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<td>Tolkien Studies for Advanced Readers: A Less Traveled Road</td>
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<td>Senior Collq: Creating Opportunities for Equity and Justice in Our</td>
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The Legacy of Comedy traces the complex, rich history of theatrical comedy. We begin by raising the fundamental questions: “what makes people laugh, and how has humor changed over time?” We start our search for the answers with the Greek and Roman comedies of Aristophanes and Plautus, followed by two quite different examples of Renaissance comedy by Shakespeare and Ben Jonson. We then explore the shocking social critique that underlies the comedy in both Molière’s seventeenth-century French plays and Wycherley’s Restoration plays, which we compare to Congreve’s gentle eighteenth-century humor. Next, we investigate why Oscar Wilde was one of the nineteenth-century’s best loved wits. Our foray into the twentieth-century theatre includes a vast array of talented comedic playwrights from around the world, such as the French writer Yasmina Reza; Irishmen John Millington Synge, George Bernard Shaw and Brian Friel; Americans Beth Henley and Neil Simon, as well as one of the finest examples of American musical comedy from the 1950s, “Guys and Dolls.” As we proceed through the history of theatrical comedy, the class will explore the evolution of several specific types of comedy, such as high comedy, low comedy, comedy of humors, comedy of manners, vaudeville, puns, theatrical pantomime, satire, farce, black comedy, stand-up, and improvisation. Finally, we will consider the true meaning behind comedy. Is the object of comedy “to sport with human follies,” as Ben Jonson remarked? Or is it, as Gamini Salgado states, primarily “escapist, for it presents us with a world where the shows of things are joyously submitted to the desires of the mind?” Or is comedy’s main function, according to theatre critic Ben Brantley, “to defuse bombs that in real life often explode and destroy?” Consider taking this Legacy to find out!

REQUIREMENTS

Reliable and eager attendance; careful, consistent reading and thoughtful contributions to class discussions; three short response papers (two to three pages each); attendance at a local production of a comedy; attendance at three Legacy Lectures and a one to two page review of each lecture; a one page proposal for a research paper and a ten minute conference with the instructor to discuss the proposal; a four to six page research paper; and a group project: a short (15-20) minute performance of one or two scenes from one of the plays we read this semester.

ABOUT THE INSTRUCTOR

Maria Szasz holds a MA in Theatre Education from Emerson College, and a Ph.D. in English from UNM, where she specialized in Drama and Irish Literature. Her book on Irish playwright Brian Friel will be published by Glasnevin Press in January 2013.
Human beings have been inclined to explore for many reasons including curiosity, adventure, and the pursuit of knowledge. In many instances exploration has been related to conquest and territorial expansion. The pioneers of exploration were often termed adventurers, explorers and sometimes privateers. However, the question remains, were they? Did they represent their own interests or those of bigger powers? In this seminar we will look at exploration in the modern era to analyze how different moments in the history of modern Western cultures, exploration has been connected to the building of modern empires. We will examine how different explorers contributed to the creation of powerful countries and the role that politics and economics had in this context. How, for example, are Columbus’ dream and Manifest Destiny related? Why is it important in the 21st century to learn about these ideas? In this learning process it is expected that students will gain an understanding of a topic that is still relevant today and whose study involves a critical and interdisciplinary approach through history, geography, economics, and culture. Class discussions will be enriched also by the use of films related to the topic. Students will be asked to consider multiple viewpoints and conflicting values. Students will imagine, analyze, and evaluate alternate positions on various issues and solutions to problems. The main goal of this course is to help students develop the ability to better understand imperialism and exploration and how it connects to present day and to the future. The skills to be strengthened in this class are observation, interpretation, and critical thinking.

READINGS

Christopher Columbus, The Four Voyages
Cabeza de Vaca, Adventures in the Unknown Interior of America (Available in E-Book at UNM Library Libros)
Dava Sobel, Longitude
Robert Whitaker, The Mapmaker’s Wife
Other selected readings will be in Electronic Reserves

REQUIREMENTS

Regular attendance and active in-class participation, weekly readings and assignments, a short essay, final research paper/project, and individual and group presentations.

ABOUT THE INSTRUCTOR

Celia López-Chávez received her Ph.D. in history and geography with a focus in Latin American History, from the University of Seville, Spain. Originally from Argentina, she focuses her research on Latin American history and cultures. Dr. López-Chávez has taught and published in her specialty in Argentina, Spain, and the United States. She is currently working on a book about epic poetry, frontiers, and imperialism in Latin America. She has directed the Conexiones Summer Program in Spain, the course Drums and Dreams with field study in Argentina, and has been co-director of the program From the Rockies to the Andes (New-Mexico-Argentina).
Consider the ways in which we are the same but different. This class deals with “isms,” those words that help to define difference—race, ethnicity, class, gender. Our construction of difference is longstanding. The Greeks defined themselves as different from the Spartans. Christians were different from the Jews or pagans. In our own world, women are different from men and black is different from white and both are different from brown. This legacy class will examine the ways in which difference—whether gender, ethnicity, class, or race—is depicted in literature and film. We will consider a variety of topics, but be prepared to discuss how ethnicity, race, gender and social class define our lives and how these differences reflect the past and inform the future.

**READINGS**

Thucydides, *The History of the Peloponnesian War* (available free online/free e-reader)
Euripides, *Medea* (available free online/free ereader)
Ibsen, *Hedda Gabler* (available free online /free ereader)
Brontë, *Jane Eyre*
Morrison, *The Bluest Eye*
A selection of short stories and poetry by Silko, Ozick, Wharton, Mukherjee, Cooke, Chopin, Gaskell, Baldwin, Ellison, Dunbar, Hughes, Song, Walker, Giovanni, Lim, and others.

Additional (brief) reading excerpts from:
Lubiano, *The House That Race Built: Original Essays*
Shipler, *The Working Poor: Invisible in America*
Bettie, *Women without Class: Girls, Race, and Identity*
Hitler, *Mein Kampf*

**FILMS**


**REQUIREMENTS**

A 3-page location paper, several 2 page papers, oral presentations, a final research project on how race, ethnicity, gene, and class are portrayed in media.

