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The University Honors Program (UHP) originated in 1957 with a group of 30 students. Over the past five decades the UHP has achieved regional and national recognition primarily because it is a university-wide program with an innovative interdisciplinary curriculum. Today, we have more than 1,200 students participating in the UHP.

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

Your college years will be years of transformation that mark the direction of much of the rest of your life. The UHP can make a valuable contribution to that process. Take full advantage of the many opportunities it provides. Our mission is to produce a body of graduates who are well-educated, socially conscious, and capable of assuming leadership roles in our society. The primary means of achieving this mission is the curriculum, a series of 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, 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.

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

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

- To keep up with special announcements, deadlines, scholarship and employment opportunities, students in the UHP are encouraged join the UHP list-serv by sending an e-mail to list-serv@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 UHP blog: http://www.forumconversations.blogspot.com. To join the blog they should e-mail or call the office directly.
- Finally, UHP also hosts a Facebook page, which conveniently links students, alumni, and faculty of the UHP for continuous communication and community updates. To visit us on Facebook, go to http://www.facebook.com/dudleywynnhonors.

About the Program
The University 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 UHP 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 UHP is available to undergraduates ONLY. Graduate students may not “sit in” or audit UHP courses.

University Honors Program at The University of New Mexico
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.

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).

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

• 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

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

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

- Approach the UHP as a complete learning experience, where you build friendships as you grow to love ideas and beauty;
- be eager, self-disciplined, serious, highly motivated students;
- be respectful of other students' opinions during class discussion;
- challenge yourselves; do not settle for the easiest way out;
- be creative and imaginative in your assignments, at the same time that you focus on the goals of the class;
- come to your 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; and,
- contribute to the community of the UHP; work for the betterment of the UHP and the growth of your peers.

Priority Registration
Priority Registration has long been one of the unique benefits granted to Honors students. The UNM Registrars’ Office determines the dates when all students attending UNM can sign up for classes. Generally, graduate students go first then seniors, juniors, sophomores, and finally freshmen. The grade levels are determined by accumulated credit hours at UNM. However, Honors students, regardless of accumulated credit hours, can register on the same day as graduate students. Essentially, Honors students get a “first-pick” of courses and can thereby coordinate their busy school, work, and family schedules. For spring registration, the Priority Registration date is Monday, November 28, 2011.

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 and fill out an override slip in-person or complete one online at http://honors.unm.edu/previewnight.html. Honors classes are restricted so that only Honors students in Good Standing can gain access. If you try to add a course to your schedule and get a “Departmental Permission Required” message from LoboWeb, then you have not been given an override.

What is a Student in Good Standing?
A member in good standing of the UHP must be registered at UNM, maintain a minimum 3.2 cumulative grade point average, maintain all advisement requirements, and complete on average one Honors course every year. Obviously students who want to graduate with Honors must take more than one course at some point in their undergraduate career and/or enroll in summer courses. Students who do not maintain at least a 3.2 cumulative GPA are placed on probation. Students on probation may enroll in only one Honors seminar after they consult with a Peer Advisor.
<table>
<thead>
<tr>
<th>CRN</th>
<th>Subject</th>
<th>Course</th>
<th>Sec</th>
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<th>Title</th>
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<td>Law and Ethics of War and Peace</td>
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Legacy of 20th Century American Drama

UHON 122-001 | T R | 9:30-10:45 | SHC 12 | 27335
Fulfills UNM Core Group V: Humanities

Dr. Maria Szasz

How have American dramatists responded to, questioned and attempted to make sense of the American experience? This Legacy will explore and celebrate how many of the greatest American playwrights from the 1940s to the early twenty-first century have used the stage, or what scholar Christopher W. Bigsby has called “the most public of the arts,” to express their differing viewpoints on the tensions and concerns within American society. We will read, discuss and watch excerpts of plays by well known, Pulitzer-prize winning playwrights, including Arthur Miller, Tennessee Williams, Lorraine Hansberry, Sam Shepard, Beth Henley, Wendy Wasserstein, August Wilson, David Henry Hwang, and John Patrick Shanley, as well as some lesser known, but still important dramatists such as Luis Valdez, Cherríe Moraga, Shirley Lauro, Diane Glancy and Gloria Calderon Kellett. We will ponder the traditional concept of an American dramatic “canon,” and determine why certain playwrights remain either inside or outside this canon. Our discussions will include the captivating history of professional theatre in America: the development of Broadway, Off-Broadway, Off-Off Broadway, and the rise of regional theatres across the country. We will decide why our playwrights either failed or succeeded (or both) in these professional theatrical venues. By reflecting upon such gifted dramatists and their work, we will probe into the deep recesses of our country’s social conscience, defining crucial issues at the core of American history, including: immigration, and what it means to be “an American”; the American Dream; the impact of technology on American life; slavery; the evolving position of women, Native Americans, African Americans, Asian Americans and Hispanics; the American family; sexuality; the 1960s and the Vietnam War; and the myths vs. the reality of the modern American West. Finally, the class will evaluate the state of American theatre today, and explore why it continues to thrive.

Readings

Tennessee Williams, *A Streetcar Named Desire* (1947), and *Cat on a Hot Tin Roof* (1955)
Arthur Miller, *Death of a Salesman* (1949)
Lorraine Hansberry, *A Raisin in the Sun* (1959)
Luis Valdez, *Actos* (1971)
Beth Henley, * Crimes of the Heart* (1979)
Sam Shepard, *True West* (1980)
David Henry Hwang, *M. Butterfly* (1987)
August Wilson, *Joe Turner’s Come and Gone* (1988)

Requirements

Consistent attendance and preparation for each class; three to three (2-3) page response papers about certain plays; a one page proposal for a research paper; a ten minute conference with the instructor about the research paper proposal; one four to six (4-6) page research paper; attendance at a local production of an American play (the play will be determined based on local theatres’ schedules); attendance at three Legacy Lectures, and a one page review of each lecture; a group project: a short performance of a few scenes from one of the plays we have studied this term.

About the Instructor

Maria Szasz holds a Masters Degree in Theatre Education from Emerson College, and a PhD in English from the University of New Mexico, where she focused on Drama and Irish Literature. She is currently revising her dissertation on Irish playwright Brian Friel.
Legacy of Gods and Heroes: Monsters and Marvels through the Ages

UHON 122-002 | TR | 11:00-12:15 | SHC 16 | 27336
Fulfills UNM Core Group V: Humanities

Dr. Leslie Donovan

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

Readings

Gilgamesh
Beowulf
Homer, The Odyssey
William Shakespeare, The Tempest
Mary Shelley, Frankenstein
Robert Louis Stevenson, Dr. Jekyll and Mr. Hyde
Anthony Weston, A Rulebook for Arguments
Michael Harvey, The Nuts and Bolts of College Writing
Cal Newport, How to Become a Straight-A Student (optional)

Requirements

2 analytical papers, 1 creative project, 1 oral presentation, weekly electronic exercises, final portfolio, 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.
Legacy of Success

UHON 122-003 | M W | 10:00-11:15 | SHC 9 | 42454
Fulfills UNM Core Group V: Humanities

Richard Obenauf

How do you measure success?


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

Readings

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

Requirements

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

About the Instructor

A product of the University Honors Program, Richard Obenauf earned his M.A. 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 home in the Land of Enchantment while he writes his dissertation on censorship and tolerance in England before 1776.
Globalization and Human Rights

UHON 222-001 | R | 12:30-3:00 | SHC 12 | 39377
Fulfills A&S Group IV: Social and Behavioral Sciences
Dr. Sarita Cargas

This course will examine the relationship between globalization and human rights. Globalization can be described as the shrinking of the world through the global marketplace. Is it capitalism run amok or are economic interrelationships good for everyone’s quality of life? Are multinational corporations destructive or do they contribute to a country’s economic well-being? Human trafficking is on the rise, climate change is increasingly responsible for massive loss of life, and yet, China and India have made remarkable strides in lifting their people out of poverty in the last fifty years. In this class, we will join the debate about globalization. We will examine arguments in favor of globalization as well as the complaints about the inhumanity of some aspects of it, especially the role of the U.S. With the help of critical thinking you will be expected to form your own well-reasoned opinion!

Readings

In Defense of Globalization, J. Bhagwhati

Shock Doctrine – N. Klein Exposes the damage US economic approaches have had on Latin America and Iraq.

Another World is Possible: Popular Alternatives to Globalization – Fisher

Films: Globalization is Good, Maquilapolis, Missing

Requirements

In this course, we will make use of a variety of media. You will be expected to read from at least two books, various articles, newspapers and news magazines. We will analyze documentaries and explore some of the offerings available on YouTube. Assignments will include papers and creative presentations. There is very little lecture in this course.

