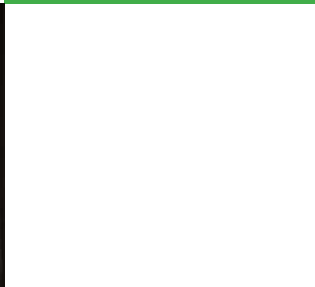
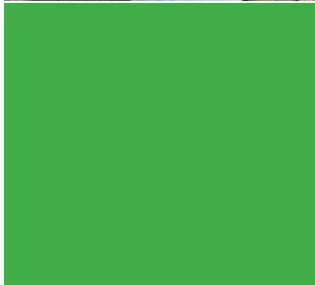




*University Honors Program*

# Spring 2011 Course Course Catalog





# Contents

Welcome .....	ii
Contact Us .....	ii
Priority Registration .....	iii
Honors Expectations .....	iv
Multi-cultural Requirement .....	v
Obtaining Credit within Your College .....	vi
Preview Night and The Fine Print .....	vii
 <i>100-Level Seminars</i>	
Legacy of Power .....	1
Legacy of Gods and Men: Myth and Magic .....	2
Legacy of Success .....	3
 <i>200-Level Seminars</i>	
Physics and Society .....	4
The Legacy of Ancient Technology .....	5
19th Century Horror Tales .....	6
Tragedy, Trauma, and the Nation .....	7
The Legacy of Censorship .....	8
Questioning Authority .....	9
The Magic of Once Upon a Time .....	10
Monsters Within and Without .....	11
J.R.R. Tolkien's Legacy .....	12
Journey Through Genius .....	13
The Art of Film .....	14
A Global Perspective .....	15
Thinking on Both Sides of the Brain .....	16
The Art of Visual Literacy .....	17
Writing a Life .....	18
Objects and Things .....	19
 <i>300-Level Seminars</i>	
Magical Realism .....	20
Hidden Histories: Untold Stories .....	21
The Evolution of Human Behavior .....	22
Follow the Leader .....	23
Looking Between the Lines .....	24
Why Be Ethical? .....	25
Yeah, I Like It, but I'm Not "Addicted" .....	26
PoliSciFi .....	27
The Art of Translation .....	28
Drums and Dreams of Liberation .....	29
The Making of a Magazine .....	30
Heart of China .....	31
 <i>400-Level Seminars</i>	
Games, Learning, and Society .....	32
On the Order of Disorder .....	33
A Phenomenology of Love .....	34
The Enigma of War .....	35
Wit .....	36
The U.S. Constitution and the Environment .....	37
The Archeology of Walking .....	38
Senior Options .....	39
Honors Program Faculty Directory .....	45
2010-2011 Academic Calendar .....	46

*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*

Rosalie Otero, Ph.D.  
Director

### *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](mailto:honors@unm.edu).

Peer Advisors are available in SHC Room 17C on a walk-in basis. They can be reached by phone at 505-277-7415 or by email at [uhpadvisors@gmail.com](mailto:uhpadvisors@gmail.com). 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](mailto: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 Program 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. 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. The University Honors Program is available to undergraduates ONLY. Graduate students may not "sit in" or audit Honors courses.

Our formal graduation requirements include completion of 24 credit hours in UHP seminars, including 6 credit hours

of senior capstone option; completion of a multi-cultural experience; a minimum 3.2 cumulative grade point average; recommendation by the director and certification by the University Honors Faculty. Students easily break down their Honors course load in the following way: Take a 100, a 200, then a 300-level, and finally a 400-level seminar; take two seminars of your choice; and 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 also 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.

### *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 registration, the Priority Registration date is Monday, November 29th, 2010.

### *What is a Student 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, maintain all advisement requirements, and complete on average one Honors course every year. Obviously students who want to graduate with honors must take more than one course at some point in their undergraduate career and/or enroll in summer courses. Students who do not maintain at least a 3.2 cumulative GPA are placed on probation. Students on probation may enroll in only one Honors semester after they consult with a peer advisor.

### *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
- Challenge yourselves; do not settle for the easiest way out
- Be creative and imaginative in your assignments, at the same time that you focus on the goals of the class
- Come to your seminars prepared having read and studied the assignment, being prepared with questions, with indexed passages you might want to refer to in discussion
- Take advantage of all the opportunities that Honors education is offering to you, extending yourselves to meet faculty, to ask for help when you need it
- Be adaptable and open-minded
- Be a social person, ready to share time and exchange ideas in a positive way with other students and teachers
- Be open to cultural diversity and values and defend minorities’ rights without being ethnocentric
- Judge and interpret information with an open mind to understand what experts have to say
- Think critically
- Understand that in the UHP you succeed or fail on the strength of your own efforts
- Embrace the importance of experiential education in your lives and academic careers
- Serve the community and be a participatory citizen

- Be interdisciplinary
- Contribute to the community of the UHP; work for the betterment of the Program and the growth of your peers.

### *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 multi-cultural studies. This component is easy to fulfill with study abroad programs, foreign language courses (300-level or above), and even basic cultural exploration courses like World Literatures, Latin American Studies, Eastern Religions, and even specially designated Honors 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 (right).



### *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 simultaneously fulfill 3 credit hours in Honors electives and 3 credit hours in UNM core requirements. However, these courses are subject to the host department's grading scales and standards.

#### *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 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 the Fine Print***

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 15th, 2010 at 5:00 p.m. in the Ballrooms of the Student Union Building.

- 11/15/10: All freshmen and first-time Honors students must get Honors Advisement in order to receive the Priority Registration privilege.
- 11/29/10: Students who have fulfilled Honors advisement requirements and who attend Preview Night can register for their Honors seminars.
- 11/29/10: Students who have fulfilled Honors advisement requirements can register for general UNM courses. In Spring semesters, sophomores, juniors, and seniors 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.
- 12/6/10: Students who cannot attend Preview Night begin registering for Honors seminars.
- 1/3/11: 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.
- 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 one seminar (worth 6 credit hours).
- Honors Faculty will NOT sign yellow cards for students or override them in the system. Only Dr. Otero may do so.
- LoboWeb is now equipped to maintain waiting lists. When students add closed or full course to their schedules, LoboWeb automatically places them on a "wait list" and will notify them electronically when an opening becomes available.

Fulfills

100-Levels

## Legacy of Power

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

UNM Core

*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-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 do people do who have no power in their society, and how does the allocation and abuse of power affect us all.

### Readings

*Utopia*

*The Prince*

*The Federalist Papers*

*The Communist Manifesto*

*Frederick Douglass Autobiography*

*Frankenstein*

*The Subjection of Women*

*2nd Treatise on Government*

Group 5  
Humanities

### Requirements

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

### About the Instructor:

Diane Rawls holds a Ph.D. in Medieval romance languages from UNM. She has taught in the Honors Program for 17 years, and is the coordinator for the Regents' Scholars Program.



# Legacy of Gods and Men: Myth and Magic

UHON 122-002 M 5:00-7:30 P.M. SHC 16

*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

Homer's *Odyssey*

*The Lais of Marie de France*

*Macbeth*

*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 five-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 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.

Fulfills

100-Levels

## Legacy of Success

UHON 122-003 T R 9:30-10:45 SHC 9

*How do you measure success?* Money? Power? Fame? Sex? Friendship? Love? Happiness?

UNM Core

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

Group 5  
Humanities

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

### Readings

Vonnegut, "The Foster Portfolio"

*Satires* by Horace, Juvenal, and Petronius

"Lanval" and "Sir Orfeo" (Medieval romances)

*Mankind* (a Medieval morality play)

Marlowe, *Doctor Faustus*

Johnson, *Rasselas*

Franklin, *Autobiography*

Mozart and da Ponte, *Don Giovanni*

Douglass, *Narrative of the Life*

Loos, *Gentlemen Prefer Blondes*

Fitzgerald, *The Great Gatsby*

Wyaco, *A Zuni Life*

*Little Miss Sunshine*

### Requirements

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

### About the Instructor:

Richard Obenauf

A product of the University Honors Program, Richard earned his MA in English and American Literature at Loyola University Chicago, where he is currently a Ph.D. candidate in Medieval and Renaissance Literature. He is grateful to be back in the Land of Enchantment while he writes his dissertation.

# Physics and Society

UHON 222-001 & PHYS 105-001 T R 12:30-1:45 REGH 114

*Physics and Society* is a general introduction to physics intended for students in the arts and the humanities. The course has been totally revised and will use the textbook is “Physics and Technology for Future Presidents” by R. A. Muller (a distinguished and very popular professor at the University of California at Berkeley and a former MacArthur Fellow). Following Professor Muller’s lead we will begin with a study of energy and power and learn, among many other things, why Al-Qaeda does not build bombs out of chocolate chips although chocolate chips have eight times the energy of the same weight of TNT. We will learn why the natural radioactivity of our body tissues is of much less interest as a public health concern than automobile accidents and why radiation from cell phones is of much less concern than using the phones while driving. We will study American habits of energy consumption and ask if they threaten our national security (and what we might do about it). We will try to separate the facts of nuclear power and of global climate change from the fiction. Relativity, Big Bang cosmology, and the weird world of quantum physics round out the list of topics we will study. Along the way, we will encounter interesting and important philosophy and history.