**ABOUT THE INSTRUCTOR**

Sheri Karmoil has a Ph.D. in 16th and 17th century British literature. Most of the classes that she teaches focus on social inequity, prejudice, and the marginalization of people, who are classified as expendable members of society. Sheri has been honored with awards for her teaching and has received two fellowships, including one for study at the United States Holocaust Memorial Museum. Sheri also teaches classes on the Holocaust and on intolerance.
This past fall, many students were first-time voters. This might be a good time, then, for us to reflect upon where our assumptions about the role of government come from and whether these assumptions are valid. Aristotle, for example, argues that every community aims at some good; what might our “good” be, and how can we best achieve it? According to Rousseau, once a democracy reaches a certain size, it is virtually doomed to failure, if only because citizens in larger communities tend to disengage from the political process. If this is true, the implications for our own civil state are ominous—but Mill’s *On Liberty* suggests a possible answer to this problem: the conscientious exercise of free speech. To help refine our ideas, we will consider texts that propose different models for government, including Locke’s *Second Treatise of Government*, a book fundamental to understanding our own system, and Zamiatin’s science fiction novel *We*, which asks whether it is better to be “happy” than to be “free.” Over the course of the semester, we will also create our own presidential candidates, fictional figures with developing platforms who will compete against one another in a class election. Through readings, discussion, and exercises both fanciful and grounded in reality, we will make ourselves more thoughtful, better-informed voters.

**READINGS**

Aristotle, *Politics*
Locke, *Second Treatise*
Mill, *On Liberty*
Zamiatin, *We*
The Constitution
Gandhi on non-violent resistance
Hannah Arendt on post-revolutionary government corruption
a few items from The Federalist Papers to explain some of the thornier elements of the Constitution

**REQUIREMENTS**

Analytic essay; a final research project involving the writing of a policy paper; facilitation of class discussion; an analysis of media presentations of a key issue; careful preparation for and active participation in seminar sessions; attendance at Legacy lectures, as stipulated by UHP policy.

**ABOUT THE INSTRUCTOR**

After receiving undergraduate and graduate degrees in Russian from Trinity University and the University of Kansas, Renée Faubion earned a second M.A. and a Ph.D. in English from UNM. Her fields include gothic literature, postmodernism, and magic realism. She has won three awards for excellence in teaching.
When I was 19, I studied abroad in Europe and traveled to seven different countries. The experience profoundly affected my understanding of myself in relation to the rest of the world. However, I have since realized that while I was becoming more of a global citizen, I was guided by American travel books and my newfound knowledge was filtered through the previous travels of others. Humans have always traveled and for a variety of reasons: necessity, power, pleasure, knowledge, politics, religion, and greed. And during those travels, people have been recording their experiences and their encounters with different people and cultures. This class will examine a number of written travel accounts and films about travelers along with a variety of critical sources. These texts will allow us to analyze how travel accounts encouraged ideas of ownership, familiarity, enthusiasm, subjectivity, identity, interiority, fear, and domination, among many others. In particular, we will question how gender is portrayed, constructed, reified, and challenged in different contact zones, specifically Africa, Turkey, India, and the Americas. Because traveling necessarily implies some kind of visual relation, we will also discuss the gaze and the process of looking at the Other.

**READINGS**

Homer, *The Odyssey*
Lady Mary Wortley Montagu, *Turkish Embassy Letters* (1716)
J.G. Stedman, *Narrative of a Five Years Expedition Against the Revoluted Maroons of Surinam* (1796)
Susan Shelby Magoffin, *Down the Santa Fe Trail*
Charles Darwin, *Voyage of HMS Beagle* (1839)
Mary Kingsley, *Travels in West Africa* (1897)
V.S. Naipaul, *The Middle Passage* (1962)
*Best Travel Writing 2011* and *Best Women’s Travel Writing 2011*

**FILMS**

*Black Narcissus*
*Out of Africa*
*O’ Brother, Where Art Thou?*
*Eat, Pray, Love*

**TECHNOLOGY**

Online travel blogs
Tourism websites
Exploring how technological advancements have changed/improved travel experiences

**REQUIREMENTS**

Assignments will include daily journals and brief research topics, several shorter writing assignments of 1-2 pages, one longer analytical essay, one group presentation, one creative project, and attendance to three outside lectures. Participation in class discussion and activities is a must.

**ABOUT THE INSTRUCTOR**

Stacey Kikendall will graduate with her Ph.D. in English in Spring 2012. She does research on 19th-Century British Literature and the intersection of vision, gender, and empire. She has published articles on film and graphic novels as well as literature.
While historians have argued that if there was a figure known as King Arthur that he lived in the late fifth or early sixth century AD, the stories about Arthur, his wife Guinevere, his knights, particularly the valiant Lancelot, and his treacherous son Mordred have had a much longer lifespan. From the early 600s to the present day, people throughout the Western world have told and retold the adventures of Arthur and the Knights of the Round Table and the tragic love triangle between Arthur, Guinevere, and Lancelot. With each new version of the Arthurian legend, the characters and their actions take on a new meaning and significance, both to the authors and to their audiences. In Geoffrey of Monmouth’s twelfth-century work *Historia Regum Britanniae*, for example, Arthur was depicted as a strong and war-like king who was brought low by the machinations of his nephew, a story with which Geoffrey’s audience, living in an age when powerful men could not always trust their male kinsmen, could sympathize. More recently, Guinevere’s character has become the focus of several versions of the Arthurian legend that have depicted Guinevere as a strong, independent woman whose actions and choices were just as important to the workings of Arthur’s court as the actions and choices of Arthur’s knights, a characterization that speaks to the advances that women have made in Western society in the past fifty years. In this class, we will examine not only different written versions of the Arthurian legend, but also art and films that depict Arthur and his companions, all in an effort to understand what these characters, their actions, and their choices have meant to different societies at different times.

**READINGS**

Ed. Eugene Vinaver, *King Arthur and His Knights: Selected Tales*

Alfred, Lord Tennyson, *Idylls of the King*

**REQUIREMENTS**

• Attendance and participation in discussion
• Leadership of one discussion session in class
• Three response papers, three to four pages each
• 8 page original research paper
• Oral presentation on research project

**ABOUT THE INSTRUCTOR**

Lizabeth Johnson earned her MA in History from UNM in 2000 and her Ph.D. in History from University of Washington, Seattle in 2008. She has long had an interest in both ancient and medieval history, particularly the history of Celtic peoples. This interest in Celtic history led her to an interest in colonialism, particularly Roman and English colonialism in the British Isles. Her recent research has revolved around the survival of native legal practices in Wales in the century after the English conquest of Wales.
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. We will use the issue of food security as a case study. With the help of critical thinking you will be expected to form your own well-reasoned opinion!