About the Instructor

Sarita Cargas, D.Phil. Oxford University, MA Psychology Georgetown, BA St. John’s College (ed. Encyclopedia of Holocaust Literature). My main research area is human rights, and I am currently writing a textbook on human rights. I am new to UNM, but I have been teaching human rights elsewhere for five years (including Geneva, Switzerland).
The Legacy of Ancient Technology

UHON 222-002 | T R | 2:00-3:15 | SHC 8 | 37527
Fulfills A&S Group IV: Social and Behavioral Sciences

Dr. Troy Lovata

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. 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 grinding corn to crafting stone tools, from throwing spears to grinding corn 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

Requirements

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

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.
What Poe Said to Freud: Theories of Horror and the 19th Century Gothic

UHON 222-003 | M | 1:00-3:30 | SHC 12 | 25052
Fulfills A&S Group V: Humanities

Dr. Renee Faubion

Ever wondered why we shudder when we see our own blood? Or why the dark seems full of ghosts—even when we know it isn’t—and why we feel they are coming for us? This seminar sets out to explore these questions by reading important nineteenth-century horror texts against the theories of horror and terror developed by Sigmund Freud, Edmund Burke, Eric Jung, and several modern theorists including Kristeva, Zizek, and Greenburg. These thinkers will provide context for our reading of horror tales as we try to understand how and why such tales are meant to be frightening. Ultimately, our goal will be to dissect the “illicit pleasure” of the horror story to understand our culture’s values and the dynamics, desires, and anxieties that are most fundamental to our humanity. For example, Freud’s essay on the uncanny describes our most intimately terrifying urges rising up like horrifying ghosts in the dark to haunt our eyes and thoughts while Wilde’s *The Picture of Dorian Gray* unites the love of beauty and art with the terrible pleasure of violence and pain. Our journey through these texts and ideas will also take us into the elements of craft to help us consider how writers and artists develop such frightening texts. As the culmination of our work this semester, students will have the option of trying their hands at creating terrifying texts of their own.

Readings
Stoker, *Dracula*
Bronte, *Wuthering Heights*
Wilde, *The Picture of Dorian Gray*
Hogg, *Private Memoirs and Confessions of a Justified Sinner*
Short Stories by Poe, Gilman, and Le Fanu

Requirements
Regular participation with good attendance, short-writes for seminar preparation, two short essays, one presentation, and one final project with secondary research that includes the option of a creative attempt at inducing fear through an original text or work of art.

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

About the Student Teacher
Liana Rivera is a slightly mad Psychology and English double-major with particular interest in learning and memory and their effects on human behavior. Her goal is to use her studies to become a mental health counselor and help people work through their fears and challenges and lead happier lives.
Hard-Boiled Fiction and Film Noir

UHON 222-004 | W | 10:00-12:30 | SHC 16 | 25067
Fulfills A&S Group V: Humanities
Steve Brewer

Crime fiction and films reflect society’s ills, forcing us to recognize the travails of the under-class and the presence of evil in the world. From Prohibition through the Atomic Age, authors and film makers used their art to represent the disorder and disaffection of the day. In this seminar, we will study how crime is portrayed in pulp fiction of the 1920-50s and how film noir took over the genre after World War II. We’ll also look at how they continue to influence today’s treatment of crime in print and picture.

Readings
“Dark City: The Lost World of Film Noir” by E. Muller, St. Martin’s Press

Requirements
Participation in weekly class discussions, a couple of brief papers/oral presentations, and two longer papers (max. 10 pp), one on an approved film noir viewed outside of class and one on an approved contemporary crime novel.

About the Instructor
Steve Brewer is the author of more than 20 books, including the recent crime novels CALA-BAMA and FIREPOWER. A graduate of the University of Arkansas-Little Rock, he was an award-winning journalist for 22 years before turning to fiction full-time. He also wrote a nationally syndicated humor column for a decade. More at www.stevebrewer.us.com.
Writing the Earth

UHON 222-005 | T R | 11:00-12:15 | SHC 22 | 25068
Fulfills A&S Group V: Humanities
Dr. Ursula Shepherd

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

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

Readings

A Class Reader to be purchased from the Honors Program
Barbara Kingsolver, “Prodigal Summer”

Barry Lopez, “Desert Notes”

Terry Tempest Williams, “Passion & Patience in the Desert”
Yann Martel, “Life of Pi”
Carolyn Forche, “Creative Non-Fiction”

Requirements

In addition to regular attendance and on-going participation in the class, there are several assignments. These include, one in-class presentation on the works of an author of choice, a nature journal kept throughout the semester, and a final written work of fiction, non-fiction, or poetry.

About the Instructor

Ursula Shepherd received her Ph.D. in Biology at UNM. She also holds an MA in Communication Arts and Social Sciences from the University of the Pacific. She is the author of a book: Nature Notes: A Companion to the Seasons, and of several scientific articles. She is currently writing about the southwestern US and is in love with both the desert landscape that surrounds us and the ocean-scape of the Indo-Pacific region where she conducts research on coral reefs.
Questioning Authority: Literature, Film, and Subversion

UHON 222-006 | T | 3:30-6:00 | SHC 16 | 34321
Fulfills A&S Group V: Humanities
Kathryn Collison

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 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
Three additional texts selected by student groups
Films:
The Breakfast Club
Gattaca
Fight Club
V for Vendetta
Milk

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 Scribendii 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.
I often hear questions, such as, “Why didn’t Jews fight back?” “Why didn’t they escape?” These are questions that I find difficult to answer, since the very questions suggest complicity with the Nazi-directed destruction that Europe’s Jewish populations were experiencing. For many people, a failure to fight back or to escape suggests a willingness to be destroyed. In truth, these are the questions that continue to inspire me to teach this class. The texts that we will read this semester—the diaries, letters, and memoirs—that have survived the Shoah remain the best evidence of the Holocaust’s existence. Our experiences with these texts will give voice to Europe’s Jewish population and refute the claims of Holocaust deniers. In these texts we will learn about the choices that Jews made and the choices that were made for them. In their descriptions of daily existence, we have the opportunity to learn about the kind of strength and resilience that enabled a culture and religion to survive, even as millions of people perished. We will examine a selection of letters, diaries, journals, and individual memoirs written during and immediately after the Holocaust. We will also watch several short film documentaries that depict the experiences of Jews during this period. And we will be given the chance to visit with and question several survivors about their experiences. Through interviews, readings, films, and discussion, we will explore the lives of a select group of Jews. The texts we will read are eyewitness accounts; some of them will be painful to examine, but they remain our best hope to never forget, to never allow this to happen again. In recent years there has been a movement to discount the reality of the Holocaust. When this denial is considered in light of the genocides in Rwanda, Bosnia, Darfur, Sudan it becomes more imperative that we continue to read and discuss the literature of the Holocaust.

Student Comments

“I feel I am leaving this class with a better understanding of how people behave.”

“This course really showed us so much more of the Holocaust than is generally taught. It is a very emotional and powerful class that teaches us about what humans are capable of doing to one another.”

“I learned a greater appreciation for life. I feel I can talk about the Holocaust and help prevent it from happening again.”

“I would consider this one of the most valuable courses I have ever taken.”

“This class made me change my major to history.”

“Everyone should take this class. It changed my life.”

Readings

Diane Ackerson, *The Zookeeper’s Wife*

Deborah Dwork, *The Holocaust*

Simon Wiesenthal, *The Sunflower*

A reader with selections from diaries, letters, and memoirs

A selection of Holocaust documentaries

Requirements

Memoir book report, presentations, a research project, and active participation in seminar discussions.

About the Instructor

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

UHON 222-008 | T | 2:00-4:30 | SHC 22 | 43624
Fulfills A&S Group I: Writing and Speaking

Dr. Ursula Shepherd

Perhaps for you the word research brings images of microscopes, bubbling flasks, or intrepid field biologists. We encourage you to broaden your understand of research. Think of it as any activity that leads to the formation of new knowledge: while this may involve working in laboratories, it might also involve:

- museums, archeological sites, oral history archives, and libraries,
- traveling to understand the influence of place on an authors’ work,
- conducting surveys or interviews,
- creating art work or new designs, or
- exploring the influence of social trends on our built environment (or anything).

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

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

Readings

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

Requirements

As always, students are expected to attend all classes, to prepare and complete all assigned readings and to participate in the class discussions and regular assignments. The students, along with Dr. Shepherd will establish the most appropriate assignments for this class. These assignments will lead to the achievement of the learning outcomes outlined above.

About the Instructor

Ursula Shepherd, Ph.D. received her degree in Biogeography and Community Ecology at UNM. She also holds an MA in Social Sciences from the University of the Pacific. She is the author of several articles and a book, Nature Notes, and she has always loved exploring the natural world--on land and water.
In “Print Culture: East and West” we will study art and publishing history through the lens of printing technology, from the Chinese woodblock and Gutenberg’s movable type to contemporary issues about blogs, copyright and electronic reproduction. Rather than being a broad survey of print history the course will focus in depth on a number of different periods. We will discuss questions such as what impact the printing press had on literacy and education, why fine art prints became a tool for social and political change during the early 20th century and what print means today in the world of blogs and tweets. Students will be introduced to UNM’s own history of print making including its association with Tamarind Press, one of the leading lithographic presses in the United States.