No previous background in physics is expected. Some algebra will be used, but only a rusty recall of high-school algebra is expected. Enrollment is small and in-class discussion is strongly encouraged. Most assignments and all tests are of essay-type.

The course can be used to satisfy requirements of the Peace Studies Minor, the UNM Core Curriculum requirements, and the Arts and Sciences Group III requirements.

## Readings

*Physics and Technology for Future Presidents*

## Requirements

Students will be required to keep “notebooks”. These are to include notes on the required reading, notes on the lectures and class-room discussions, responses to assigned questions, and anything else deemed interesting and pertinent by the students. The notebooks will be collected roughly every four weeks for grading on both science and presentation. There will be closed-book midterm and final exams which will be based on questions that will be posted in advance. Class participation is, of course, required.

## About the Instructor

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 an actual physics course with regular tests, midterms, and exams. Students enrolled in PHYS 105-001 are subject to the regular Department of Physics grading scale. Students enrolled under UHON 222-001 are subject to the Honors A/CR/NC grading scale.*

Fulfills

A&S  
Group 3

Physical &  
Natural  
Science

Fulfills

200-Level

# The Legacy of Ancient Technology

UHON 222-002 T R 3:30-4:45 SHC 8

A&S  
Group 4

Social &  
Behavioral  
Science

*This 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 everyday lives 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 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 throwing spears to grinding corn, 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  
And a course reader available from the library's eReserves.

## 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, complete a series of short papers and worksheets that let them consider how technologies function and the roles they play in both past and present societies. There is a required course fee of \$50.00.

## About the Instructor

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.

# 19th Century Horror Tales

UHON 222-003 T 4:00-6:30 SHC 12

For over two hundred years, the Gothic has been one of the most popular forms of literature. Historically, it has been considered more a guilty pleasure than “serious” literature. In fact, however, horror tales are often as substantive as they are engaging. In this course, we will survey an array of nineteenth-century texts to explore the depth of this mode. We will consider the aesthetic elements of the form, including plotting, characterization, and the sublime. But we will also use the Gothic as a key to understanding nineteenth-century European and American cultures. Bram Stoker’s *Dracula*, for example, is a meditation on colonization, gender, technology, and serial crimes such as those committed by Jack the Ripper. Similarly, Robert Louis Stevenson’s *The Strange Case of Dr. Jekyll and Mr. Hyde* offers an insight into nineteenth-century theories of science and psychology. Evolution, criminology, industrialization, theology, gender identity—all of these have been effectively exploited by writers of horror tales. Our goal this semester will be to consider both the aesthetic and the cultural elements of the Gothic to enrich our appreciation of these readings and to deepen our understanding of the nineteenth century. We will also explore how some of these themes have been translated into contemporary culture by looking at one film. Finally, students will have the option of submitting an original Gothic text for their final project this semester.

## Readings

Bram Stoker, *Dracula*; J. Sheridan Le Fanu, *Carmilla*; Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde*; Mary Shelley, *Frankenstein*; short stories by Edgar Allan Poe, Charlotte Perkins Gilman, Heinrich von Kleist, and Bernard Capes; two films TBA

## Requirements

Mid-semester essay; a final project which may include the writing of an original short story or some other creative rendering of the Gothic; two oral presentations; brief homework assignments; good attendance, careful preparation for seminar sessions, and consistent, thoughtful participation in discussion.

## About the Instructor

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

## About the Student Teacher: Danyelle Dosonmu

Danyelle is an anthropology major concentrating in archaeology. She loves books, the horror genre especially, and finds that literature tells us a lot about culture. Her hopes for the future are to discover past cultures and share with the world the different things they left behind for us to find.

Fulfills

A&S

Group 5  
Humanities

Fulfills

A&S

Group 5  
Humanities

200-Level

## Tragedy, Trauma, and the Nation:

On Memory and Catastrophe in Contemporary Spanish American Literature  
UHON 222-004 T 12:30-3:00 SHC 12

Much of recent Latin American history has been marked by a series of traumatic events. From the failure of revolutionary and pro-democracy movements and the “dirty wars” that ravaged the continent in the 1970s and 1980s to natural disasters and the spread of epidemics like AIDS, not to mention the cumulative effects of neoliberal economic policies, Latin America has repeatedly been the site of one tragedy after another. In a certain sense, it is literature that has been the sole means by which the “unrepresentable” content of these devastating events has been represented and “worked through.” From so-called “high literature” to testimony and genre fiction like detective and science fiction novels, several works by contemporary Spanish American authors expertly show the relations that link literary aesthetics to questions about politics and history in a way that offers a counter-narrative to the overwhelming dominance of seemingly objective historical forces. Combining literary analysis and theoretical inquiry, we will begin to see the transformative potential of such writing. This seminar will discuss the relationship these novels have to another, “unofficial” discourse, and explore what is produced by the void left open by traumatic events.



### Readings

We will read a number of contemporary Spanish American novels and short stories in English translation, including:

*Before Night Falls*, by Reinaldo Arenas

*The Savage Detectives*, by Roberto Bolaño

*Ficciones*, by Jorge Luis Borges

*The Death of Artemio Cruz*, by Carlos Fuentes

*I, Rigoberta Menchu*, by Elizabeth Burgos-Debray

*Assumed Name*, by Ricardo Piglia

*Kiss of the Spider Woman*, by Manuel Puig

*Pedro Páramo*, by Juan Rulfo

*Calling All Heroes*, by Paco Ignacio Taibo II

We will also examine a selection of shorter critical and theoretical 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 25-30 minute provocation based on the assigned readings and participate in regular group email exchanges about the weekly readings. There will be one short (4-5 page) mid-term paper and a final research paper (10-12 pages).

### About the Instructor

Andrew Ascherl is a Ph.D. candidate in the Department of Comparative Literature at SUNY-Buffalo and is 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.

# Legacy of Censorship

UHON 222-005 T R 12:30-1:45 SHC 9

*Censorship reflects a societies 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 that operate in modern American Society.*

## Readings

Karolides, et. al., *120 Banned Books*

Plato, *The Last Days of Socrates*

Five additional books will be chosen from *120 Banned Books* list on the first or second day of class. Five small groups of students will each choose a book to assign (recent or topical books not on the list may be acceptable). The groups will then be responsible for facilitating discussion on the book they choose to assign. There will also be assigned readings on contemporary issues.

## Requirements

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, plus an assessment of participation in a discussion panel, and an overall assessment of participation in seminar activities.

## About the Instructor

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.

## About the Student Teacher: Thomas Padilla

Thomas is a double major in Spanish and Portuguese and pursuing a Masters in business as well as a Ph.D. in physical therapy. He chose Spanish and Portuguese because he is interested in communication, and the censorship class focuses on the opposite, what is considered taboo in communication.

Fulfills

A&S  
Group 1

Writing &  
Speaking

Fulfills

200-Levels

## Questioning Authority:

Literature, Film, and Subversion

UHON 222-006 W 1:00-3:30 SHC 28

A&S

Group 5  
Humanities

*How have film and literature changed* our morals and ethics? How have they informed us of the human condition or of our approach to society, including our mores and values? In this class, we will look at texts and films that hold at their center a certain questioning of authority—or maybe even a warning of what may come of our current social structures and policies. We will seek to address what it means to be subversive (both today and throughout history, as well as in varying cultures), and how literature and even film has impacted our relationship with each other and to society. We will explore and consider philosophy, civil right literature, plays, poems, dystopias, sci-fi, social humor, exiled writings, and drama. 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 analytical and reflective papers, work in groups to choose three additional texts from different cultures and time periods for the class to read, and take part in a final project where they will express how they personally question authority (several options will be available, including creative, community-based, or historical perspectives).

### Readings

Aristophanes, *Lysistrata*

Christopher Marlowe, *The Tragical History of Dr. Faustus*

Kate Chopin, *The Awakening*

George Orwell, *1984*

Denise Duhamel, *Queen for a Day*

### Films:

*The Breakfast Club*

*Gattaca*

*V for Vendetta*

*Fight Club*

### Requirements

Regular attendance, active class participation, on-line participation, group and individual presentations, analytical and reflective papers, and a final personal “questioning authority” project.

### About the Instructor

Kathryn Collison received an M.F.A. in creative writing from Eastern Washington University and a B.A. in English from UNM. She has taught in the UHP since 2007 and was the *Scribendi* 2007-2008 Faculty Advisor. She 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*.