This course will also have a small experiential component having to do with contributing to food security in Albuquerque. We will spend several hours working with an organization that provides food for the needy.

**READINGS, FILMS, ETC.**

J. Bhagwhati, *In Defense of Globalization*
A reader with excerpts from various perspectives on issues related to food security including organic versus GMO crops for feeding the planet.  
Guest speakers have included a UNM biologist, business professor, English professor on ethics, and an executive from Monsanto Corp.  
Films/film excerpts: Globalization is Good, Capitalism: A Love Story, Food Inc, The Future of Food

**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. Assignments will include writing about the reading assignments and papers.

**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).
DRUMS AND DREAMS: LATIN AMERICAN MUSIC AS TEXT

UHON 222-002 / Thursday / 3:30pm-6:00pm / SHC 12 / 37527
Dr. Celia López-Chávez (celialop@unm.edu)

Fine Arts

From the European conquest and the imposition of Western musical forms, to the Latin American response through Indigenous and African influences, this course will use musical elements and lyrics as primary sources of analysis to understand cultural influences in Latin American music, as well as its diversity and legacies. We will center the analysis in discussions that relate Latin American music to concepts such as those of ethnicity and identity, nation and revolution. The course is divided into four modules or sections:

1- Introduction to Latin American Music (musical elements and forms influenced by different peoples, ethnicities, and regional histories);
2- Music and Nation (development of music and musical forms within national histories, such as the case of Mexico);
3- Marching Against the Rhythm of the Drum (political/social movements connected to music, such as the cases of Chile, Cuba, Brazil, and Venezuela.)
4- Other aspects of music and musical history in Latin American regions/countries will be covered through students’ research and presentations (from Central America to South America).

In section 4 students will study Tango. This section will be covered during the field study in Buenos Aires during Spring break. Students will research this musical form, its history, and legacy focusing on three main topics: tango as space, tango as music, and tango as dance. Concepts learned in the first part of the semester (musical elements, cultural influences, and nation and music) will be applied to the case of tango using, in this case, the actual sites where this musical form originated and developed. From Buenos Aires, and during the first part of the semester, Argentinian Conductor Javier Lorenzo will work with students’ participation in on-line musical exercises. Once in Buenos Aires, Lorenzo will continue working with students for the tango section of the course. This unique hands-on experience will give students a broader and deeper perspective of topics learned throughout the semester. By the end of the semester it is expected that students will be able to combine elements, topics, and contexts learned at the UNM campus and in Buenos Aires into an integrative essay on Latin American music.

Program Fee: An additional program fee of $1,600 is attached to this course. The fee will cover round air-fare Albuquerque-Buenos Aires-Albuquerque, lodging (including all breakfasts and some meals) and local transportation and excursions for eight full days in Buenos Aires, Argentina. Attendance to special events related to the course will also be included in the program fee as well as a workshop with tango musicians. Stipends through Honors Program and Study Abroad Regents Grants are available to help with costs. The application deadline is November 26. There is a possibility of students being called for interviews by the deadline the number if the number of applications exceeds eighteen. Once students have been accepted they have to pay an application of $250.

Note: Students interested in this course please contact Dr. López-Chávez (celialop@unm.edu) to get additional information and get familiar with a short application process before registration. This course is open to all Honors students in good standing. Students cannot register for this course unless they have been accepted after the application process. Freshmen and sophomore students are especially encouraged to participate.

Promotion video of the course available at: http://youtu.be/rpTtqA3-NkI

READINGS, FILMS, ETC.

A selection of readings for each class will be available in electronic reserves. Musical examples will be provided by the instructors. Students will add reading materials and more musical examples based on their research.

REQUIREMENTS

Regular attendance and active participation in the classroom, as well as participation in the international trip, weekly assignments based on readings, videos, and audios. A final synthesis paper and group presentation.

ABOUT THE INSTRUCTORS

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

Javier Lorenzo received his Master’s degree in Orchestral Conducting at UNM. He has been an Orchestral Conductor, teacher and choirmaster since 1984. He taught at the UNM Honors Program and has been Musical director at the National Hispanic Cultural Center for the opening season of its main auditorium, directing musical programs and the tango opera Maria de Buenos Aires. Since 2005, he has been the Music Director of “Tango in Green” working in the promotion of Latin American music through shows and on-line courses. He currently resides in Buenos Aires, Argentina.
Ever wonder why we shudder when we see our own blood? or why the dark seems full of demons—even when we know it isn’t—and why we feel they are coming for us? This seminar sets out to explore these questions by considering important nineteenth-century horror texts against the theories of horror and terror developed by Edmund Burke, Sigmund Freud, and several modern theorists including Kristeva and Zizek. 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 human nature. 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 (or other original works of art) of their own.

READINGS, FILMS, ETC.

Novels:
Charlotte Bronte, *Jane Eyre*
James Hogg, *Private Memoirs and Confessions of a Justified Sinner*
Oscar Wilde, *The Picture of Dorian Gray*
Bram Stoker, *Dracula*

Short Stories:
LOTS of Poe
Charlotte Perkins Gilman, *The Yellow Wallpaper*
Bernard Capes, *An Eddy on the Floor*

A few secondary readings, as indicated in the description above

A relevant, substantive film chosen by a class vote

REQUIREMENTS

A final research project that may include a traditional research paper or a substantive non-traditional original project (e.g., short story, work of art, etc.); a mid-semester essay; an oral presentation; a few short homework assignments; good attendance and good participation in seminar discussion.