Readings


Requirements

The course will include a balance of reading assignments and visual materials. Reading assignments will be a mix of mid-length historical texts and short, more difficult theoretical readings. Students are expected to come to class familiar with the material and prepared to have a lively discussion. Each week students will write up a brief analysis of the assigned visual materials in the context of the readings as preparation for in class discussion. Students will also be expected to write three essays over the course of the semester that examine the impact of print making technology on a particular culture and time period of their choosing. While there will be no slide lectures, as in a standard art history course, we will look at images throughout the course of our discussions. I will also bring in examples of prints, printing plates and movable type to the classroom. Possible field trips include going to watch print making demonstrations at the UNM print making studios and Tamarind Press and viewing original prints and books in the Rare Book Room.

About the Instructor

Emily Orzech received her MFA from the University of Michigan and her BA from Smith College where she focused on etching and East Asian art history. She just returned from a Fulbright Fellowship to China where she researched lithography and Chinese contemporary art.
Journey Through Genius

UHON 222-011 | T R | 11:00-12:15 | SHC 12 | 25074
Fulfills A&S Group II: Mathematics
Dr. Chris Holden

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 Holden is a mathematician for the people. He received his Ph.D. in number theory from the University of Wisconsin-Madison. Originally from Albuquerque, his current research focuses on place-based mobile game design and implementation. Chris enjoys video games like DDR and Katamari Damacy, and he takes a whole lot of photos.
Film 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 will be of a quality to be entered into other festivals.

Readings
Readings:

*Five Screenplays* by William Goldman

*The Hollywood Standard*

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

*Graphic 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 Film Journal, six mini-assignments, 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.
The Promiscuous Object: The Meaning of Material Culture

UHON 222-013 | M | 1:00-3:30 | SHC 22 | 40998
Fulfills A&S Group VII: Fine Arts
Ruth Meredith

Why do we need things? This course will explore the various answers to this question as a way to examine our complex and fascinating relationships with the objects we collect, make, buy, use and discard. We will think about how we use objects as tools, signs of social status, markers for personal identity and symbolic means of transmitting knowledge and meaning and in the process, we will discover why objects can be considered promiscuous. The readings for this course will range from comedian George Carlin’s essay “Stuff” through essays about collecting and the role of the museum in contemporary culture. Various ‘hands-on’ exercises such as constructing art from trash will add a creative dimension to class discussions.

Readings
Sam Gosling  
Snoop: What Your Stuff Says about You

John Elsner and Roger Cardinal ed.  
The Cultures of Collecting

Akin  
“Passionate Possession” Learning from Things

Asma  
“Drama in the Diorama” Stuffed Animals and Pickled Heads

Bauxandall “Exhibiting Intention” Exhibiting Cultures

Csiksimihalyi  
“Why we need Things” A History of Things

Carlin “Stuff” braindroppings

Glassie “Material Culture” Material Culture

Hooper-Greenhill “The Irrational Cabinet” Museums and the Shaping of Knowledge

Stocking “Museums and Material Culture” Objects and Others

Requirements
Regular class attendance, careful, reflective preparation of assignments, active contributions to class discussions and participation in class exercises, a reading journal, a presentation on a personal collection, a 4-5 page research paper on topic related to contemporary consumer culture, and a final group project based on some aspect of the material culture selected by the students. This course will be web enhanced.

About the Instructor
Trained as an art historian, philosopher and painter/print maker, Ruth Meredith has been working as a teacher since 1991. An unrepentant bibliophile, she recently became interested in the graphic novel as a creative art medium. She collects books especially artist books like pop-ups and graphic novels.
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 UHP since 2008.
Study Abroad: Making the Most of Your Experience

UHON 299-003 | W | 12:00-12:50 | SHC 9 | 21367

Dr. Michael Thomas

This is a one semester hour course for students who are signed up for a study abroad program or who are contemplating a study abroad experience. Some of the issues we will touch upon will be: 1) Preparation (physical, academic, emotional) 2) Recognizing, understanding, and utilizing culture shock 3) Staying safe 4) Coping with relationships and “dating” 5) Staying connected with friends and family and how to avoid being over connected 6) Keeping up with academic commitments, especially Independent Study arrangements 7) The intricacies of travel 8) etc. Students signed up or planning to sign up for Conexiones Nicaragua Summer 2012 are particularly urged to register for this seminar.

Readings

Although this is primarily a discussion class, short readings will be downloaded from the course wiki.

Requirements

Students will work up a “self guide” to their anticipated study abroad locale.

About the Instructor

Dr. Thomas has been directing study abroad programs for 25 years. In 2008 he was given a UNM award for Excellence in International Education. He is Director of UHP Conexiones Nicaragua 2012.
Nature and Technology in the 19th Century

UHON 302-001 | W | 1:00-3:30 | SHC 9 | 37697
Fulfills A&S Group VII: Fine Arts
Dr. Renee Faubion

During the nineteenth century, two great ideals clashed in British and American culture: Nature as the gateway to a more authentic, even more spiritual, existence and Progress, the grand myth that powered the Industrial Revolution. British and American Romantics increasingly found themselves at war with a culture that was determined to move into the future on feet of steel. There were stunning technological achievements, such as locomotives and factories; but these achievements came with a price to both humans and the environment. In this course, we will explore the complex relationship between nature and technological progress in the nineteenth century, paying particular attention to how this contest played out in the creative products of British and American artists and writers. We will walk through natural environments with the Transcendentalists and Wordsworth, take a virtual trip to the 1851 Great Exhibition in London, and study the iconography of landscape painting and of urban photography. In addition to traditional analytic papers, assignments will include several opportunities for students to engage relevant historical ideas and movements using non-traditional creative strategies, such as writing, painting, photography, and redesigning a common object to reflect the Arts and Crafts standards of usefulness and beauty.

Readings

Readings will include poetry by Wordsworth, Whitman, and Dickinson; fiction by Bierce, Melville, Poe, and Dickens; essays by Emerson, Dorothy Wordsworth, Thoreau, Ruskin, Morris, and Pater; and selections from prose by Darwin, Dickens, and Jacob Riis

Requirements

Good attendance and participation; two shorter papers; facilitation of one class discussion; a research project leading to either a traditional paper or a non-traditional creative project; an array of smaller-scale non-traditional projects which will ask students to use different media to document their interactions with nature and technology.

About the Instructor

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

About the Student Teacher

Jared Trujillo wishes (and is working towards) a happy life for himself full of intellectual challenges and artistic creativity. He enjoys literature and a broad range of music.
Hidden Histories: Untold Stories

UHON 302-002  |  R  | 2:00-4:30  |  SHC 28 | 37698
Fulfills A&S Group V: Humanities

Margo Chávez-Charles

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’Brien, The Things They Carried
Stephen Kinzer, Overthrow

Aguilera and Fredes, Chile: The Other September 11th
Howard Zinn, The People Speak: American Voices, Some Famous, Some Little Known

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

Requirements

Regular attendance; participation in class discussions; weekly response papers or questions; participation in group led discussion; 1 paper of 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, Nicaragua, and Spain.

About the Student Teacher

Alberto Camacho was born in Guanajuato, Mexico but grew up in Vernon, Texas. As a National Hispanic Scholar, Alberto decided to attend The University of New Mexico to pursue a degree in Biochemistry. After graduation in May 2012, Alberto plans to attend the University of Houston’s College of Optometry.
The Psychology of Belief and Unbelief

UHON 302-003 | M | 1:00-3:30 | SHC 8 | 41002
Fulfills A&S Group IV: Social and Behavioral Sciences
Harold Delaney

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

Readings

Frankl, V., Man’s Search for Meaning; Freud, S., The Future of an Illusion; Jung, C., Psychology and Religion; Vitz, P., Faith of the Fatherless: The Psychology of Atheism; Dawkins, R., The God Delusion; McGrath, A. & J.C., The Dawkins’ Delusion; D’Souza, D., What’s So Great About Christianity?; Berlinski, D., The Devil’s Delusion. The class will also view debates between Richard Dawkins and Alister McGrath, and between Christopher Hitchens and Dinesh D’Souza.

Requirements

Students will be asked to write one- or two-page responses weekly to questions on the readings. In addition, students will be asked to view videos of debates between Dawkins and McGrath, and between D’Souza and Hitchens. A final term paper and an oral presentation based on the term paper research will also be required.

About the Instructor

Psychology professor Harold Delaney has directed the Psychology Honors Program and has been teaching about the history of psychology for 25 years. He has published over 50 professional papers, coauthored a graduate text, and coedited Judeo-Christian Perspectives on Psychology: Human Nature, Motivation, and Change, published by the American Psychological Association.