# The Magic of Once Upon a Time

UHON 222-007 T 11:00-1:30 SHC 22

*Fairy tales teach children* about the possibilities of life. These are often cautionary tales of fate and fortune, stories about maturation, about danger, and about how to make good choices. Fairy tales explore the boundaries of human experience. Children are sent into dark and frightening woods, where they must conquer their fears. Women are imprisoned and must use their wits to escape, while young men are sent on impossible quests from which they emerge as victors. Fairy tales provide lessons about love between parent and child, between men and women, and between subject and ruler, but they also include stories about jealousy, death, mutilation and torture, sexual assault, child abuse, and extreme poverty. We all recognize the character types: goblins, witches, frogs that turn into princes and princes who are really disguised frogs, wicked step-mothers, and beautiful princesses. Although many students have grown up with Walt Disney adaptations of fairy tales, this course will re-introduce students to the classic fairy tales of the Grimm Brothers, Charles Perrault, and Hans Christian Anderson. In this class we will study the history of fairy tales and the gender stereotypes that have evolved from these stories. We will also discuss the historical construction of childhood, the purpose of children's literature, strategies for writing fairy tales, and the societal values revealed in fairy tales.

## Readings

*The Classic Fairy Tales*, Norton edition

*The Annotated Brothers Grimm*

*The Complete Fairy Tales of Charles Perrault*

A reading packet with excerpts from other works

## Requirements

Write your own fairy tale, lead class discussion of one secondary article, 2-3 oral presentations, a final project that you will devise. The final project might consist of a short theatrical production, a board game, short story, or musical interpretation of a fairy tale. Active participation in class discussions and activities is required.

## About the Instructor

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

Fulfills

A&S

Group 5  
Humanities

# Monsters Within and Without:

The Evolution of the Concept of “Monster” in Literature and Film

UHON 222-009 W 4:00-6:30 SHC 22

*Stories of monsters*—mysterious animals, talking beasts with strange attributes, and encounters with the dead—form a cultural heritage thousands of years old, from the oldest written epics and further still to tales spoken around the hearth-fire to the re-release in 1952 of the 1933 classic *King Kong*, and a score of other “monster” films. These films and stories headlined vampires, werewolves, zombies, and human-created “Frankensteins” such as *Dr. Jekyll and Mr. Hyde* and reignited a perennially popular genre, one which continues to grow and evolve.

Our class looks at the concept of monster: its roots in Eastern and Western mythology and folklore, its manifestations today, and how the ways in which “monster” is depicted reflect and comment upon changing Eastern and Western cultural values and ethics. Most importantly, we will explore the ways the films and texts depict the changing concept or perception of “monster” as they differ from culture to culture and reflect the evolution/changes in perceptions of “other” cultures, ethics, attitudes, social thought, social concerns, and the evil within us all. We will go beyond a simple reading of the texts to an analytical study of the individual’s reaction to experiences with this “otherworld,” and progress towards an understanding of why these stories resonate through the ages and maintain an importance even today in our pragmatic world of science and rationalism. This will be achieved through an immersion in the texts and films, writing in an out of class, extra-curricular research, and lively and informed class discussions.

## Readings

*Monsters: An Investigator’s Guide to Magical Beings* (excerpts); *On Monsters: An Unnatural History of Our Worst Fears*; *Vampires, Werewolves, Zombies: Compendium Monstrum* (excerpts); *The Inferno*; *The Monstrous Races in Medieval Art and Thought* (excerpts); *Dr. Jekyll and Mr. Hyde*; *The Picture of Dorian Gray*; *Othello* (excerpts); *Vampires: Two Centuries of Great Vampire Stories* (excerpts). Course CD and/or WebCT: selections from *Classical Mythology* and *Bullfinch’s Mythology*, prehistoric monsters, Sasquatch, lake monsters, the chupacabra, and others. Films: *Gojira* (and its American counterpart), originals and remakes of the texts listed above and *Night of the Living Dead*, *Dawn of the Dead*, *28 Days Later*, *Reign of Fire*, *Alien*, *Pan’s Labyrinth*, *Avatar*, *The Golden Compass*, *Watchmen*, *Spirited Away*, and *Naussica of the Wind*.

## Requirements

Oral reports, personal interviews. Prompt and regular attendance. Video and film viewing. Exploration of a film, monster, or character not discussed in class. Three short papers and film reviews (3-4 pages). A journal (minimum two entries per week) of reflections, response to prompts, questions, notes, film reviews, readings analysis, guest speakers’ contributions, related films, etc. Independent project. Major presentation.

## About the Instructor

Juliette Cunico, a native New Mexican, received her Ph.D. in English literature with a double concentration in Renaissance Literature, emphasis on Shakespeare and Renaissance drama, and Medieval literature. She maintains a keen love of the mysterious connections between the seen and unseen. This love explains her diverse publications in, for instance, *Private Libraries in Renaissance England* and *New Mexico Magazine* and her diverse interests—from Shakespeare to ice hockey, from fishing to science fiction to folklore. Above all, she loves, in Geoffrey Chaucer’s words, “to gladly learn and gladly teach.”

## About the Student Teacher: Alyson Wilson

Alyson is a psychology major and English minor with goals of becoming a physical therapist. She was a ballerina for most of her childhood and teen years, and loved the imaginative theatrical aspect. Ballet exposed her passion for PT and fed her love of the things that scare us the most.

Under the Honors Program <http://honors.unm.edu>

# J.R.R. Tolkien's Legacy

UHON 222-010 T R 11:00-12:15 SHC 16

Vastly popular, immensely learned, and profoundly spiritual, J.R.R. Tolkien's epic trilogy *The Lord of Rings* has spawned 1970s cult following, as well as a 21st century blockbuster film trilogy. Tolkien's books have remained literary classics, as well as foundational texts in the genre of modern fantasy. In recent years, national and international surveys even identified Tolkien as the most popular or influential writer of the 20th century. Yet, while millions of readers have enjoyed and treasured *The Lord of Rings* and its precursor *The Hobbit*, few readers seriously study the myth, meaning, historical sources, and literary background of Tolkien's work. In this course, we will survey not only Tolkien's literary and scholarly work, but also of other medieval works that influenced Tolkien's writing and the mythic constructs that underlie his epic vision. In addition, we will examine some of the languages, music, drama, and visual art Tolkien created in his career. While hard-working novices to Tolkien are welcome, newcomers should be advised that this course expects at least a strong, basic knowledge of Tolkien's primary literary works. Students are strongly encouraged to read *The Hobbit* and *The Lord of the Rings* before the first day of class.

## Readings

*Beowulf*, trans. Burton Raffel (or any complete edition)

J.R.R. Tolkien, *The Hobbit*, *The Fellowship of the Ring*, *The Two Towers*, *The Return of the King*, *A Tolkien Reader*, *The Silmarillion*

J.R.R. Tolkien, trans. *Sir Gawain and the Green Knight*

Snorri Sturluson, *The Prose Edda*. Trans. Jean I. Young

Eugene Vinaver, ed., *King Arthur and His Knights*

Robert Foster, *The Complete Guide to Middle-Earth* (Optional)

Neil Isaacs and Rose Zimbaro, eds., *Understanding the Lord of the Rings: The Best of Tolkien Criticism*

## Requirements

Two analytical papers, one creative research project, one oral presentation, weekly electronic exercises, final portfolio, regular group meetings outside of class, attendance and active class participation.

## About the Instructor

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.

## About the Student Teacher: Megan Abrahamson

Megan is a super-senior majoring in English and history with a minor in Medieval studies. She has published on J.R.R. Tolkien and is the President of the UNM Hobbit Society. Even having just returned from studying abroad in Scotland, Megan is delighted to be returning to Honors!

Fulfills

A&S

Group 5  
Humanities

Fulfills

## Journey Through Genius

UHON 222-011 T R 11:00-12:15 SHC 9

A&S

Group 2  
Mathematics

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

As you can see from above, 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 insure that everyone has some acquaintance with the mathematics not in his or her presentations.

### About the Instructor

Chris is a mathematician for the people. He 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.

### About the Student Teacher: John Tennison

John Tennison is a BA/MD undergrad in applied math. Supporting education reform in mathematics, John hopes to encourage discourse and original thought in class, because math is more about imagination and creativity than facts and formulas. When not thinking about Pascal's Triangle, John enjoys long moonlit walks and swing dancing.

# The Art of Film

UHON 222-012 M 1:00-3:30 SHC 12

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

## Readings

*Five Screenplays* by William Goldman

*The Hollywood Standard*

*Save The Cat! The Last Book on Screenwriting You'll Ever Need*

*Graphic Storytelling*

*Cinematic Storytelling*

## 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, a short screenplay, and final short film.

## About the Instructor

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

Fulfills

A&S

Group 7  
Fine Arts

Fulfills

200-Levels

## A Global Perspective: Modern and Contemporary Drama UHON 222-013 T R 9:30-10:45 SHC 16

*The contemporary theatre is something of an 'imagined museum' capable of being transformed into immediate experience. A successful effort brings the spectator under its spell, creates resistance, gets discussed, and makes one think.*

—Margot Berthold, *The History of World Theatre*.