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, post-modern theory, and magic realism. She has won three awards for excellence in teaching.
INTERWOVEN CULTURES:
EXAMINING THE CONNECTIONS BETWEEN STRUCTURES OF INEQUALITY

UHON 222-004 / Monday and Wednesday / 10:00am-11:15am / SHC 16 / 43623
Margo Chávez-Charles (margocc2126@yahoo.com) / Julia Anderson (giraffodil@gmail.com)

Social & Behavioral Sciences

This course examines how factors that compound to create social injustice such as racism, sexism, lack of education, unemployment, laws, cultural norms, and historical colonial relationships are intertwined within any individual’s life story. People live in the intersection between multiple axes of oppression and privilege, and studying that complexity adds much needed nuance to the study of any social justice issue. In this class we will explore case studies of the lives of some of our fellow humans for whom these intersections are especially important. We will not only analyze the interrelated compounding social, biological, and cultural challenges that privilege some and oppress others. We will also study human strengths that people use to thrive despite adverse circumstances.

READINGS, FILMS, ETC.

Anne Fadiman, The Spirit Catches You and You Fall Down: A Hmong Child, Her American Doctors, and the Collision of Two Cultures (In California in the 1990s, a refugee family of the Hmong people, an indigenous Asian ethnic group, have to struggle with cultural misunderstandings and conflicts as their toddler is treated for severe epilepsy.)

Jimmy Santiago Baca, A Place to Stand: The Making of a Poet (An Albuquerque man tells the vivid story of how, at age 21 in a maximum-security penitentiary, he learned to read and write for the first time and transformed his life through poetry.)

Lucy Grealy, Autobiography of a Face (This is the story of the struggle of a woman to live as an ugly person in a society that values beauty, after surviving childhood cancer of the jaw.)

We will also use the short training book Nonviolent Communication: A Language of Life, by Marshall B. Rosenberg, a selection of short texts provided in a class reader. Other resources include documentaries, guest speakers, and a variety of online resources including autobiographical blogs, webcomics, and video diaries.

REQUIREMENTS

Three moderate length research projects with room for creativity, periodic homework assignments, participation and active listening in discussions. Students are also required to experience and document one culturally challenging event or activity that takes them outside their comfort zone, on their own time.

ABOUT THE INSTRUCTOR

Margo Chavez-Charles holds a B.A. in English from NMSU, and Masters in Teaching English as a Second Language and Teaching French from the School for International Training, and in Liberal Education from St. John’s College. Having lived and worked abroad, she is interested in experiential education and in inter-cultural education. She has worked for the Honors CONEXIONES programs in Mexico, Nicaragua, and Spain. Other interests include literature, the history of ideas, and social and environmental activism.

ABOUT THE STUDENT TEACHER

Julia Anderson is pursuing a degree in Sociology with minors in Psychology and Peace Studies. She has an interest studying techniques to help people successfully communicate in compassionate and validating ways despite challenging differences in culture, politics, age, and other positions. In her spare time, she practices digital illustration.
“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, FILMS, ETC.

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

Mary Austin, Land of Little Rain
Annie Dillard, Teaching the Stone to Talk
Wallace Stegner, Beyond the Hundredth Meridian
Barry Lopez, Field Notes, Resistance
Terry Tempest Williams, Refuge
Linda Hogan, People of the Whale
Wendell Berry, Jayber Crow

REQUIREMENTS

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

READINGS, FILMS, ETC.

Ovid, *Metamorphoses*
Michael Hofmann and James Lasdun, eds., *After Ovid: New Metamorphoses*
Kimberley McMahon-Coleman and Roslyn Weaver, *Werewolves and Other Shapeshifters in Popular Culture: A Thematic Analysis of Recent Depictions*

Additional Texts:
Additional texts we will use for group presentations, analytical papers, or class readings placed on Electronic Reserve may include the following: Marie De France’s “Bisclavret”; stories from Asian and Native American mythology; selected tales from Grimm’s Fairy Tales; articles on transgender theory; short fiction and poetry by contemporary writers; images from art installations by contemporary artists; and articles on cyborg theory.

Films:
Students will also be required to view outside of class at least one film from an approved list that will include films such as *TransAmerica*, *Wolf*, *Big*, *Hercules*, *Mulan*, *Switch*, *Some Like It Hot*, *The Talented Mr. Ripley*, and *Gattaca*, among others.

REQUIREMENTS

2 analytical papers (5-7 pages), 1 creative project (10-15 pages), 1 oral presentation (20 minutes long), weekly blog discussion (2 postings each week), final portfolio (15-20 pages), attendance and active class participation.

ABOUT THE INSTRUCTOR

Leslie Donovan is a continuing faculty member and a UNM Presidential Teaching Fellow. 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.
Lewis Carroll’s Alice is a complex, even confusing, character. She can be polite nearly to the point of eeriness; often, only the most frustrating circumstances shatter her veneer of good breeding. But by Victorian standards, she is also rather wicked, getting herself into dangerous situations and expressing—at least in the opinion of some readers—a true taste for violence. In fact, rather than depicting the perfect Victorian girl, Alice seems to fit another literary pattern much better, that of the questing knight. The puzzle offered by Alice’s character is part of a larger trend in literature. While women in pre-twentieth-century texts are often dismissed as flat, bland, or passive, the truth is that such characters enjoy a rich tradition of complexity and subversive behavior, a tradition so potent that later writers and filmmakers, both male and female, still work with many of these figures. This semester, we will examine a few of the most notable nineteenth-century female characters, as well as a few relevant twentieth-century reimaginings of the heroine. As part of their work this semester, students will submit a final project that may (at the individual student’s discretion) include a non-traditional component, such as an original short story or work of art.

READINGS, FILMS, ETC.

Novels:
Charlotte Bronte, *Jane Eyre*
Jane Austen, *Emma*
Lewis Carroll, *Alice in Wonderland, Through the Looking Glass*
Jean Rhys, *Wide Sargasso Sea*
Toni Morrison, *Beloved*

Short Stories:
Tim O’Brien, “Sweetheart of the Song Tra Bong”

Films:
Patricia Rosema, *Mansfield Park*

REQUIREMENTS

Final research project that may incorporate a non-traditional element such as a short story or art project; mid-semester essay; formal oral presentation; short homework assignments; good attendance and attentive participation in seminar session.

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, post-modern theory, and magic realism. She has won three awards for excellence in teaching.