About the Student Teacher

Gaby Chacon is pursuing a degree in biology with a minor in chemistry. She is currently conducting biology research and plans to obtain a Ph.D. in the field after her undergraduate studies. As a student teacher, she is interested in learning about and contributing to others’ perspectives regarding this course’s open-ended topics. Her hobbies include futbol, tennis, snowboarding, and laughing.
With Literacy and Justice for All

UHON 302-004 | M | 12:00-2:30 | SHC 9 | 30817
Fulfills A&S Group IV: Social and Behavioral Sciences
Dr. Diane Rawls

There is one institution in American culture that affects everyone, regardless of age, gender, income: the results of our education system are all around us. Our school produce lawyers, doctors, engineers, politicians, teachers, fast-food servers and taxi drivers. But what kind of job are we doing? Do we educate all students equally, and are they literate when they finish their time in the system? How well are we preparing people to take their places in an ever-changing world, where knowledge and information are transformed every minute of every day? What do we want our students to learn, and why? This seminar proposes to study the origins and meanings of education from elementary school through the university level. We will look at what educational systems are like, what teachers and students do (and don't do), and whether school reform will ever really work. Topics will include who pays for what education; how schools are funded; how do race and gender affect education; who decides what gets taught; how much can society realistically expect the system to provide, and to whom; who decides what ethics and morality will be taught; where does the university fit into the reform process; are literacy and justice for all really possible in this day and age?

Readings
Thoreau, Uncommon Learning; Freire, Pedagogy of the Oppressed; course reader to be purchased in Honors office.

Requirements
One small group presentation; two 5 pg. analytical papers; group presentation as part of the final group research project

About the Instructor
Diane Rawls holds a PhD. in Medieval Romance Languages from UNM. She has taught in Albuquerque's public schools as well as at UNM. She believes strongly that the American public education system is the most important institution in the country, and that we owe it to future generations to maintain and improve it, not allow it to be dismantled.
The Rock Generation

UHON 302-005 | R | 2:00-4:30 | SHC 16 | 25083
Fulfills A&S Group VII: Fine Arts
Dr. Charles Price

The seminar will examine two decades of American and British rock music from around 1954 to 1974 with particular attention to its musical origins and its cultural implications. Topics will include the changes in the radio, television, and recording industry that facilitated the rise of rock; the process of maturation from teenage taste to more meaningful lyric content; the advent of rock festivals and concerts; the impact of political turmoil and drug use; and rock films. Subjects will range from Chuck Berry, Little Richard, and Elvis Presley to the Beatles, Bob Dylan, the Rolling Stones, Jimi Hendrix, the Doors, and many others. No prerequisites or special competencies are required.

Readings

There will be reading assignments in rock, political, and cultural history as well as aural and video listening and viewing assignments.


Requirements

Students will be expected to complete all assignments in a timely fashion, and there will be opportunities for individualized research projects. The seminars will involve discussion, brief presentations, and individual and group student presentations. As relevant material will be covered in class sessions, regular attendance is expected. Writing assignments will include weekly short in-class reaction papers, four journal reaction papers to assigned listening, viewing, or reading assignments; and an 8-10 page research paper on a topic to be determined in consultation with the instructor.

About the Instructor

Charles Price, professor emeritus at West Chester University of Pennsylvania, received his B.A. with honors, M.A., and Ph.D. from Stanford University. He was awarded three National Endowment for the Humanities Fellowships and a French Government Fellowship in musicology. His publications include topics in Baroque music (Handel, Corelli) and rock music (The Beatles, Jimi Hendrix). His articles have appeared in American Music, Early Music, Journal of American Culture, as well as book essay collections. He has presented papers at national meetings of the American Musical Sociology, the American Handel Society, the American Culture Association, and the Society for Eighteenth-Century Music, and at international conferences in the United Kingdom, Finland, Germany, Ireland, and Canada. Professor Price has performed widely as an oboist, and has presented a masters class on Baroque performance at Rutgers University-New Brunswick and a graduate seminar in Baroque performance at the University of the Arts in Philadelphia. He has also appeared as a concert commentator for the Delaware Symphony and Trenton Symphony orchestras and as a guest commentator for the syndicated broadcasts of the Philadelphia Orchestra.
All the News

UHON 302-007 | T | 12:30-3:00 | SHC 28 | 37529
Fulfills A&S Group I: Writing and Speaking

Dr. Diane Rawls

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

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

Readings

Losing the News - Alex S. Jones

Requirements

Two five page papers; weekly summary of selected media sources; final research project/paper and in-class presentation; regular attendance and consistent participation in class discussions.

About the Instructor

Diane N. Rawls is an inveterate watcher and reader of the news, and can usually be relied upon to voice an opinion (often unsolicited) about something she heard or read about something that happened somewhere in the world.
Yeah, I Like It, but I'm not "Addicted": Exploring the Meanings and Consequences of Addiction

UHON 302-008 | M W | 1:00-2:15 | SHC 16 | 37699
Fulfills A&S Group IV: Social and Behavioral Sciences
Dr. Sarah Feldstein Ewing

What is the definition of addiction? Can a person be addicted to caffeine? Exercise? Gambling? Eating? Could addiction include obsessions and compulsions? Should it include religiosity, fanaticism, and/or over zealousness? What about military involvement? Are the definitions and consequences of addiction the same for alcohol and drugs as 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
Alcoholics Anonymous, The Big Book
Marya Hornbacher, Wasted: A memoir of Anorexia and Bulimia
John R. Crawford, The Last True Story I'll Ever Tell, An Accidental Soldier’s Account of the War in Iraq
Jon Krakauer, Under the Banner of Heaven
Eric Schlosser, Fast Food Nation
Marjane Satrapi, Persepolis, The Story of a Childhood

Requirements
(1) Contributions to class seminars
(2) One interview of a specialist on the addictive behavior of the student’s choice
(3) One research based presentation
(4) One interdisciplinary group project

About the Instructor
Sarah Feldstein Ewing is a licensed clinical psychologist, specializing in adolescent and adult health risk behaviors. She completed her PhD at the University of New Mexico and her clinical internship in pediatric psychology at Brown Medical School. She has been teaching psychology and training service providers in a therapy style, created for 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.
Harry Potter: Confronting the Problem of Evil

UHON 302-009 | W | 10:00-12:30 | SHC 12 | 37700
Fulfills A&S Group V: Humanities
Dr. Sheri Karmiol

Sometimes when we watch the evening news, it might seem as if evil surrounds us. From the random drive-by shooting of a child to a storm that claims thousands of victims, we live with evil in many different forms, even as we struggle with its meaning in our personal lives. Since the publication of J.K. Rowling's first novel, some parents and religious leaders have maintained that they see evil in the Harry Potter series. And, indeed, there are many literary allusions to evil, some of which stretch back to antiquity. How then should we comprehend the evil that is presented in Harry Potter? Is the battle between good and evil that defines these books in some way different from the evil that permeates our nightly news? In this class, we will focus our attention on historical and literary depictions of evil and how evil functions in Rowling's seven novels. In addition, we will consider how she uses ancient and medieval conceptions of good and evil to illuminate the problems of evil in our own world. As we read these novels (and for most of you—reread them) we will reflect on the ethical dilemmas that Rowling presents, her characters' responses to evil, and what readers might learn from books in which good does, in fact, sometimes defeat evil, even if only for a short period of time.

Student Comments
“Shel always thought of good activities and brought out some very interesting discussion pertaining to the books.”

“I liked the well-rounded readings, discussions, and point of views”

“I loved talking about Harry Potter. It made me feel better.”

“This class was amazing and one of the highlights of my week. I am now planning on attending Hogwarts with a major in Defense Against the Dark Arts and a minor in Charms.”

Readings
David Baggett & Shawn E. Klein, Harry Potter and Philosophy
Travis Prinzi, Harry Potter & Imagination: The Way Between Two Worlds

Requirements
An analytical essay, presentation, class discussion leader, one lengthy research project, and active participation in seminar discussions and activities.

About the Instructor
Sheri Karmiol has a Ph.D. in 16th and 17th century British literature. Most of the classes that she teaches focus on social inequity, prejudice, and the marginalization of people, who are classified as expendable members of society. Sheri has been honored with awards for her teaching and has received two fellowships, including one for study at the United States Holocaust Memorial Museum.
“We are a way for the Cosmos to know itself.” With these words comes a perspective of human existence that is not limited to any particular region of this small planet we call Earth, nor to any particular group of its inhabitants; we humans, no matter where we live or how we think, are in every way a part of this Universe.

It seems that through our cultural and biological evolution, we are as a species steadily approaching this “Cosmic Perspective,” though not quite through the mind of every individual. Yet there have always been those among us who actively seek to spread this awareness; those who look up at the night sky and feel the beauty of the universe, the wonder of existence.

Perhaps this is why all societies develop a Cosmology, an understanding of the visible universe founded upon their understanding of themselves and cultivated by their individual observations and contemplations. Our modern scientific Cosmology is the same, though some of those who study it tend to forget the human aspect. But the internal and external “universes” are not separate; what happens within our minds is a reflection of physical nature through which the matter of the Cosmos perceives its own existence. This is a fundamental truth.