A&S

*This seminar will explore* an exciting and broad range of the most critical dramatic works in the second half of the twentieth century. We will read, contemplate, actively discuss and write about plays and playwrights from China, South Africa, Australia, France, Spain, Germany, Argentina, Trinidad and Tobago, Ireland, England, and the United States.

Group 5  
Humanities

The thematic emphasis of the class is the diversity of voices found in both Western and non-Western theatre. We will especially consider where these dramatic voices coalesce, and where they differ, such as in their various reactions to colonialism, racism, and the rights of women and indigenous people.

As we read and digest the plays, we will also carefully investigate each country's theatrical history, as well as the major accomplishments of our playwrights, such as Bertolt Brecht's dialectical theatre; Absurdism, as typified in the work of Samuel Beckett; August Wilson's unparalleled examination of African-Americans, in his cycle of plays that reflect upon African-American life in every decade of the twentieth century; Athol Fugard's response to the Apartheid era in South Africa; Maria Irene Fornes and Caryl Churchill's unabashedly Feminist plays in the 1970s and 1980s; and Brian Friel's theatrical response to the Irish "Troubles" in the early 1970s.

This class will spend considerable time exploring and discussing the ways in which our playwrights have pushed theatrical boundaries in new directions, thus ensuring that world drama remains healthy, alive, and full of fresh ideas.

### Readings

Frederico García Lorca, *Blood Wedding*; Bertolt Brecht, *The Good Woman of Setzuan*; Samuel Beckett, *Krapp's Last Tape*; Raw Lawler, *Summer of the Seventeenth Doll*; Brian Friel, *The Freedom of the City*; Maria Irene Fornes, *Fefu and Her Friends*; Derek Walcott, *Pantomime*; Caryl Churchill, *Top Girls*; Athol Fugard, *"MASTER HAROLD" ... and the boys*; Gao Xingjian, *The Bus Stop*; August Wilson, *Fences*; Griselda Gambaro, *Personal Effects*; Timberlake Wertenbaker, *Our Country's Good*; Yasmina Reza, *Art*

### Requirements

Consistent attendance and careful preparation for every class; thoughtful contribution to class discussion; three response papers (3-4 pages each); attendance at a local production of a play; a two-page research paper proposal; a conference with the instructor about this proposal; a rough draft of a six to eight-page research paper, and a final draft of this research paper; a group project: a presentation about a play, playwright or an aspect of theatrical history from one of the countries we have been studying.

### About the Instructor

Maria Szasz is a recent graduate of the UNM English Ph.D. program, where she specialized in drama and Irish literature. Maria won the 2008 Thomas L. Popejoy prize for her dissertation about the Irish playwright Brian Friel, which she is happily revising.

# Thinking on Both Sides of the Brain

UHON 222-014 R 2:00-4:30 SHC 28

*The relationship between experience and thought* is a subject rarely explored in school. In this class, students will learn a variety of ways to connect experience with knowledge. The course will take a ‘hands on’ approach to the thinking process in which exercises will be used to develop and clarify the reading. For example, the integral role the body plays in language and learning will be examined, as well as what intuition contributes to thought. Discovering the connection between the body and the mind will enable students to develop their self-confidence in both practical problem solving and creative thinking. By the end of the semester, students will understand their own thinking style, as well as an appreciation for other ways of thinking. In the process, they will gain powerful new mental tools and techniques useful for solving practical problems, improving study skills, thinking creatively, and perhaps most important—learning how to learn. The course is designed to help students develop practical thinking skills, and learn effective techniques for doing research and organizing information. Obviously these skills will not only be valuable to a student throughout college, but to a person throughout life.

## Readings

Michael Gelb, *How to Think Like Leonardo da Vinci: Seven Steps to Genius Everyday*

Robert and Michele Root-Bernstein, *Sparks of Genius*

Additional readings and instructions posted on eReserves

## Requirements

Students will be expected to actively participate in discussions and classroom exercises. Other assignments will include mind mapping exercises, concept analysis problems, and creative problem solving. Students will have the opportunity to apply the various thinking approaches learned in class by creating the final class project.

## About the Instructor

Trained as a philosopher and painter/printmaker, Ruth Meredith has been working as a teacher since 1991. She received her B.A. in philosophy from Bryn Mawr College, her MA from UNM in philosophy with a fine art concentration and recently received her Ph.D. in art history from UNM. Her multidisciplinary dissertation dealt with the problem of how we make meaning.

Fulfills

A&S  
Group 4

Social &  
Behavioral  
Science

Fulfills

A&S

Group 7  
Fine Arts

200-Levels

## The Art of Visual Literacy

UHON 222-015 T 12:30-3:00 SHC 8

*Tony 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-nineteenth-century 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 through 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.

### Readings

Susan Sontag, *On Photography*

Milton Glaser and Mirko Ilic, *The Design of Dissent*

George Orwell, *1984*

Roni Henning, *Water-based Screenprinting Today: From Hands-on 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

Students will be required to: attend class and participate regularly in all class discussions, create several short art projects to include a collage, printed poster, bumper sticker, among others; one oral presentation on selected readings or an artist’s works; one short research paper; a final portfolio to include a formal, written artist’s statement.

### About the Instructor

Regina Araujo Corritore has more than twenty years of making art and exhibiting professionally. Originally from New York, she received her B.F.A. in advertising design from the NY Institute of Technology and her M.A. in fine art/printmaking from UNM. Regina has taught at UNM-Valencia since 2000 and the UHP since 2009.



## Writing a Life:

The American Experience Through Memoirs

UHON 222-016 W 10:00-12:30 SHC 9

*Every person has a unique, and often compelling, story to tell.* This class will read the memoirs of Americans whose lives often seemed quite ordinary until the writer gave voice to his/her experiences. In many ways these narratives have proved to be the stories of true American pioneers. These men and women were often unremarkable and yet their actions changed our world. We will consider the ways in which Americans have remembered their past and the ways in which they have told their stories through their memoirs. As we read a selection of memoirs, we will consider the choices that writers make in describing the events of their lives. What makes some of these descriptions so very powerful? And what do they teach us about bravery or about facing challenges or just about how to survive from one day to the next? There is much to be learned from reading memoirs, including what you might learn about yourself if you were to write your own memoir. The last time that I taught this class, students wrote exceptionally strong, and in many cases, moving stories. I found the class to be a particularly rewarding experience. I hope students will find it equally worthwhile.

### Readings

Bechdel, *Fun Home: A Family Tragicomic*

Sherman Alexie, *The Absolute True Diary of a Part-time Indian*

Robinson, *I Never Had it Made*

Reading packet with additional short readings

### Requirements

A memoir final project, a short memoir report, several short writing exercises in journal format, individual presentations, active class participation

### About the Instructor

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

Fulfills

A&S  
Group 1

Writing &  
Speaking

Fulfills

200-Levels

## Objects and Things: Interaction with the Material World

UHON 222-017 R 12:30-3:00 SHC 16

A&S  
Group 4

Social &  
Behavioral  
Science

*What is our relationship* with the world of materials? Every day we interact with a range of non-human objects, from toothbrushes and cars to museum sculptures and historical relics. Objects such as computers and cell phones have helped determine how we gather and produce information and schedule our lives. Placing ornaments on your body can serve as a mode of expression and can align you with a particular community or group. Taking into account readings from design studies, economics, and psychology, as well as other fields, this class will ask questions about how the material world shapes our relations with ourselves and with each other. Due to its emphasis on thinking and writing about the physical world, this course is intimately concerned with the connection between theory and practice. Students will not only read and produce theoretical approaches to the study of objects, but will have the opportunity to conduct hands-on investigations. We will visit local sites where we can consider the processes of making art-objects. Posing questions about form and function, use and use value, ownership and observation, we will discuss objects, things, and materials from aesthetic, scientific, and political perspectives. Students will be encouraged to develop their ideas within the context of rigorous critical analysis.

### Readings

All readings will be placed on library e-reserves, and may include selections from the following authors, among others: Anni Albers, Ruth Benedict, Walter Benjamin, Michel Foucault, Sigmund Freud, Karl Marx, Gertrude Stein.

### Requirements

Regular attendance and participation in class discussions; short reading response papers; longer paper with outside research; developing and presenting prompts/discussion questions for the group; oral presentations based on research.

### About the Instructor

Becky Peterson holds a Ph.D. in literature from the University of Minnesota. A published poet with an M.F.A., she is interested in material culture, film, politics, religion, anthropology, and history of science. Essays will appear in the journals *Arizona Quarterly* and *Textile*, and in the edited collection *Habits of Bring: Clothing and Identity*.