ABOUT THE STUDENT TEACHER

Rachel Munk will be graduating next spring with a degree in biology. She has spent most of my undergraduate career focusing on women’s rights issues, particularly in the health field, and reading as much non-scientific literature as possible. Thus, teaching this class will be a combination of her favorite hobbies.
Perhaps for you the word research brings images of microscopes, bubbling flasks, or intrepid field biologists. We encourage you to broaden your understanding of research. Think of it as any activity that leads to the formation of new knowledge: while this may involve working in laboratories, it might also involve;

- museums, archaeological sites, oral history archives, and libraries
- traveling to understand the influence of place on an author’s work
- conducting surveys or interviews
- creating art work or new designs
- 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.

**READINGS, FILMS, ETC.**

Readings will be specific for each presenter coming to class. In addition, students will read for their own topics and will provide reading lists to the class.

**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. Students will give at least one in-class presentation and will prepare a final review paper researchers in a field of each students’ own choosing.

**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.
Two centuries of fossil fuel use has destabilized the climate, damaged the environment, and created unparalleled material affluence. Dwindling reserves and increased consumption means a tipping point is on its way. Have anthropogenic effects already realized significant changes on Earth? If not, for how long will we be able to continue with current trends before the effects become too substantial to ignore? Is there such a thing as a sustainable civilization? What are the consequences of remaining on our current course, and what options do we have?

Energy, burning the world from both ends, was designed to probe similar questions in a highly interactive discussion environment. This is an energy-science literacy course for anyone. Addressing these questions requires a firm understanding of where energy comes from, how it is stored and how it is distributed and used. Armed with a better understanding of “the way things work”, we will begin to explore the implications that Energy topics have on modern society as we make every attempt to show the deep interconnectedness of the world’s energy landscape.

Classes are discussion based - active individual participation is mandatory and group work is crucial. The biggest grade in the class comes from individual final projects in which you will take the topics covered in class and mold them into an engaging “experimental thesis” using your expertise and background as a basis: can you bioengineer a bacteria that might break down Styrofoam into bio-friendly materials? do you think you can design an architectural prototype for an award winning ultra-efficient home (and, perhaps, get someone to build one)? Can you develop a proposal to save UNM thousands of gallons of water or thousands of kilowatt-hours of energy? The goal of these projects (and the class in general) is to apply your talent and interests to develop a plausible solution to problems that our society currently faces in the global energy spectrum.

READINGS, FILMS, ETC.

Current news articles and science publications (distributed in class)
Selection of pod/video casts (Nova, The Teaching Company, “The Story of Stuff”)
Films and documentaries (“Who Killed the Electric Car?”, “Fuel”)
Audio-lectures from The Teaching Company (“Earth’s Changing Climate”)

REQUIREMENTS

In class participation is vital and mandatory. Out-of-class assignments will consist of audio-lectures and various readings from the text and current event articles. Final projects will be held at the end of the semester and will consist of a physical product and 10 minute demonstrations of your work.

ABOUT THE INSTRUCTOR

Patrick is completing his final year in the Nanoscience and Microsystems Ph.D. program at UNM working on advanced vaccines against tuberculosis and research in metastatic cancer dormancy. His B.S. in physics combined with his pending specialty in nanotechnology has offered him the medium for exploring the subject of energy science and how it might have implications on environment, policy and health.

ABOUT THE STUDENT TEACHER

Amber Deveraux is majoring in Emergency Medical Services, currently working as a Paramedic, and loves her job. She plans to attend grad school, followed by medical school. She is fascinated in how medicine can relate to different types of energy and sustainability, and look forward to offering an insight into an energy-related course! Her biggest hobby is dance, and has studied Ballet, Jazz, Pointe, Modern, Contemporary and Tap for the majority of her life. Over the course of the last year, she has become interested in ballroom dance, and beginning to compete in both Ballroom and Rhythm styles.
In order to appreciate the mathematics, it will be necessary to delve into proofs and algorithms, for they are the very stuff of mathematics. HOWEVER, if you have always thought that “mathematics” and “excruciating boredom” were different names for the same thing, or if you look like this, this, or this when you are doing math, this seminar just might change your mind.

We will be studying the works of about a dozen of the greatest mathematicians of all time ranging from early Greeks through Europeans of the twentieth century. We will be looking at these works of genius systematically using our main text Journey Through Genius.

Just as you would try to appreciate Bach or Mozart by listening with great care, or da Vinci or van Gogh by looking with great detail at some of their works of genius, we will try to appreciate some of the most influential mathematicians by working with care through their works of genius.

In order to make sure each topic in our text gets the attention it deserves, we will form groups of students (two to three to a group). Each group will prove the great theorems from a chapter of in Journey Though Genius and present on their context. Each student will present on material from two chapters in this fashion. 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 in the main text, we will look at the lives and personalities of some fictional, but true to life, mathematicians as portrayed in three novels and one play (texts provided). Each student will select one of these texts and be responsible for organizing discussion around its themes, again in a group.

**READINGS**

William Dunham, *Journey Through Genius*

**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.

**ABOUT THE STUDENT TEACHER**

Melissa is currently pursuing a Bachelors Degree in English with a Minor in Computer Science. After earning her degree, she hopes to continue and further her education and someday she wished to teach. She has a great hunger and passion for learning and hopes to pass that hunger on to others in any and every way possible. In her free time, Melissa enjoys reading fantasy books and writing short stories. She enjoys anything that challenges her and makes her think in a new ore creative or different way.
MANIFESTATIONS OF LOVE: WHAT’S SO HOPELESS ABOUT HOPELESS LOVE?

UHON 222-012 / Wednesday / 1:00pm-3:30pm / SHC 28 / 25075
Dr. Sheri Karmiol (metzger@unm.edu) / Desiree Quinones-Soria (desireeq@unm.edu)

**Humanities**

Love can be a mystery, but at the same time, it is a universal but often confusing emotion not fully understood. For many people, to be in love and to be loved is an ideal but unattainable goal, never fully realized. For some victims, love is a drug, a high, an obsession, or a sacrifice worth making. As the songsters are fond of telling us, all we need is love, and a life without love is no love at all. All these ideas surrounding love show its complexity, its universality, and its presence in our human thought, culture, and history. Since love holds such a strong presence and permeates many aspects of culture, it is worth asking, “why is it able to hold such influence? Why are there so many openly, secretly, and/or hopelessly romantic people?”