In this manner, we will voyage through the realms of astrophysical thought and examine the fractal boundaries they share with other realms. We will accompany a host of protons on their quest for consciousness and witness how they finally attain it through the power of stellar alchemy. We will gaze into the depths of the Cosmic Ocean, only to find that it flows deep within us; when we look outward we will see inward.

You do not need to have an understanding of physical phenomena or any knowledge of mathematics or astronomy to join us in our travels, but openness to that which you do not comprehend is a great thing to have on any voyage of the mind.

Our guide in these explorations will be Dr. Carl Sagan, one who has traveled this way many times before (as will be seen, so have we), and he will take us on the path that leads to the truth we already know. It will reveal its presence throughout our journey to those who can see, and will give eyes to those who cannot but are willing to look. In the end, we will return to where we began and complete a fractal cycle: We are the universe conscious of itself.

Readings
Carl Sagan, Cosmos
Selected articles placed on e-reserve or in a reader to be purchased from the Honors office

Requirements
Regular attendance, active participation in class discussion, engaged listening. Weekly response/presentation based on reading. Final project or research paper.

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. One of the favorite courses she has taught in Honors was “Science Meets Literature.” In addition to her teaching, she also regularly works for the CONEXIONES programs in Mexico, Nicaragua, and Spain.

About the Student Teacher
At the University of New Mexico, Jaksa Osinski studies Astrophysics, currently working toward the B.S. degree. But when not engaged in this particular manner of Thought, you may see him wandering about gathering sticks for wood-creatures; or drawing on the ground with stones, binding forms that flow throughout the surface we walk on.
Law and Ethics of War and Peace

UHON 302-012 | W | 6:00-8:30 | SHC 16 | 25109
Fulfills A&S Group IV: Social and Behavioral Sciences
Allen Ferguson

This class relates to law, political science, history, philosophy, international relations, and the survival of civilization. Often we hear or read a reference in the news to the Geneva Conventions, the UN Charter, the Nuclear Non-Proliferation Treaty, or the Torture Convention in connection with an armed conflict somewhere in the world. Yet few people have ever read these key war and peace documents, or developed an understanding of the historical context out of which they arose. As a result, it is difficult to have an informed opinion on how these documents apply to real world situations, despite the obvious, life-and-death importance of the issues.

Also needed is an in-depth exploration of the ethical principles that underlie the legal documents. This course is designed to familiarize students with ethical writings (from ancient and medieval times to the present) concerning war and peace and with contemporary legal documents concerning the same subject and, to encourage students, to apply the ethical and legal principles they learn about to contemporary international issues. Students will be encouraged to perform their own, independent analysis, form their own judgments, and communicate these with the professor, the class and persons outside the class.

Readings

The primary source to be used in this course is “Supplement of Basic Documents, International Law and World Order,” which contains scores of documents related to war and peace, including, the UN Charter, the Geneva Conventions, the Genocide Treaty, the Torture Convention, the Nuclear Non-Proliferation Treaty, and the Final Judgment at Nuremberg. In addition, students will read various hand-outs, including, excerpts from the writings of ancient and medieval Chinese, Greek, Roman and Spanish writers about the ethics of war and peace. Others deal with more recent armed conflict situations.

Requirements

Students will be expected to read the documents assigned and discuss them in class. Both attendance and participation are essential. Some classes will be devoted mainly to ethical issues such as protection of civilians, and the rightness or wrongness of going to war. Others will focus on narrower issues such as the spread of weapons of mass destruction (WMD). Often discussions will reveal questions that are not answered in the reading, and students will be asked to do “mini research projects” and report back to the class. Students will also participate in a mock international organization deliberation. In addition, each student will write a final paper or do a final project and present the results to the class.

About the Instructor

Allen Ferguson is an attorney licensed to practice in New Mexico and Washington, D.C. He has a longstanding interest in the ethical and philosophical aspects of the law of war and peace. He majored in philosophy and religion in college and in law school studied public international law. In 2005, Mr. Ferguson designed and taught a course on the Law of War and Peace at UNM Law School. In 2007, he attended the Hague Academy of International Law in the Netherlands, one of the premier institutions of its kind in the world, and received a certificate in public international law. In 2008, he re-tooled the he had previously taught to add more of an ethical dimension and taught it in the UNM University Honors Program.
Scribendi is an annual undergraduate honors publication affiliated with the Western Regional Honors Council as well as UHP. Produced at UNM by a staff of UHP students, Scribendi publishes work submitted by Honors students from more than 220 colleges and universities in the 13-state western region of the U.S. In the spring semester of our year-long process, students put into practice the graphic design, copyediting, desktop publishing, and submission assessment skills they learned in the fall semester to perform the entire process of creating the next issue of our high quality literary/art magazine. To accomplish this, they perform all editorial, design, typesetting, promotional, and operations management functions necessary to create a successful magazine. By the end of the year, student staff members gain practical, marketable skills in the art and process of small press publication. Producing Scribendi is a highly rewarding effort that begins in the fall and culminates with this course. However, the spring course is ordinarily limited to students who have completed the corresponding fall Scribendi course. Permission to enroll must be obtained from the instructor.

Readings

Lynda.com Typography/InDesign courses
Scribendi Staff Handbook
Bill Walsh, The Elephants of Style
Robin Williams, The Non-Designer’s Design Book: Design and Typographic Principles for the Visual Novice
Robin Williams, The Non-Designer’s Type Book: Insights and Techniques for Creating Professional-Level Type

Requirements

Attendance, active participation, meeting stringent deadlines for weekly pre-press and marketing assignments, weekly work reports, 2-3 short committee or individual reports, 1 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 publications include studies of J.R.R. Tolkien, Beowulf, Anglo-Saxon women saints, and Honors teaching.
Sacred Sites of Northern New Mexico

UHON 302-015 | M | 5:00-7:30 | SHC 22 | 41007

Fulfills A&S Group IV: Social and Behavioral Sciences

Dr. Ned O’Malia

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

We reside at three distinct spiritual communities: Lama Foundation, Owl Peak, and Ghost Ranch where we enter into the life rhythm of each sharing time, meals, conversation and emotion with the people committed to these communities. Sites to be visited in addition to the three residences are KSK Tibetan Stupa, Neem Karoli Baba Ashram (Hindu), Dar Al Islam Village (Islamic), Christ in the Desert Monastery (Roman Catholic), St. Escipula Morada (Penitente), Two Spirit Lodge (Native American), 3HO Community (Sikh), El Santuario de Chimayo (Roman Catholic), Shrine to the Feminine, (Earth based Feminist). All visitations are conditioned on the spiritual calendar of the community.

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

Class meetings will be scheduled in the second eight weeks of the semester. Field experience from May 24 to June 1, eight nights, nine days. A deposit of $150 is required to hold your spot in this seminar. For questions: 505.255.8898 or nedomalia@yahoo.com

Readings

There is no one book or even several books which could cover the diversity of the traditions of northern New Mexico. Our basic reading material is a compendium of web page sites of the communities we visit. These sites offer the history, guidelines, beliefs and lifestyle of the pertinent community.

Recommended readings: Be Here Now, Baba Ram Das (Dr. Richard Alpert), World Religions, Huston Smith.

Photocopies of somewhat archaic articles will also be distributed.

Video presentations on each of the sites to be visited and of spiritual teachers and leaders will be viewed and discussed.

Requirements

A research paper on an aspect of the spiritual culture of northern New Mexico is required. Each student will complete an annotated Workbook on daily reflections, experiences and communities visited. The Workbook should have a minimum of 25 photos or graphics. Participation in all group activities is expected. A sense of adventure and “people skills” are quite helpful. We travel together with open minds and open hearts to learn and experience as much as possible.

About the Instructor

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

About the Student Teacher

Michelle Wallentine is currently pursuing a major in civil engineering. She greatly enjoys traveling and cooking, which she believes are both great ways to learn about different cultures and traditions. A native New Mexican and veteran of the Sacred Sites 2010 seminar, she is eager to share her experiences with fellow honors students. After graduation, Michelle plans to pursue graduate studies in water resources engineering.
Orpheus the Healer

UHON 302-016 | R | 6:00-8:30 | SHC 22 | 43637
Fulfills A&S Group V: Humanities
V.B. Price

Under the guidance of Orpheus, the ancient Greek god of poetry, this seminar will explore the connection between reading poetry and developing a personal philosophy. Designed for people who have not had much experience with poetry, or who feel uncomfortable with it, the seminar will explore the work of many poets from many times and places. Using the texts as catalysts, students will be asked to record and evolve their personal views of the world, including their understanding of right conduct. In an information age society like ours in the early 21st Century, citizens have the opportunity to join in the creation of the future through the exercise of reflection and imagination. In this spirit, the seminar will work to nurture the refinement of personal philosophy while maintaining the distinction between aesthetic revelation and the struggle to make sense of experience.