# Magical Realism

UHON 302-001 W 4:00-6:30 SHC 28

*From its birth in the 1930s* (or earlier, depending on whom you ask) in Latin America (or Europe, depending on whom you ask), magic realism is a mode (or genre, depending on whom you ask) that has a complex and controversial history. It may or may not share traits with modes such as the Gothic, the fantastic, or even science fiction. It may be a catch-all term used by Western scholars to lump together a wide range of non-Western literatures—or it may describe a world-wide rejection of late-nineteenth-century Realism. There is much that can be debated about magic realism, but there are also some things that we do know for certain: first, the term refers to literature in which an otherwise “normal” world is fractured by periodic eruptions of the marvelous—an insomnia plague, a circus aerialist hatched from an egg, or the appearance of ghosts. Second, it appears to be practiced in a wide range of cultures and to be concerned with political and ethical issues. Third, many of the greatest literary works of the last century can be categorized as magic realism. We will read a small sampling of these novels from an array of cultures, explore various theories about what magic realism is and how it does what it does, and consider why the term itself is so politically charged. Students will also have the option of writing their own magic realist story as part of the final research project. For questions, please contact Dr. Faubion at [sanren@unm.edu](mailto:sanren@unm.edu).

## Readings

Marquez, *One Hundred Years of Solitude*

Saramago, *Blindness*

Morrison, *Beloved*

Carter, *Nights at the Circus*

Allen, *Zelig* (film)

eReserve collection of short stories

## Requirements

Two brief papers; a final research project which may result in either a traditional analytic argumentative research paper or an original short story and accompanying analytic introduction; two presentations; strong preparation for and participation in class discussion.

## About the Instructor

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

Fulfills

A&S

Group 5  
Humanities

Fulfills

A&S

Group 5  
Humanities

300-Levels

## Hidden Histories: Untold Stories

UHON 302-002 W 11:00-1:30 SHC 16

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

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

### Readings

Howard Zinn, *A People’s History of the United States*

Lillian Hellman, *Scoundrel Time*

Tim O’Brian, *The Things They Carried*

Stephen Kinzer, *Overthrow*

Aguilera and Fredes, *Chile: The Other September 11th*

Reading packet of selected articles and essays to be purchased in Honors Office, as well as eReserve readings that students will print and bring to class

### Requirements

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

### About the Instructor

Margo Chávez-Charles holds a B.A. in English from NMSU, an M.A. in teaching English as a second language and teaching French from the School for International Training in Vermont, and an M.A. in liberal education from St. John’s College. Her special interests include literature, interdisciplinary education, intercultural communication, and the history of ideas. She also regularly works for the *Conexiones* programs in Mexico and Spain.

# The Evolution of Human Behavior

UHON 302-003 R 12:30-3:00 SHC 12

*This course will introduce* students to the foundation and theory of evolutionary studies of human behavior as well as its practical application to experimental sociological research. We will be reading ground-breaking papers and book chapters which helped to establish the field. The first half of the course will introduce students to the theory underpinning the field, synthesizing evolutionary biology, psychology, population genetics, anthropology, and sociology. The second half of the course will concentrate on the application of the theory to designing new research. My goal is to teach students how to select a topic of study, search relevant literature, develop a hypothesis, design a study, apply to the Institutional Review Board (IRB), and how to collect data.

## Readings

*The Evolution of Desire* by David M. Buss

*The Mating Mind* by Geoffrey Miller

*The Selfish Gene*, by Richard Dawkins

*The Red Queen: Sex and the Evolution of Human Nature* by Matt Ridley

I will also provide selected papers from peer-reviewed journals and additional readings.

## Requirements

There will be no requirements other than regular attendance, weekly presentations, and collaborative work on preparing a scientific social science study. If students are interested I will offer the opportunity to participate in all aspects of conducting a research study in the Psychology Department.

## About the Instructor

Ethan White is a graduate of the UNM Honors Program and holds a B.S. in biological anthropology and a B.A. and M.S. in psychology from UNM. He was recently awarded his Ph.D. in evolutionary psychology from UNM. His research is on the evolution of intelligence, human language, and creativity. Particularly, he is interested in how sexual selection has shaped verbal creativity. His minor concentration is in the design of experiments and the analysis of data. In addition to his experimental work, he is the program director of the Endorphin Power Company, a long-term residential treatment program for adults with substance addiction, and he is interested in public health. In his spare time he enjoys traveling and restoring vintage motorcycles, scooters, and just about anything with an engine and wheels.

Fulfills

A&S  
Group 4

Social &  
Behavioral  
Science

Fulfills

300-Levels

## Follow the Leader

UHON 302-004 T 12:30-3:00 SHC 28

A&S  
Group 4

Social &  
Behavioral  
Science

*What motivates people to lead*, and what drives them to follow? What exactly IS a leader? Or rather, WHO exactly is a leader? And why does society need leaders? This class will look at examples of leaders, both good and evil, and their characteristics; it is not a how-to seminar in becoming a leader. We will attempt to understand how and why some people take on the challenge of leadership, willingly or not, and why others follow. I am especially curious about what makes a good leader, and what makes a bad leader, and what makes each of them effective. We will also examine the impact that leaders have and the historical consequences of their actions.

### Readings

Machiavelli, *The Prince*

Course reader to be purchased in the Honors Office.

### Requirements

Two analytical papers (5-8 pages); one or two group presentations; final individual project, presentation and paper; active and regular participation in class discussion.

### About the Instructor

Diane Rawls is the faculty advisor for the Regents' Scholars Program, and has taught in the University Honors Program for seventeen years. She does not necessarily consider herself to be a leader, although sometimes people do seem to follow her.

# Looking Between the Lines:

## How Unstated Moral and Religious Theory Translates into Governmental Action

UHON 302-005 W 6:00-8:30 P.M. SHC 16

*There are two things* you should never discuss at a dinner party: religion and politics. In this class, we will examine both. This course seeks to examine the foundations of moral philosophy in the United States and how that philosophy is at work today. According to a recent Pew Forum poll, a majority of Americans claim to be “religious,” and the same number believes religion has no place in politics. While the phrase “separation of church and state” is not mentioned once in the U.S. Constitution, many Americans cling to this concept to keep religion out of public policy. However, is it reasonable to demand a complete separation between religion and policy? When do these fields intersect? We will examine some of our country’s founding documents and their influences to determine if the founders had their own ideas about morality and religion in government. Issues surrounding morality in the public sphere are important to all sides of the political spectrum; it is no longer exclusive to Republicans and Democrats. Beyond the controversial issues surrounding morality and politics, we will also examine the capacity for moral leadership in our society. Is public morality different from private morality? Do we want our public servants operating under some type of moral framework? Where does morality even come from and is it universal? Morality and governance share an ill-defined relationship in our country. Our leaders and public servants must learn to manage the interactions of the two.

### Readings

*Religion in American Politics*, Frank Lambert

*Jefferson and Madison*, Lenni Brenner

*The Godless Constitution: A Moral Defense of the Secular State*, Isaac Kramnick

*Documentary History of the United States*, Richard Heffner

Selected readings from:

J.S. Mill

Immanuel Kant

John Rawls

### Requirements

Two to three analytical papers, one or two presentations, weekly writing assignments, class participation

### About the Instructor

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 and is the President-Elect of the New Mexico Speech and Debate Association. Trey enjoys studying the interaction of his two favorite subjects: philosophy and policy.

### About the Student Teacher: David Perl

David Perl is currently perusing a double major in psychology and philosophy and working on an honors thesis in philosophy. Along with his majors, David is very interested in American politics and government. He currently volunteers at the New Mexico Department of Workforce Solutions and coaches speech and debate at La Cueva High School; he also helps teach Tae Kwon Do at UNM. Upon completion of his undergraduate degrees, David plans to attend law school.

Fulfills

A&S  
Group 4

Social &  
Behavioral  
Science

Fulfills

300-Levels

## Why Be Ethical?

UHON 302-007 W 1:00-3:30 SHC 8

A&S

Group 5  
Humanities

*There's little radical*—innovative and imaginative—thinking going on in current ethical circles. Institutional leaders follow a de minimis ethics of avoiding trouble or a negative image, i.e., they use common sense. Sadly many, even in the university, yield their personal ethical 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., daring to be philosophical, 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 definitive, always to defy the seemingly intact resources of common sense.”

### Readings

Bok, *Lying: Moral Choice in Public and Private Life*

Nietzsche, *On the Genealogy of Morals*

Tillich, *Love, Power and Justice*

Schulweis, *Conscience: The Duty to Obey and the Duty to Disobey*

### Requirements

Active participation in the seminar; discuss readings in detail; compose an extended statement of your personal ethics; write a critical study approved by the instructor.

### About the Instructor

Ed DeSantis 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.



## Yeah, I like it, but I'm not "addicted":

Exploring the Meanings and Consequences of Addiction  
UHON 302-008 TR 2:00-3:15 SHC 22

**W**hat 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, fanaticism, and/or overzealousness? What about military involvement? Are the definitions and consequences of addiction the same for alcohol and drugs for 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 individual 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

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*

Marjane Satrapi, *Persepolis*

David Sheff, *Beautiful Boy: A Father's Journey through His Son's Addiction*

### 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; one (1) interdisciplinary group project.

### About the Instructor

Sarah Feldstein Ewing is a licensed Clinical Psychologist, specializing in adolescent and adult health risk behaviors. She completed her 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 addictions treatment since 2001. She currently works as a Assistant Professor of Translational Neuroscience at the Mind Research Network located at the University of New Mexico.