Through this course we will explore the multifaceted characteristics of love, and how these characteristics speak to us as human beings and what meaning love holds for each of us. In the past, love was sometimes a violation of law or social custom. For some couples, it remains so today; but we are not just interested in the legality of love. We will also explore love through the different disciplines and mediums that it has touched, including history, culture, science, literature, and media.

One of the things we want to consider is how expressions of love might have changed over time. For instance, was Dido’s extreme reaction to being dumped by Aeneas any different from how we might respond to being dumped today? Of course we will cover many other topics as well, including the effect of miscegenation on social and legal expressions of love and the current frenzy surrounding gay marriage. And what about the biological aspects—is there something in the biology of humans that makes one person more vulnerable to love’s effects than another? Or more likely to be violent when love is denied? There are many aspects of love to consider, and while this class can only touch on a few, we can promise you that after we spend the semester exploring love in all its many expressions, you will never think about love in quite the same way again.

**READINGS**

Bronte, *Wuthering Heights*
Shakespeare, *The Taming of the Shrew* (Any edition is fine)


Related articles on ereserves and online

**REQUIREMENTS**

Requirements include brief reflective papers, a midterm “Love Book,” a final research paper/project, and class participation.

**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. Sheri also teaches classes on the Holocaust and on intolerance.

**ABOUT THE STUDENT TEACHER**

Desireé Quiñones-Soria is majoring in Biology, Spanish, and Communication. She has aspirations for medical school and working in global health, emergency medicine, and disaster response. A love of learning and an appreciation of love in its different capacities make her an analytical romantic and inspire her for this course.
ZEN AND THE ART OF BEEKEEPING
UHON 222-013 / Tuesday and Thursday / 10:00am-11:15pm / SHC 22 / 25051
Monica Kowal (kowal1@unm.edu)

Through this course, students will embark upon an understanding of the individual, nature, social structures, and society as a whole through reading about, writing about, and working with honeybees. Through an investigation of the social structure of the “super-organism” (an organism consisting of many organisms), the study would entail a metaphysical look at ourselves as we relate to these amazing creatures. Students will study the social structure of the honeybee as a means of understanding and reflecting upon insights into our own human culture, our concept of community, citizenship, and democracy. As this is a crucial time for the honeybee, we will also explore the relationship between humans and honeybees and attempt to understand the vital role the honeybee plays in our own survival. Students will interact with honeybees three (3) times during the semester, working with the instructor and local beekeepers, and complete a series of critical readings and writings on their experience.

NOTE: Students should feel comfortable working with insects. When working with mentor beekeepers, students will be required to wear the appropriate attire and beekeeping garments to ensure your safety; however, bees are stinging insects. Count on getting stung. Students will be asked to sign a medical release form or they may “opt out” of the hands-on part of the course and fulfill the requirements through an alternate assignment. Also, students will be responsible for transportation to and from beekeeping experiences.

READINGS, FILMS, ETC.

Sue Hubbell, A Book of Bees
William Longgood, The Queen Must Die and other Affairs of Bees and Men
Stephen Buchmann, Letters from the Hive: An Intimate History of Bees, Honey, and Humankind
Rachel Carson, Silent Spring
Dr. Thomas D. Seely, Honeybee Democracy
PBS Documentary Film, Silence of the Bees
George Langworthy, Vanishing of the Bees Documentary
Taggart Siegel, Queen of the Sun Documentary Film

REQUIREMENTS

Socratic discussions, regular journaling based on students’ experiences with/in natural world and within their different communities, students will work collaboratively to create a wiki (online forum) where they will publish their writings and presentations, students will use multimedia tools to record, create, and present a podcast on a topic of their choosing, small-group research project, and an individual research project analyzing a variety of responses to beekeeping experiences.

ABOUT THE INSTRUCTOR

Monica Kowal has been a beekeeper for six years and an educator for nine years, teaching English language, literature, and composition at the middle school, high school, college levels. Prior to teaching, she was a journalist for 12 years in New York City, working for Reuters and The Associated Press. She is a UNM alumna (English-Creative Writing, ’93) and holds an MA in Journalism from New York University and an MS in Teaching from Fordham University. She is currently a doctoral candidate at New Mexico State University in the department of Curriculum and Instruction. Her dissertation research focuses on the institutionalization and sustainability of K-12 service-learning programs. She lives with her husband, daughter, and nine beehives in the NE Heights of Albuquerque. She is passionately in love with the honeybee.
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 though its visual appeal. With so many images and ideas competing for our attention, it is particularly important that we learn both to understand the images that surround us and to express our own desires for change in our world through our own images. In this class, we will use The Design of Dissent by Milton Glaser and Mirko Ilic and George Orwell’s classic yet still very current 1984, as well as others, to guide us in dissecting the historic goal of visual propaganda in current and earlier cultures to consolidate the power of the state. We will also examine the art of the outsider, who serves as a social critic using the art of mass culture as a looking glass to offer viewers new perspectives. Students will not only read and discuss the assigned texts, but will also produce and self-publish their own visual media/graphics projects. Much of this course will consist of hands-on experience creating art through basic printing techniques as a means of understanding the theoretical concepts in the readings. Students do not need art experience or training to succeed in this class.

**READINGS, FILMS, ETC.**

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: Nicholas Ganz, *Graffiti World: Street Art from Five Continents* and Banksy, *Wall and Piece*

Jonathan Reiss, *Bomb It: Street Art is Revolution Documentary Film*

**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.
Writing skills are valuable in every academic and career pursuit, but few students have all the tools they need to be good writers. In this course, we’ll cover the basics of clear writing, and get lots of practice in writing nonfiction and short fiction. Topics will include style, voice, grammar, dialogue and sentence structure.

**READINGS**

Wm. Zinsser, *On Writing Well*

**REQUIREMENTS**

Some workshop writing right in class, lots of discussion and several short papers.

**ABOUT THE INSTRUCTOR**

Steve Brewer has been a professional writer since he was 18 years old, and is the author of 25 books. A graduate of the University of Arkansas-Little Rock, he spent 22 years in daily journalism and another decade writing a weekly humor column that appeared in newspapers all over the U.S. and Canada. For the past 15 years, he’s focused mostly on crime fiction and humor. More at www.stevebrewer.us.com.
This leadership development course is offered to Honors freshmen/women exclusively providing knowledge and basic understanding of becoming a “change agent” in society as a leader. Students will learn the concept and theories of leadership and the application to the real life setting. Student also have opportunities to work in the community to earn service learning experiences, which help develop skills firsthand. Student also have access to create their own internship for civic engagement through the instructor. This course prepares the high achieving students - future leaders - to play effective and successful leadership roles.