Readings


Requirements

Students will keep a journal of insight, study, and reflection, write weekly one page responses to the readings, compose one short paper and one major paper, and give one 15-20 minute presentation.

About the Instructor

V.B. Price is a poet, editor, journalist, novelist, and nonfiction writer. His latest book of poetry is “Broken and Reset: Selected Poems 1966 to 2006.” His latest work on nonfiction is “The Orphaned Land: New Mexico’s Environment Since the Manhattan Project.” He has been teaching in the UHP since 1985. He is also an adjunct associate professor in the School of Architecture and Planning where he’s taught off and on since 1976.
Games For Change

**UHON 302-017 | W | 1:00-3:30 | SHC 12 | 43648**

**Fulfills A&S Group IV: Social and Behavioral Sciences**

Dr. Chris Holden

“Darfur is Dying.” An unexpected title for a computer game. In this game you play as a refugee family, trying to live against astounding odds, famine, and bandits. You are in constant danger of starvation, capture, and rape. Not exactly cheerful; the game is meant to inform more than entertain.

There are books and movies on just about any topic you could think of; from the light romance novel to the in-depth documentary. The idea that the printed word or moving pictures can be put to many uses other than entertainment is a no-brainer, but this may seem like an unusual proposition for video games. Yet, people are using games to change the real world, whether it is to change society in general, politics, health, and especially education. Darfur is Dying, Wii Fit, and even Oregon Trail are just the tip of the iceberg if you know where to look. We are just beginning to explore the limits of games and the extent of their usefulness. There is much work to be done.

This course will give you a chance to get your feet wet in the sometimes exciting, sometimes troubling business of applying games to the world around us. To do this, we’ll certainly need to play games, and we’ll also read emerging scholarship: from theoretical perspectives, industry players and practitioners, and a wide array of criticism and commentary. Our goals will be roughly to explore, evaluate, and create. We want to know what’s out there, how games work, and who’s trying to change the world with games. We want to establish a perspective to evaluate this kind of work, and train ourselves as knowledgeable critics. And we’ll actually get our hands dirty and design (and hopefully make and test) our own game-derived interventions.

**Readings**

*Videogames and Learning: Teaching and Participatory Culture in the Digital Age* by Kurt Squire

*Reality is Broken* by Jane McGonigal

*Persuasive Games* by Ian Bogost

Electronic Reserves and Online Readings

At least one modern video game

**Requirements**

Students will come to class prepared to engage in discussion. This primarily means three things: doing the assigned reading and writing, keeping up with your own interest in the subject, and looking to learn. There will also be short writing assignments to prepare you for substantial projects that will achieve our three goals:

Explore - A basic research project examining an area where games are being used or could be used to change the world.

Evaluate - Critical work where you dissect an intervention by appealing to one or more theoretical lenses.

Create - Plan a game for change, and if there is time, make and test your design.

**About the Instructor**

Chris Holden is a mathematician for the people. He received his Ph.D. in number theory from the University of Wisconsin-Madison. Originally from Albuquerque, his current research focuses on place-based mobile game design and implementation. Chris enjoys videogames like DDR and Katamari Damacy, and he takes a whole lot of photos.

**About the Student Teacher**

Helen Claire Trost has lived in New Mexico all of her life. She is majoring in Biology, and hopes to attend medical school. She has always enjoyed video games, but math homework not so much. If only there was some way to combine the two...
Creative Action in Public Space

UHON 302-018 | T | 5:00-7:30 | SHC 12 | 43649
Fulfills A&S Group VII: Fine Arts
Michael Borowski

It has been said that art is not a mirror to reflect the world, but a hammer with which to shape it. This seminar “picks up” the metaphor of art as a societal tool and will question what use creative practices might have in contemporary culture. Are there situations in which we need a different instrument? Could art be a bandage? A trowel? A telephone? And then again, sometimes what you really need is a hammer.

This seminar will explore contemporary art and design in the public sphere. Together we will ask ourselves what it means to be an individual and part of a community. We will research how creative actions have been used to address social problems, as well as develop and implement our own projects. Students will be encouraged to pursue creative activity in broadly defined terms: written, sensory, performative, spatial, virtual, etc. The classroom will be our home base for discussions, presentations and workshops. Our real work will happen, well, somewhere else.

Readings

Our primary materials will be case studies of various art and design projects in public space. These will range from monuments (Richard Serra, Rachel Whiteread) to street art (Banksy, JR), to community-based projects (Harrell Fletcher, Suzanne Lacy). We will also be reading scholarly texts, catalog essays, and artist manifestos regarding the public sphere and the role of creative work outside of the gallery.

Requirements

Students will act as a creative collaborative, a kind of experimental community design lab. Artistic ability, while certainly beneficial, is not required. Creativity, divergent thinking, passion, and experimentation are the skills that will be necessary and fostered throughout this course. The first part of the class will require individual students to lead discussions, give a presentation, reflect and develop their own approach to creative action through weekly writing. Eventually the class will become more project oriented, in which students will need to work together effectively to research, generate ideas, problem-solve, and execute a collaborative project.

About the Instructor

Michael Borowski is an interdisciplinary artist and educator whose work addresses the psychology of spaces, home and displacement, and how objects and architecture mediate human relationships. His work has been exhibited nationally. He holds an MFA from the University of Michigan, and a BFA from the University of New Mexico. He was a graduate of the UNM Honors Program in 2003.
People and Animals

UHON 302-019 | T R | 12:30-1:45 | SHC 8 | 43650
Fulfills A&S Group IV: Social and Behavioral Sciences
Dr. Michael Thomas

Through all of human history, people have connected in the most intimate ways with other animals. The earliest known human remains are associated with the fossilized remains of other animals, animals which had been apparently hunted and eaten by our distant ancestors. The earliest art was devoted to the images of animals, animals humans needed, animals that excited the imagination. Much later, people revolutionized their way of life through domestication of several species. In modern times, human existence is utterly enmeshed with connections to other animals. We eat them (and they us). They compete with us for resources. They provide us with clothing, entertainment, companionship, aesthetic inspiration, selfless labor, and powerful metaphors for our religions and philosophies. We live in the company of animals. In this seminar students will be asked to study the nature of our relationships to other creatures. We will particularly focus on unpopular animals (vermin, outlaw animals, pests), animals that people despise and/or fear. Using approaches drawn from anthropology, economics, psychology, history, and ecology, we will explore these animals and our relation to them. As we do so, perhaps we can come to a deeper understanding of ourselves.

Readings


Requirements

Each student will focus on a particular animal and research both its natural history and its status in relation to humans. Requirements include:

1) Two research progress reports (oral) along with written 1-2 page synopses (10pts +10pts).
2) A final research paper (40pts)
3) A brief, research-based presentation based on the research (15pts).
4) Attend all classes, participate in all class activities, and maintain a courteous, professional demeanor. (25pts).

There will be two required Saturday field trips.

About the Instructor

Michael Thomas received his Ph.D. in Anthropology from the University of Washington. He writes fiction and in the course of his life has owned and cared for dogs, cats, donkeys mules, horses, cattle, goats, sheep, pigs, chickens, turkeys, guinea fowl, parrots, parakeets, and fish. His novel, OSTRICH (U. Nevada Press 2000), which offers a humorous look at the place of animals in American life.

About the Student Teacher

Matthew Otero is a double major, pursuing a B.A. in Biology and a B.S. in Psychology. Upon completion of his undergraduate studies, Matthew is open to the idea of graduate school, but is also heavily interested in participating in the Teach For America or an AmeriCorps Service Volunteer program.
Rock Films

UHON 402-001 | T | 2:00-4:30 | SHC 12 | 41011
Fulfills A&S Group VII: Fine Arts

Dr. Charles Price

The seminar is designed to trace the relationship of popular cinema and rock music from the pre-rock ‘n’ roll Hollywood movies that helped shape teenage sensibilities of that era to the first major film directors from the rock generation to incorporate rock music and rock lifestyles into their movies from the late 1960s and beyond. Topics will range from the teen exploitation films of the 1950s to Elvis Presley, the Beatles, rock documentaries, concert films, and films directed by Dennis Hopper, Martin Scorsese, George Lucas, Oliver Stone, and others.

Readings


Bob Neaverson, The Beatles Movies


Requirements

Students are expected to complete all assignments on time. The seminars will involve film viewing and discussion, as well as individual and group student presentations. Full attendance is expected. Students are to provide critical analysis, personal reactions, and critiques to films in different genres in both written assignments and oral presentations.