Fulfills

A&S  
Group 4

Social &  
Behavioral  
Science

Fulfills

300-Levels

## PoliSciFi: The Science of Politics in Science Fiction

UHON 302-009 T R 9:30-10:45 SHC 12

A&S  
Group 4

Social &  
Behavioral  
Science

*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 choose-your-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; *The Predictioneer’s Game* by Bruce Bueno de Mesquita

### Requirements

The students will write a paper predicting the future of some political situation of their choosing based, in part, on the theoretical ideas from the readings. 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 political situation).

### About the Instructor

Christopher Butler is an Associate Professor of Political Science. He earned his M.A. and Ph.D. from Michigan State University and his B.A. 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.

### About the Student Teacher: Lindsey Turnbow

Lindsey Turnbow is working on a B.F.A. in studio art, particularly drawing. She is an avid reader of both science fiction and fantasy who believes that elements of fiction have a real, if not always clear, place in the non-fiction world.

# The Art of Translation:

Literature as Art, Film, and Music

UHON 302-011 T 5:00-7:30 P.M. SHC 16

*Forms of art, literature, and music* do not exist in a vacuum. Indeed, each is influenced by the other, and can be translated from medium to medium. The blues heavily inspired African American poets, and those poets inspired blues musicians. Slam poets incorporate every aspect of dramatic performance into their poetry readings. And we all have that favorite book turned movie (which may not always end well). In this class, we will explore the process of translating literature into art, film, and music, or vice versa. What happens when a novel becomes a Broadway musical? Or when a poem is set to music? What happens when a director and playwright work together to create film? What sorts of “rules” might there be when translating a work from one medium to another? Or is there? Must a director follow the novel when creating a film or musical? Must a poet be true to the painter when writing a poem inspired by a specific painting? How do romantic composers set pieces to music? How is reading a play different from viewing it? We will answer these questions and many more. We will look at work by filmmakers, poets, writers, directors, and playwrights. We will read a work in one form, and then experience it another medium. Some of the work we will consider includes blues, ekphrastic (art-inspired), and spoken word poetry, and novels, plays, and graphic novels. We will read and experience such works as *Wicked*, *300*, *The Phantom of the Opera*, *The Crucible*, and *The Diving Bell and the Butterfly*. As a final project, students will then be expected to take a work not on the reading list, and then translate that into a medium of their choice—whether they draw or paint from a poem, film a scene from a novel, or come to class and act out a scene from a text (dressed in full costume), students will be able to take part in the art of translation themselves. Finally, as a class, we will all be attending *Wicked* at Popejoy (Sunday, February 6th at 2pm—your additional course fee pays for this attendance) so that we can fully experience a live showing of work translated into a musical.

## Readings

*Thermopylae BC: Last Stand of the 300 Campaign*, Nic Fields; *Beat Poets; Listen Up!*; *Slam Nation* (a documentary); *Blues Poems*; Auden, William Carlos Williams, John Keats, Anne Sexton, Apollinaire, and Sylvia Plath; *Wicked*, Gregory Maguire; *300*, Frank Miller, dir. Zach Snyder; *The Phantom of the Opera*, Gaston Leroux (will watch film and listen to CD); *The Crucible*, Arthur Miller, dir. Nicholas Hytner; *The Diving Bell and the Butterfly*, Jean Dominique Bauby, dir. Julian Schnabel

## 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 translate a work into their own chosen medium.

## About the Instructor

Kathryn Collison received an M.F.A. in creative writing from Eastern Washington University and a B.A. in English from UNM. She has taught in the UHP for two years 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*.

## About the Student Teacher: Laura Eberhardt

Laura is majoring in music education and creative writing with a minor in peace studies. She wants to teach (and learn) for the rest of her life, and is especially interested in fostering equal education across socioeconomic lines. Currently she teaches music lessons after school at Ernie Pyle and Garfield Middle Schools. In this seminar she is really excited to get to combine her interests in literature and music to explore social issues and have fun!

Fulfills

A&S

Group 7  
Fine Arts

Fulfills

300-Level

# Drums and Dreams of Liberation

Latin American Music as Text

UHON 302-013 R 3:30-6:00 SHC 12

A&S

Group 7  
Fine Arts

*Latin America is not* a unified and uniformed region. It is a diverse and complex idea formed by different geographical areas, cosmologies and ethnicities, hybridism, dreams of liberation, and imperial and native-oppressed discourses. Keeping in mind this diversity, and using music and lyrics as primary sources of analysis, this course will explore particular cases in which music characterizes in some way the identities of Latin American cultures and regions and the role of music in the creation of national discourses. We will give attention to some musical movements connected to political changes in the search for their dreams of liberation, such as the examples of 20th century's Mexico, Chile, Cuba, Brazil, and Argentina. We will center the analysis on discussions that relate to Latin American music to concepts of ethnicity, mestizaje, censorship, and revolution. The topics will be studied using a blended-learning method of class on campus and a virtual classroom with on-line activities including audio, video, and other new technologies. Argentinian Conductor Javier Lorenzo will work with students' participation in on-line exercises and Skype communication. The purpose is to make students' experiences a real blend of traditional and new technology learning. In the same way that music is a common language for human race; thanks to technology this course will explore that "common world language" within a real international dimension, with teaching taking place in and from two different hemispheres.



## Readings

Selection of readings on eReserves

## Requirements

Regular attendance and active participation both in the classroom and in on-line exercises. Weekly readings and on-line activities (forums, questionnaires, etc.) will be essential parts of the course. There will be a mid-term short essay, an oral presentation, and a final research group project.

## About the Instructor

Celia López-Chávez received her Ph.D. in history and geography with a focus in Latin American history, from the University of Seville, Spain. Originally from Argentina, she focuses her research on Latin American history and cultures. 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.

## About the Student Teacher: Lilliam Aguilar

Lilliam is a Honduran studying abroad at UNM and pursuing a Bachelor of Science in biology and a minor in chemistry. She loves being involved with the less fortunate communities yet her biggest accomplishment has been being the founder and president of the International Medical Delegation to Honduras.

# The Making of a Magazine: Scribendi Pt. 2

UHON 302-014 T 2:00-4:30 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. The *Scribendi* experience differs from the usual academic class in its focus on active learning accomplished by intensive discussion, lots of individual practice outside of class, professional behavior and extensive teamwork. While students will work in and out of class to build the specific skills necessary to produce our publication, this course is also an environment in which learning takes place alongside professional jobs that must be accomplished. Because of this, those enrolled in the class are both students and staff members. 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*

Bill Walsh, *The Elephants of Style*

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

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

Christopher Smith, *InDesign CS4 Digital Classroom* (Optional text)

## Requirements

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

## About the Instructor

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.

Fulfills

A&S  
Group 1

Writing &  
Speaking

Fulfills

# Heart of China

## UHON 302-030 ARRANGED STUDY ABROAD IN CHINA

China is economics, but it is also religion, politics, change and much more. This seminar will study the complexity that is modern China so rooted in ancient customs and traditions. China was ancient when Jesus was born. This seminar has three aspects: the religions of China; political history and contemporary, and the changing social atmosphere of China. We will visit temples and monasteries across the country conduct interviews with Chinese, young and old, and we will concentrate on historic and cultural change. We will witness the social changes of this emerging country in aspects other than economics.



A&S

Group?  
pending

Students will reside six nights at a Chinese orphanage near Beijing to conduct service learning. This orphanage is seven years old, houses 30 Chinese orphans, and is operated by an American couple. Students will teach in the orphanage classrooms, celebrate arts and crafts, share meal times, play basketball, work in the bakery, and perhaps escort a trip to the nearby Wal-Mart. The orphanage has a large modern two story home that serves as a dormitory for visiting volunteers. Student will work alongside Jin Jaing, Director of the Foreign Languages Department of Inner Mongolia University, Shi Shilzi (Tom Stone), a senior member of the Department of Foreign Languages at Inner Mongolia University, Bao Han, Senior English teacher, professors from Inner Mongolia University for the Nationalities will be our guests at Agape House to lecture and dialogue with us on several aspects of modern and ancient Chinese life, culture, politics, religion, and the future of China.

### Readings

*Red Star over China*, Edgar Snow; *The Lost Daughters of China: Adopted Girls, Their Journey to America*, and *The Search for a Missing Past*, Karin Evans; *Mao: The Unknown Story* by Jung Chang and Jon Halliday; *China: Its History and Culture* (4th Edition) by W. Scott Morton, Charlton M. Lewis

### Requirements

Students are expected to be fully engaged in all aspects of this seminar, from teaching at a Chinese orphanage to engaging invited lectures to researching the history and culture of sites we will visit. Students will write a research paper on a topic from their experiences in China. A formal presentation of their research projects will be scheduled. All students will maintain an annotated journal/workbook of 25 photos, drawings and reflections. Meetings of all participants will be scheduled during the Fall semester for study, reading lists, packing ideas, and developing expectations.