**READINGS**

Marcy Levy Skankman & Scott J. Allen, *Emotionally Intelligent Leadership*

**REQUIREMENTS**

The students are expected to attend all classes and to be actively involved in the class discussions and activities. This course includes individual assignments (reaction papers), a research project, and service learning experience.

**ABOUT THE INSTRUCTOR**

Adam Bubb received his Ph.D. in American Studies. He has been teaching at UNM for the past four years on leadership, mentoring, and research service learning. He also coordinates over 100 service learning programs on- and off-campus communities.

The Rio Grande has been winding its way south for over 10 million years. The river provides water for people from Colorado to the Gulf of Mexico, and has witnessed the rise and fall of cultures from the Cody to the Anasazi. It supports a diverse environment in the middle of a desert. This class will look at the factors that make up the changing Rio Grande. How does the assignment of water rights affect the management of the Rio Grande? How are invasive species impacting the watershed? What role has the Rio Grande played in the development of cultures in the Southwest and Mexico? Topics include: The formation of the Rio Grande, the river as a water source, the bosque, the role of endangered and invasive species, the role of the river in culture, and the river as a border. We will consider the challenges facing the Rio Grande and its future.

This course will include field trips to explore the river near Albuquerque: the Rio Grande Nature Center, Albuquerque’s network of acequias, and a day trip to the Bosque del Apache National Wildlife Refuge. We will also host guest lecturers from among UNM faculty and professionals who work with the Rio Grande watershed.

READINGS

A course reader, including selections from: Reining in the Rio Grande by Phillips, Hall, and Black; The Upper Rio Grande by Shupe and Folk-Williams; The Rio Grande Compact; La Vida Del Rio Grande ed. by Carlos Vasquez; Water, Natural Resources, and the Urban Landscape: the Albuquerque Region ed. by Price, Bland, Johnson, and Connell; and online articles available through the University Libraries or ereserves.

REQUIREMENTS

This class focuses on learning through experience and discussion; regular attendance and participation are essential. Completion of reading assignments, regular and on-time attendance, and participation in discussions and class excursions will be expected. Assignments will include short exploratory papers and a final project on topics relevant to the course. There is a $15 course fee to cover field trips.

ABOUT THE INSTRUCTOR

Margo Chavez-Charles has been teaching a variety of classes in the Honors Program since 1997. She looks for the opportunity to incorporate experiential learning into classes that have related to Albuquerque, and to the border between Mexico and the US, as well as directing the Conexiones Programs in Mexico, Spain, and Nicaragua. Her special interests include interdisciplinary education, the history of ideas, and history and culture.

ABOUT THE STUDENT TEACHER

Sarah is pursuing a B.S. in Biology with a minor is Astrophysics. She is interested in water issues, culture, and conservation. Sarah has lived for seven years near the banks of the Rio Grande, and looks forward to sharing her love of and concern for the river with others.
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 Honors College.
Robin Hood is a legend that has undergone centuries of evolution. From the ballad compilations of Howard Pile, to a Disney animated film, from children’s books to portrayals by Russell Crowe, Errol Flynn, and Kevin Costner, and even comic books—the legend of Robin Hood permeates Western culture. There is something timeless, alluring, and necessary about a man who physically and actively opposes injustice and tyranny, endearing him in the heart of his people. Whatever your own experience or preference with the legend of Robin Hood, you will find the ideal Robin in this class, as we conduct our search through the real, perfect, heroic, flawed, silly, or legendary portrayals of Robin Hood. Whether we find Robin in the early English medieval legends, in the 20th century television and film depictions, or in the novels that the legends have inspired, our search will lead us though the history, politics, economics, religion, and culture of the period in which the story was created, embellished, and eventually recorded. By the end of the semester, students should be able to, 1) decide whether Robin Hood was legend or fact, 2) understand the historical context responsible for the spread of his legend/myth, 3) develop critical and insightful theories on the cultural popularity of the Robin Hood archetype, and 4) be able to shoot a medieval bow and arrow, with the assistance of an archery instructor.

READINGS

Selected readings from these texts:
Diggle, The Green Arrow, Year One
Kennedy, The Robin Hood Handbook
Holt, Robin Hood: People’s Hero or Lawless Marauder?
Pollard, Imagining Robin Hood
Green, The Adventures of Robin Hood: The Late Medieval Stories in Historical Context
Knight, Robin Hood: A Mythic Biography
Dobson, Rymes of Robin Hood; Driver, The Medieval Hero on Screen
Thoreau, Civil Disobedience
Selected issues from The Green Arrow, DC comics
Additional online RH legends at: http://www.lib.rochester.edu/camelot/rh/rhaumenu.htm

REQUIREMENTS

25% Critical research paper that examines film or other modern interpretations that provides an analysis of some aspect of the Robin Hood Legends. Students must incorporate and analyze original works (pre 1800) within this research paper.

15% Students will write three informal two page papers that analyze the character of Robin Hood and provide insight on three Robin Hood films.

20% Students will form groups and create multi-media presentations that: 1) explore the context and impact of Robin Hood in disciplines other than literature and film—i.e. economics, religion, history, culture, sociology etc; 2) incorporate examples from at least one film, one literary source, and one secondary source.

20% Final creative project. Students will create their own Robin Hood Legend, in any format—prose, verse, film, etc. accompanied by a three page analysis of their creative process and the aspects of the Robin Hood legend that they drew upon and integrated into their creative work.

20% Participation

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 inequality, prejudice, and the marginalization of people, who are classified as expendable members of society. Sheri has been honored with awards for her teaching and has received two fellowships, including one for study at the United States Holocaust Memorial Museum. Sheri also teaches classes on the Holocaust and on intolerance.