About the Instructor

Charles Price, professor emeritus at West Chester University of Pennsylvania, received his B.A. with honors, M.A., and Ph.D. from Stanford University. He was awarded three National Endowment for the Humanities Fellowships and a French Government Fellowship in musicology. His publications include topics in Baroque music (Handel, Corelli) and rock music (The Beatles, Jimi Hendrix). His articles have appeared in American Music, Early Music, Journal of American Culture, as well as book essay collections. He has presented papers at national meetings of the American Musicological Society, the American Handel Society, the American Culture Association, and the Society for Eighteenth-Century Music, and at international conferences in the United Kingdom, Finland, Germany, Ireland, and Canada.
The Epic Then and Now

UHON 402-002 | T | 5:00-7:30 | SHC 22 | 37531
Fulfills A&S Group VII: Fine Arts
Jonatha Kottler

Epic poetry has been called “the tale of the tribe.” In epics, societies define themselves. They lay out the criteria for what they consider heroic, villainous, tragic, exciting, historically important, artistic and beautiful. They detail the relationships that are important to them: man and god, father and son, husband and wife, brother and brother. And what they leave out, they may ascribe no value at all. This course will explore the epic literature of many tribes including Greek, Roman, Sumerian, Spanish, French and Anglo-Saxon. First, we will examine each epic’s own individual value and nuance. Second, we will explore how our own culture is touched by these epics—how did they come together to help us form our values? Next, we will explore our own contemporary American culture in terms of epic ideals. In what media do we see the tale of our own tribe played out? We will examine contemporary literature, films, and video games to extract our own epic story. Finally, we end the semester by creating our own epics of America, a melting pot influenced by all we have taken in over the term.

Readings
Readings (selections of some works will be read): *The Epic of Gilgamesh, The Iliad, The Odyssey, The Aeneid, Beowulf, El Cid, The Song of Roland*

Selected outside readings of relevant articles.

A modern novel of the student’s choice.

Media: Students will select films to view both in and outside of class. Such films may include: Star Wars, Superman, Batman Begins, Pulp Fiction, 300, The Lord of the Rings (trilogy), The Harry Potter Films, and others.

Students will have the option to play and analyze video games as text, which may include: Halo, Fable, Dragon Age, Mass Effect, Oblivion, and others.


Requirements
Weekly response papers
Oral presentation
Excellent discussion
12-15 page research paper
Final epic 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 the 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 esert Globe Players, a theater devoted to youth Shakespeare performance.
From Rebellion to Restoration: The Rise and Fall of 1960s U.S. Radicalism

UHON 402-003 | M | 1:00-3:30 | SHC 28 | 37532
Fulfills A&S Group IV: Social and Behavioral Sciences
Dr. Andrew Ascherl

In this seminar, we will trace the emergence and decline of radical social movements in the United States from the 1960s through the beginning of the 1980s, examining a range of popular and underground organizations. Focusing on the way these movements arose as a response to exclusionary and authoritarian political structures, we will explore both the failures and triumphs of these movements. We will pay particular attention to groups and movements that emphasized working-class, feminist, indigenous, and anti-colonial discourses and practices.

Combining socio-historical, philosophical, and cultural modes of inquiry, this seminar will explore these militant groups and movements from a transnational perspective, placing particular emphasis on the convergence of workers, artists, students, farmers, and intellectuals involved in collective struggle. In so doing, we will examine a wide variety of texts, including autobiography, political theory, chronicles, testimonials, film, poetry, and narrative works. We will consider how such social, political, and cultural movements can lead to a reconfiguration of alliances across racial, economic, sexual, intellectual, and political lines. We will follow the trajectories of these attempts at broad social transformation, tracing the contours of their legacy and asking what significance these movements hold for us today.

Readings
Bill Ayers, Sing a Battle Song
Dan Berger, Outlaws of America: The Weather Underground and the Politics of Solidarity
Ward Churchill, Agents of Repression
Angela Y. Davis, Angela Davis: An Autobiography
Dan Georgakas, Detroit: I Do Mind Dying
George L. Jackson, Blood in my Eye
Paul Chaat Smith/Robert Allen Warrior, Like a Hurricane: The Indian Movement from Alcatraz to Wounded Knee

Films: Incident at Oglala, The Weather Underground, Night Catches Us, Born in Flames

Shorter texts on eReserve

Requirements

Thoughtful, lively, and engaged classroom participation will be crucial to the seminar’s success. Students will be required to present one 25-30 minute (minimum) provocation based on the assigned readings and submit weekly response papers via e-mail about the weekly readings. Students will also be expected to regularly contribute to the seminar blog with questions, musings, and submission of supplemental materials. There will be one short (5-7 page) mid-term paper and a final research paper (15-20 pages).

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

UHON 402-004 | T | 12:00-12:50 | CTRART | 37533

Joseph Cook (UNM-Biology) and Szu-Han Ho (UNM-Art)

As collaboration and communication between fields becomes increasingly prevalent within scientific research as well as artistic practice, there is a greater need for interdisciplinary exchange between biologists, artists, historians, and other researchers to share resources and methods for building collective knowledge. This form of collaboration can help researchers to see the intersections between cultural history and natural history, to pose new questions, and to foster a more expansive approach to answering these questions in a way that connects their diverse histories. This course aims to bridge the gap between traditionally segregated disciplines, in order to develop the creativity, generative thinking, and rigorous inquiry required of future leaders in research and practice.

“CO-EVOLUTION: Art + Biology in the Museum” consists of a 1-hour seminar each week and a series of three 2-day intensive workshops, to take place throughout the semester. During the weekly seminar (Tues. 12-12:50pm), we will hear from a variety of perspectives in both the arts and sciences on the relationship of form to place, centering on the theme of “Morphology and Geographic Variation.” We will address such questions such as: How has geography affected the ecology and evolution of species? How can we understand the relationship of animal appearance and behavior within an environmental gradient? Why do some bird species sing in local ‘dialects’ and what are the parallels between human and non-human communication? How have artists engaged with and intervened in natural systems through a place-based understanding?

The workshops, which will take place during three weekends throughout the semester (Fri-Sat; 10am-4pm), will be led by invited artists who are renowned in their field and working at the intersection of science and contemporary art. Students will have the opportunity to work with the Visiting Artists through hands-on workshops to explore various themes in relation to the collections at the Museum of Southwestern Biology, one of the foremost natural history collections in the country.

Requirements

Students will develop a hands-on study or project that may result in one of the following: a public presentation or exhibition highlighting aspects of the collection; a web-based tool for activating data in a visual or aural format; a printed book or catalogue for dissemination; a curricular module for a hybrid lab/studio.

About the Instructor

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

Joseph Cook is Professor of Biology and Director and Curator of Mammals and Genomic Resources at the Museum of Southwestern Biology, University of New Mexico (UNM). He held faculty and curatorial positions at the University of Alaska Fairbanks for a decade and then was Chair of Biology at Idaho State University prior to joining UNM in 2003. His research focuses on conservation, molecular evolution and systematics of mammals and associated parasites. He co-founded museum-based field projects aimed at understanding the biogeography of the Alexander Archipelago (ISLES) and Beringia (Beringian Coevolution Project). He has instructed and researched in Uruguay, Paraguay, Bolivia, Costa Rica, Belize, Panama, and Mongolia and is Director of the Undergraduate Opportunities (UNO) Program at UNM, pairing underrepresented students with graduate students and faculty members in research projects. He also chairs the AIM-UP! Research Coordinating Network, which is exploring new ways to incorporate museum collections and their databases into education initiatives.
Open Source/Open Culture

UHON 402-005 | R | 1:00-3:45 | HART 100 | 44345
Fulfills A&S Group VII: Fine Arts
Andrea Polli

Open Source/Open Culture examines contemporary open source, free software and DIY movements through hands-on projects and/or theoretical research. This class is connected with the university-wide Open Source Learning Community (OSLC) sponsored by the Office of Support for Effective Teaching. Students from all disciplines welcome.

Open source describes practices in production and development that promote access to the end product’s source materials. Some consider open source a philosophy, others consider it a pragmatic methodology. The open source model includes the concept of concurrent yet different agendas and differing approaches in production, in contrast with more centralized models of development such as those typically used in producing commercial software. A main principle and practice of open source software development is peer production by bartering and collaboration, with the end-product, source-material, “blueprints” and documentation available at no cost to the public. This is applied in various fields of endeavor, from computing to design to biotechnology (Wikipedia).