### Fees

January 2 to January 16, 2011: \$2,700.00. Includes airfare San Francisco to Beijing and return, a Chinese Visa, land travel and domestic air travel, lodging and meals as indicated, honorium to the orphanage, gratuities for all guides. This price is subject to change in that Air China has not set prices for 2011. Students are responsible for obtaining a U.S. Passport, air flight from Albuquerque to San Francisco, and three lunches, and two dinners. Students will also pay normal tuition for three credit hours.

### About the Instructor

Ned O'Malia has traveled in China twelve times, Tibet three times, including one year of teaching English in the inner Mongolia province of China. He has spent considerable time at the American-operated orphanage. He taught baking there, introducing sourdough bread to their selections. Dr. O'Malia has taught at the University Honors Program for over 20 years. He has been a travel editor, television food commentator, New Mexico State Fair food judge, and an international tour director.

# Games, Learning, and Society

UHON 402-001 W 2:00-4:30 SHC 9

*Not long ago*, many thought of videogames as simply children's entertainment. But games are not only big business, they are increasingly drawing serious attention from educators, economists, media scholars, and art critics alike, not to mention politicians and pundits. Today's videogames are complex, long, and difficult. Yet people are willing to pay for the privilege of playing them. In fact, players' refusal to buy dumbed-down games has driven the industry. To make their games learnable, designers leverage powerful learning principles, principles supported by current research in the learning sciences. Significantly, their success speaks to a key problem facing our schools: How do you get someone to learn something complex, long, and difficult, and yet still enjoy it?

This course begins with the assumption that games are an important cultural and educational force worth studying. We will get our hands dirty by actually playing videogames, and discuss core texts in the emerging field of games, learning, and society. We will focus on issues including identity, narrative, agency, violence, cheating, motivation, learning, and the social aspects of games. We will offer a critical look at the area of "serious games" and consider their impact for K-16 education in the broadest sense.

Students will come to class prepared to engage in discussion. In this field, that means not only doing required activities beforehand, but also becoming aware of the other media that surround the games you play and read about. To some this may be as new as the games themselves. That's OK and expected. This course is not only for gamers. It might be an excellent opportunity for those who don't even know how to hold a controller to get some hands-on knowledge in an area continually misunderstood by the media.

## Readings

*What Video Games Have to Teach Us About Learning and Literacy* by James Paul Gee

Electronic Reserves and online readings

At least one modern videogame

## Requirements

Each student will pick a modern game to play and must either finish it or play 50 hours and keep a gameplay journal. We'll make groups of either two or three students, and each group will become expert in an area of game studies. Groups will present to the rest of the class on the topic of their expertise and guide discussion that day. Each student will write a final paper and give a presentation either analyzing a game(s) of their choice or examining a gaming community using themes addressed in this class. Alternately, one may choose to design or create a new game, or use a pre-existing game in a learning context, essentially becoming an instructional designer for a semester. The written/oral portion will consist of a post-mortem of this design activity.

## About the Instructor

Chris Holden is a mathematician for the people. He received his Ph.D. in mathematics from the University of Wisconsin-Madison. Originally from Albuquerque, his research interests include number theory, math education, and videogames as education and culture. Chris enjoys videogames like *DDR* and *Katamari Damacy*, and he takes a whole lot of photos.

## About the Student Teacher: Casey Holland

Casey Holland is a sociology major at UNM. Inbetween battling hoardes of the undead and taking classes, she aspires to make the world a better place in whatever way she can. Casey really likes playing video games; her favorites include *Shadow of the Colossus* and *Pokemon Blue*.

Fulfills

A&S  
Group 4

Social &  
Behavioral  
Science

Fulfills

400-Level

## On the Order of Disorder:

Complexity and Chaos Theory in Literature and Art  
UHON 402-002 T 12:30-3:00 SHC 16

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

A&S

*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 unpredictable, the chaotic had been observed. This course will look at the science of complexity and chaos theory and apply it to other disciplines including the arts and humanities. Students will be asked to look at art reduced to aesthetically stimulating fragments and see order. Students will look at modern skyscrapers that keep moving, forever changing their shape to better fit nature. They will read literary works and view films and find either in the structure or the plot a tangle of ideas that make sense as a whole.

Group 5  
Humanities

### Readings

*Chaos: Making a New Science* by James Gleick

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

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

*Jazz* by Toni Morrison

*A Heartbreaking Work of Staggering Genius* by Dave Eggers

*The Weight of the World* by Peter Handke

### Requirements

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

### About the Instructor

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



# A Phenomenology of Love

UHON 402-003 M 1:00-3:30 SHC 8

*Phenomenology is about the lived-world* of human consciousness. It seeks to reveal the essential structures of human intersubjectivity. How do humans know [and love] themselves and others. What are conditions of encountering [loving] another person? Love may begin with an unconditional understanding [empathy] into that person's inner world. A verbal or symbolic invitation may draw one closer. Intimacy is a succession of invitations leading toward a shared emotional presence. Are we not shocked when so many allow popular culture to influence and even define personal lives and relationships? Is there a sacrificial love that manifests a higher or the highest form of human love? Is mystical love, irrational, paradoxical and bathed at times in sensual ecstasy, still human love? Can a "forbidden" love be real human love?

## Readings

Buber, *I and Thou*

de Chardin, *The Phenomenon of Man*

Marion, *The Erotic Phenomenon*

Rumi, *The Book of Love: Poems of Ecstasy and Longing*

## Requirements

Active participation in the seminar; discuss readings in detail; write two critical studies on topics approved by the instructor; or one critical study and one creative project approved by the instructor.

## About the Instructor

Ed DeSantis 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.

Fulfills

A&S

Group 5  
Humanities

Fulfills

400-Levels

## The Enigma of War

UHON 402-004 M W 3:00-4:15 SHC 16

A&S  
Group 4

Social &  
Behavioral  
Science

*H*umans have an extraordinary propensity for violence against one another. This propensity, while not technically unique to humans, still sets us apart from our animal peers. The ubiquity and scale of human violence is something special. A visitor from another planet would certainly conclude that humans are obsessed with violence, torture, and murder. The societal expression of this capacity is war. One could argue that war has always been maladaptive but until the invention of nuclear weapons, the issue was unresolved, open to debate. Since the development of these weapons, however, it's become clear. War, given the potential for escalation to the nuclear level, is a threat to the survival of the human species (and probably many other species, as well). No one understands with certainty the reasons that war is so ubiquitous and pervasive in the history of humanity. The imperative for this understanding is obvious. Students in this class will use the tools of their major disciplines in an inquiry into the enigma of war and its inexplicable persistence.

### Readings

Homer, *The Iliad*

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

Lt. Col. Dave Grossman, *The Psychological Cost of Killing*

James Hillman, *A Terrible Love of War*

Errol Morris, *The Fog of War* (film)

*Eleven Lessons from the Life of Robert McNamera*

### Requirements

A presentation, a critical review of a non-assigned work, an essay, and a final research paper. Grades will be based on evaluations of the papers/presentations, plus an assessment of participation in a discussion panel and an overall assessment of participation in seminar activities.

### About the Instructor

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

## Wit

UHON 402-005 R 11:00-1:30 SHC 22

*Most popular culture discourse reveals* a steady disintegration of thought and speech in the United States. An appreciation of veracity, evidence, and reality has all but disappeared. Intellectual challenges are rare. Irony and salutary sarcasm—if understood at all—are scorned. Inane and moldering ideas abound. Persuasion gives way to personal attacks and fear. Religion often assails rationality. There is but one antidote to this contagion: the mind itself. This seminar is designed to restore the constructive use of language through the exercise of wit. The end of wit would be a disaster for the world. Wit is intellectual power. It is more than incisiveness and clarity of expression, than quickness in debate, than verbal dexterity in pointing out incongruities and false thinking. In the authentic writer wit is the mind in control of its mental powers, disciplined and armed, awaiting the occasion and the adversary.

## Readings

Burgess, *A Clockwork Orange*John Donne, *The Holy Sonnets* (eReserves) and other writingsFrançois Rabelais, *Gargantua and Pantagruel*

## Requirements

Active participation in the seminar; critique and analysis of the readings; each week the students will present a writing of 1-2 pages, demonstrating their development in the art of wit.

## About the Instructor

Ed DeSantis 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.

Fulfills

A&amp;S

Group 5  
Humanities

Fulfills

400-Levels

## The U.S. Constitution and the Environment of New Mexico

UHON 402-006 R 6:00-8:30 P.M. SHC 22

A&S  
Group 4

Social &  
Behavioral  
Science

Even though some 80% of Americans consider the health of the natural environment to be among their top political priorities, environmental law has been the topic of bitter dispute and controversy in New Mexico and across the country. From protecting the interior environment of the body from carcinogens, such as substances in tobacco, to monitoring and mitigating air, soil, and water pollution, protecting endangered species, regulating mining, logging, cattle grazing, and military and industrial pollution, environmental law in the United States operates from a concept that humans and other living beings are dependent for survival not only on the health and viability of their habitats but on the vast web of ecological interactions that create and sustain the natural world.

Both directly and indirectly, the U.S. Constitution has much to say about environmental protection and regulation. This seminar will focus on the environmental history of New Mexico since the Manhattan Project. It will be grounded in a general consideration of the Constitution and Supreme Court decisions. It will also examine the concept of eminent domain in relation to *Kelo v New London* and other cases. It will study the commerce clause and how it relates to monitoring and regulating the business community's relationship to the environment. And it will explore the nature of environmental racism around issues of toxic waste, industrial pollution, and water usage, especially as they pertain to New Mexico. Readings will focus on the Constitution itself, environmental law and its social and economic implications, and legislation establishing the EPA, creating the National Environmental Policy Act, the Clean Air and Water Acts, and many other laws that pertain to the meaning and scope of the Constitution and its history of interpretation.

### Readings

*The Orphaned Land: New Mexico's Environment Since the Manhattan Project*, by V.B. Price  
*A Documentary History of the United States*, by Richard Heffner  
*American Environmental History*, by Carolyn Merchant

### Requirements

One presentation, two papers, weekly one-page written responses.

### About the Instructor

V.B. Price is a poet, novelist, and environmental journalist writing in New Mexico for 50 years. He has taught in the UHP since 1985. His latest book is *The Orphaned Land: New Mexico's Environment Since the Manhattan Project*.

# The Archaeology of Walking

UHON 402-010 W 1:00-3:30 SHC 22

*Walking is a basic human act* that drives human evolution and organization. This course is an Archaeological study of how the pace of travel by foot shapes both the cultural and physical environment. Students will examine material culture and the artifacts of behavior in order to understand people's motivations, actions and environmental constraints. Students will study the features of landscapes—like trails, traveler's shrines and lodges—as well as the mobile and personal artifacts of walking—including footwear, maps, companion animals, and cars—in order to understand how and why people walk and how researchers use walking in their work.

The course has two parts. The first is a culture history of walking. Topics include: bipedal evolution; the roles of companion animals; Prehistoric trails; walking in pilgrimages; the meaning of nature walks for philosophers such as Rousseau and Muir; the rise of recreational hiking; and the contentious relationships between walkers and cars in the modern, urbanized world.

The second half of the semester focuses on how scholars use walking in their research. Foot travel is not just a topic of study; it is recognized as a valuable tool in studying the world. Archaeologists and geographers walk the land to find artifacts and a sense of scale. Anthropologists walk to observe peoples at a human pace. Philosophers and artists use walks to set the context of their explorations.

Much of the course will take place in the field rather than in the traditional classroom. There will be in- and out-of-class trips to study: Prehistoric and Historic roads; Albuquerque's network of sidewalks; recreational trails in the Bosque and Sandia Mountains; and the pilgrimage to Chimayo. Students will also practice and gain skills in hiking, orienteering, route finding, map reading and navigation. Students will, of course, do a lot of walking.

## Readings

A course reader available from eReserves that includes selections from: *Ways of Walking: Ethnography and Practice on Foot* by Tim Ingold and Jo Lee Vergunst; Steven Elkinton's *The National Trails System*; John Muir's *Nature Writings*; Jean-Jacque Rousseau's *Walks*; Norman Henderson's *Creating the North American Landscape/Rediscovering the Great Plains: Journeys by Dog, Canoe, and Horse*; Juliet Clutton Brock's *The Walking Larder: Patterns of Domestication, Pastoralism and Predation*; and numerous academic research articles from the fields of Archaeology, Anthropology, Cultural Geography, History, Urban Design, and Natural Resource Management.

## Requirements

Students are expected to fully participate in seminar discussions and attend a half-dozen field trips across Albuquerque and the surrounding area that include both strolls across campus and hikes in the wilderness. Students will gain knowledge of navigation and route finding such as orienteering, compass use and map reading. They will also learn techniques of artifact analysis and ethnographic data collection. A series of short worksheets, journals, and data collection exercises will culminate in a large, collaborative research project/paper. There is a required \$60.00 course fee to cover the costs of field trips and supplies.

## About the Instructor

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 4

Social &  
Behavioral  
Science

## *Senior Options*

# Senior Options

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

### **Senior Disciplinary Honors Thesis**

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

### **Senior Interdisciplinary Honors Thesis**

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

### **Senior Student Teaching**

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

### **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.

# Senior Interdisciplinary Honors Thesis

UHON 499, 490 & 491 TIMES ARRANGED

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

## **Thesis Prep Semester: UHON 499**

The prep semester lets students focus on understanding the Senior Honors Thesis process, identify faculty who can facilitate research and writing, and craft a Thesis Proposal. Students register for UHON 499 Independent Study (1 credit hour) with any willing UHP Continuing Faculty member. This faculty member will help you organize your ideas and formalize the thesis proposal. This faculty member need not have direct knowledge of the student's intended topic of study or serve on their Thesis Committee—the prep semester faculty is merely a mentor there to help students negotiate the University and organize initial research. Students then meet regularly with their respective Independent Study faculty to complete the Thesis Proposal Packet and identify scholars to serve on the student's Thesis Committee as a Thesis Coordinator and Reader.

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

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

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

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

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

## *Senior Options*

# Senior Teaching Preparation

UHON 492 TIMES ARRANGED

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

### **Eligibility**

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

### **Pre-Application Actions**

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

### **Application and Deadlines**

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

### **Preparatory Semester**

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

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

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

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

### **Mandatory Workshop**

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

### **Teaching Blog**

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

### **Contact**

Master Teachers are mentors during the 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.

### **The Co-Teaching Dynamic**

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

### **Requirements**

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

### **Evaluations**

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

### **Workshops**

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

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

## *Senior Options*

### Senior Colloquium:

Eyes of Hunger: Food, Politics, and Social Justice

UHON 495-001 T 4:00-6:30 SHC 22

*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.

Hunger and obesity are next-door neighbors. In a society in which surplus and waste abound, hunger exists, not because there are too many people, and not because there is too little food, but because there is unequal access to existing food supplies. Students in this seminar will explore the many different politics that shape food production and consumption here in Albuquerque and around the world. Students will be encouraged to think critically about how people articulate goals, form alliances, struggle for power, respond to and engage in leadership roles as we examine environmental issues in food and agriculture. Students will analyze governmental and non-governmental responses to hunger and learn how they can become activists for social justice. Students will go into their own community and engage in a community-based research project by studying issues of hunger to develop an individualized Honors Senior Action Project. Most importantly,

throughout this project, students will learn from the agencies that provide food to the hungry of Albuquerque and the people who depend on these services. Students will discover truths about hunger only this type of hands-on learning can provide.

#### Readings

Loretta Schwartz-Nobel, *Growing Up Empty*

Deborah Barndt, *Women Working the NAFTA Food Chain*

#### Requirements

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

#### About the Instructor

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

# 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.

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

### Requirements

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

### About the Instructor

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# *Honors Program Faculty Directory*

## *Faculty and Instructors*

Andrew Ascherl  
Christopher Butler  
Colston Chandler  
Margo Chavez-Charles  
Kathryn Collison  
Regina Corritore  
Juliette Cunico  
Ed DeSantis  
Leslie Donovan  
Renee Faubion  
Sarah Feldstein-Ewing  
Chris Holden  
Sheri Karmioli  
Jonatha Kottler  
Celia López-Chávez  
Troy Lovata  
Ruth Meredith  
Ned O'Malia  
Rosalie Otero  
Becky Peterson  
V.B. Price  
Diane Rawls  
Ursula Shepherd  
Trey Smith  
Maria Szasz  
Michael Thomas  
Ethan White

## *Email Addresses*

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ethanw@unm.edu

## *Academic Calendar*

Preview Night	Monday, November 15th, 2010
Registration for active students <sup>1</sup>	Monday, November 29th, 2010
Spring Semester Begins	Tuesday, January 18th, 2011
Last day to add courses	Friday, January 28th, 2011
Last day to drop a course (without a grade)	Friday, February 4th, 2011
SPRING BREAK	Sunday, March 13th— Sunday, March 20th, 2011
Mandatory Info Sessions (Senior Teaching and UHP Thesis)	Friday, March 25th, 2011
Last day to withdraw (without approval of college dean)	Friday, April 15th, 2011
Last day to withdraw (with approval of college dean)	Friday, May 6th, 2011
Last day of instruction	Saturday, May 7th, 2011
UHP Commencement Ceremony	Friday, May 13th, 2011
UNM Commencement Ceremony	Saturday, May 14th, 2011

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<sup>1</sup> To be considered “active” in the Honors Program, students must a.) have a 3.2 cumulative GPA or higher, b.) have seen a peer advisor (Fall semesters first-time Honors students and freshmen are required), 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.*

**University Honors Program**

**MSC06 3890**

**Building 73, room 21**

**Albuquerque, NM 87131**

**505-277-4211**

**honors@unm.edu**

**<http://honors.unm.edu>**