Readings
Graham Meikle, Future Active
Lawrence Lessig, The Future of Ideas (Available online for no cost.)
With additional resources available at: http://www.andreapolli.com/unm/opensourcesyllabus.htm

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

UHON 402-010 | W | 1:00-3:30 | SHC 28 | 37535

Fulfills Group IV: Social and Behavioral Sciences

Dr. Troy Lovata

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 study the features of landscapes—like trails and traveler’s shrines—as well as the mobile and personal artifacts of walking—including footwear, maps and compasses, and companion animals—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 that facilitates study. 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 side-walks; recreational trails in the Bosque and Sandia Mountains; and the pilgrimage to Tome Hill and 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

‘Archaeology: The Basics’ by Clive Gamble

‘Basic Illustrated Map and Compass’ by Cliff Jacobson

A course reader available from UNM’s eReserves that includes selections from:


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.
Senior Options

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

**Senior Disciplinary (Departmental) Honors Thesis**

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

**Senior Interdisciplinary Honors Thesis**

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

**Senior Student Teaching**

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

**Senior Colloquium and Service Learning**

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

UHON 499 (27840), 490 (21399), 491 (21400) | TIMES ARRANGED
Dr. Troy Lovata, Senior Thesis Coordinator

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: Drs. Leslie Donovan, Chris Holden, Celia López-Chávez, Troy Lovata, Diane Rawls, Ursula Shepherd, and Michael Thomas. This faculty member will help you organize your ideas and formalize the thesis proposal. The prep instructor you choose does not need to have direct knowledge of your intended topic of study and does not have to serve on your Thesis Committee. The prep instructor is merely a mentor there to help students negotiate the University and organize initial research. Students will meet regularly with their prep instructor to complete the Thesis Proposal Packet and identify scholars to serve on the student’s Thesis Committee, which includes the Thesis Coordinator, a Thesis Advisor and a Reader.

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

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

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

UHON 492 | TIMES ARRANGED

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

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

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

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

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

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

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

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

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

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

UHON 493 | TIMES ARRANGED

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

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

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

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

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

For more information, please visit our website or contact a Peer Advisor by phone at 277-7415, or visit SHC Room 17C during advising hours.
Seniors Options
University Honors Program at The University of New Mexico

Spring 2012

Senior Colloquium: Creating Opportunities for Equity and Social Justice

UHON 495-001 | T | 4:00-6:30 | SHC 9 | 21808
UHON 495-002 | W | 4:00-6:30 | TBA | TBA

Dr. Dawn Stracener

Plato believed that if people intellectually understood good, they would be good. Aristotle, on the other hand, felt that people would become good only if they engaged in the practice of just and virtuous actions. Classical republicanism stressed that the primary purpose of government was to promote the common good of the whole society and that civic virtue was a necessary characteristic of citizens. In our present day society there is a great deal of debate concerning how the government shapes the idea of the common good. Students in this seminar will examine their role in creating communities that promote equity and social justice defining the meaning of citizen. You will explore how issues of inequity, power relations, and institutionalized oppression often deter some citizens from finding opportunities to reach their full potential within a mutually responsible, interdependent society. Through this exploration you will learn that working towards social justice practice often requires changing unjust institutional structures and polices. As participants in this seminar, you will work with a community partner to design and implement a service learning project that establishes a more equitable distribution of power and resources so all citizens can live with dignity and self-determination. You will become agents of change in your communities.

Readings

Starving in the Shadow of Plenty, Loretta Schwartz-Nobel
Bridging the Class Divide, Linda Stout

Requirements

Active student participation in both the seminar meetings and the integrated service learning action project. Analysis of community issues; a research paper on a selected community issue (6 pages); a written proposal on the service learning action project; a portfolio documenting your project. Students registering for this colloquium are also required to register for Senior Service Learning.

About the Instructor

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

Senior Service Learning

UHON 496-001 | T | 4:00-6:30 | SHC 9 | 21808
UHON 496-002 | W | 4:00-6:30 | TBA | TBA

Dr. Dawn Stracener

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.

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

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”.
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<th>Faculty</th>
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<td>Dr. Andrew Ascherl</td>
<td><a href="mailto:aascherl@unm.edu">aascherl@unm.edu</a></td>
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<tr>
<td>Michael Borowski</td>
<td><a href="mailto:mdborowski@gmail.com">mdborowski@gmail.com</a></td>
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<tr>
<td>Steve Brewer</td>
<td><a href="mailto:abqbrewer@gmail.com">abqbrewer@gmail.com</a></td>
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<tr>
<td>Dr. Sarita Cargas</td>
<td><a href="mailto:cargas@unm.edu">cargas@unm.edu</a></td>
</tr>
<tr>
<td>Margo Chavez-Charles</td>
<td><a href="mailto:margoccc2126@yahoo.com">margoccc2126@yahoo.com</a></td>
</tr>
<tr>
<td>Kathryn Collison</td>
<td><a href="mailto:malakuvenus@hotmail.com">malakuvenus@hotmail.com</a></td>
</tr>
<tr>
<td>Regina Corritore</td>
<td><a href="mailto:rcorriit@unm.edu">rcorriit@unm.edu</a></td>
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<tr>
<td>Harold Delaney</td>
<td><a href="mailto:hdelaney@unm.edu">hdelaney@unm.edu</a></td>
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<tr>
<td>Dr. Leslie Donovan</td>
<td><a href="mailto:ldonovan@unm.edu">ldonovan@unm.edu</a></td>
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<tr>
<td>Dr. Renee Faubion</td>
<td><a href="mailto:renfaub@hotmail.com">renfaub@hotmail.com</a></td>
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<tr>
<td>Dr. Sarah Feldstein-Ewing</td>
<td><a href="mailto:sfeldstein@mm.org">sfeldstein@mm.org</a></td>
</tr>
<tr>
<td>Allen Ferguson</td>
<td><a href="mailto:arf2d@earthlink.net">arf2d@earthlink.net</a></td>
</tr>
<tr>
<td>Szu-Han Ho</td>
<td><a href="mailto:zuhan@thenorthroom.org">zuhan@thenorthroom.org</a></td>
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<tr>
<td>Dr. Chris Holden</td>
<td><a href="mailto:chris.l.holden@gmail.com">chris.l.holden@gmail.com</a></td>
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<tr>
<td>Dr. Sheri Karmiol</td>
<td><a href="mailto:metzger@unm.edu">metzger@unm.edu</a></td>
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<tr>
<td>Jonatha Kottler</td>
<td><a href="mailto:jkottler@unm.edu">jkottler@unm.edu</a></td>
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<tr>
<td>Dr. Troy Lovata</td>
<td><a href="mailto:lovata@unm.edu">lovata@unm.edu</a></td>
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<tr>
<td>Ruth Meredith</td>
<td><a href="mailto:ruthm@unm.edu">ruthm@unm.edu</a></td>
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<tr>
<td>Richard Obenauf</td>
<td><a href="mailto:obenauf@unm.edu">obenauf@unm.edu</a></td>
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<tr>
<td>Dr. Ned O'Malia</td>
<td><a href="mailto:nedomalia@yahoo.com">nedomalia@yahoo.com</a></td>
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<tr>
<td>Emily Orzech</td>
<td><a href="mailto:emilyorzech@yahoo.com">emilyorzech@yahoo.com</a></td>
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<tr>
<td>Dr. Rosalie Otero</td>
<td><a href="mailto:otero@unm.edu">otero@unm.edu</a></td>
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<tr>
<td>Andrea Polli</td>
<td><a href="mailto:apolli@unm.edu">apolli@unm.edu</a></td>
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<tr>
<td>Dr. Charles Price</td>
<td><a href="mailto:cprice01@unm.edu">cprice01@unm.edu</a></td>
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<tr>
<td>V.B. Price</td>
<td><a href="mailto:VBP@swcp.com">VBP@swcp.com</a></td>
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<tr>
<td>Dr. Diane Rawls</td>
<td><a href="mailto:dnrawls@unm.edu">dnrawls@unm.edu</a></td>
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<tr>
<td>Dr. Ursula Shepherd</td>
<td><a href="mailto:ursula@unm.edu">ursula@unm.edu</a></td>
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<tr>
<td>Dr. Dawn Stracener</td>
<td><a href="mailto:dawns@unm.edu">dawns@unm.edu</a></td>
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<tr>
<td>Dr. Maria Szasz</td>
<td><a href="mailto:deschild@unm.edu">deschild@unm.edu</a></td>
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<tr>
<td>Dr. Michael Thomas</td>
<td><a href="mailto:mthomas@unm.edu">mthomas@unm.edu</a></td>
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Spring 2012 Academic Calendar

Priority Registration for Honors Students…………………………November 28, 2011

UHP Registration is Open for Non-Honors Students ..........January 2, 2012

Martin Luther King, Jr. Day* ................................................January 16, 2012

First Day of Instruction.......................................................January 17, 2012

Last Day to Add or Change Courses ....................January 27, 2012

Last Day to Drop a Course ........................................February 3, 2012 (without a grade)

Spring Break** ..........................................................March 11-18, 2012

Senior Teaching and UHP Thesis ..................March 23, 2012

Informational Meetings

Last Day to Withdraw ........................................April 13, 2012 (without approval from College Dean)

Last Day to Withdraw ........................................May 4, 2012 (with approval from College Dean)

Last Day of Instruction ........................................May 5, 2012

Finals .................................................................May 7-12, 2012

UHP Awards Ceremony ......................................May 10, 2012

UHP Commencement Ceremony ..................May 11, 2012

UNM Commencement Ceremony ..................May 12, 2012

*No Classes/UNM Closed

**No Classes/UNM Open
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.