ABOUT THE STUDENT TEACHER

Andrew Quick is a published poet, professional writer, and fantasy enthusiast. He loves archery in any form and has recently
“If you ever plan to motor west,
Travel my way, take the highway that is best.
Get your kicks on route sixty-six.”–Bobby Troup

U. S. Route 66 is also known as The Mother Road, a name given it by John Steinbeck in his novel The Grapes of Wrath. Route 66 was established in 1926 as one of the first United States interstate Highways. It became the most famous road in America, starting in Chicago it ran through Missouri, Kansas, Oklahoma, Texas, New Mexico, Arizona, and ended in Santa Monica California, covering a total of 2,448 miles. The Road was made famous by a hit song (“Get Your Kicks on Route 66” recorded by Nat King Cole and a famous television show titled Route 66 that played for five years in the 1960s.

Route 66 served as a major path for those who migrated west, especially during the Dust Bowl of the 1930’s. It created a money economy for the small communities through which it passed. With the establishment of the Interstate Highway System in the mid 1960’s, these small towns were bypassed by super four lane highways. Many towns almost disappeared through lack of motor traffic, yet these towns fought to stay alive.

Route 66 underwent many improvements and realignments, yet it was officially removed from the United States Highway System on June 27, 1985. It was decided the route was no longer relevant. Route 66 did not die however; many portions of the road have been designated as National Scenic Byways. Yet the Road never died. “Historic Route 66” now lives in the hearts and minds of Road Warriors. It is visited and traveled by thousands of international Roadies.

There are 17 international Route 66 associations, more than in America. Clubs exist in Sweden, Great Britain, Germany, there are even two clubs in Paris. Thousands of tourists drive the Road each year, some rent motorcycles or 1950’s convertibles for the adventure. This seminar will investigate the phenomenon that is Route 66, its history and its compelling attraction. We will use video, lecture, PowerPoint and a Road trip during Spring Break, March 10 to 16, 2013 for this purpose.

READINGS

Michael Wallis, Route 66: The Mother Road
The Road is alive and we look at it as such. Lecturers are invited to speak to us, videos both historic and contemporary explain the role and history of the Road. Former students who have traveled the Road also speak to us.

REQUIREMENTS

A research paper on an aspect of Route 66 or a paper integrating personal experience with sites visited is required. Students will interview four persons who are connected to the Road, an interview form will be use to facilitate these interviews. Each student will complete an annotated Workbook/Journal on daily reflections, experiences and sites visited. The Workbook should have a minimum of 25 photos or graphics. Participation in all group activities is expected. A sense of adventure, an exploratory appetite and a sense of humor are helpful. We travel together with open minds and open hearts to learn and experience as much as possible. This is not dead history; this is living history.

ABOUT THE INSTRUCTOR

Dr. Troy Lovata earned Master’s and Doctorate degrees in Anthropology, with a focus on Archaeology, from The University of Texas and has been a faculty member in Honors at New Mexico since 2002. His research focuses on how material culture both reflects and directs social behavior and how people use the past to define the present. He studies landscape archaeology and the cultural function of large-scale public displays—from ancient stone monuments to folk art tree carvings to modern public art. Dr. Lovata has long been interested in how the path and physical features of Route 66 defined and continue to shape both the Southwest and America as a whole.

Dr. Ned O’Malia teaches the only three credit college course on Route 66 in the United States, perhaps the world. He first drove the Mother Road in 1962 in a 1957 Chevrolet convertible; he has been a Road fan ever since. He is a member of the New Mexico Route 66 Association and has written articles for their publication. Ned lectures on Route 66 to many groups in Albuquerque and New Mexico. “Foods and Diners” of the Road are a major part of his teachings and lecturing as he has a strong interest in foods; he has been a New Mexico State Fair Food Judge for 25 years. Ned directs 18 days tours of the entire Mother Road for Road Scholars (formally Elderhostel.)
People often declare that numbers speak for themselves. It’s expected that most claims in today’s information age are backed up by data and quantitative analysis. We, as humans, ask big, broad ranging questions: Are students learning? Why is the rate of autism increasing? Who will be the next president? Lobbyists and policymakers stockpile arsenals of numbers to bolster their positions. Everyday personal decisions, such as what to eat, are now weighed against statistical claims from medical data. Predictions about the future, such as elections, are based on a small sample of observations in the present.

Statistics tackles questions of uncertainty. The math behind the statistics can be daunting, but students in this class do not need to have taken statistics before. Students will learn how to calculate simple statistics and make intuitive pictures that show the uncertainty in data. Complex issues arise in the types of questions and analyses that can be covered; providing fertile grounds for debate: by social scientists; educators; humanitarians; scientists; doctors; policymakers; anyone that ever wants to make an informed decision. The field of statistics is a relatively young branch of mathematics, therefore, many of the same people who strive for statistical fact lack the experience to judge how numbers are generated and statistics are employed. This course is an opportunity for students to learn how to calculate statistics, to understand why specific statistics are—and aren’t—applicable in specific cases, and judge the ways people use them in decision making.

**READINGS**

Stephen J. Gould, *The Mismeasure of Man*
Herbert Asher, *Polling and the Public*
Seminal medical journal papers including those by Wakefield
Current statistics blogs on health and policy studies

**REQUIREMENTS**

In-class participation will include discussions about the applicability of specific statistics as well as debates about the uses and limitations of conclusions drawn in case studies. No background in math is required, but we will get our hands dirty (with pencil and paper), calculating statistics from data and drawing graphs of data distributions. Students will present a project about the proper use and common abuse of a specific statistic with a case study.

**ABOUT THE INSTRUCTOR**

Diane Oyen became fascinated by statistics through her various careers in engineering, teaching and science where answering questions with statistics plays a prominent role. She is completing a doctorate in Computer Science and her research applies statistical data analysis to build models of complex systems such as the brain and biological networks.
This course will introduce to students important legal trends from the past decade related to the criminal justice system and national security law. Students will learn about, discuss, and incorporate into the classroom discussion, a variety of complex and even controversial legal issues, such as the development and implementation of the USA Patriot Act, Enhanced Interrogation Techniques, and various privacy-related issues such as wire tap investigations and other law enforcement tools. We will examine the efficacy of these tools, how they apply in the real world, and further explore trends for the future. The class will use real-world examples to enhance the students’ understanding of these trends, and will require significant interaction with others in the class so that concepts are discussed and analyzed in a manner similar to that of professionals in federal law enforcement, the courts, legislators, and others. The class will focus broadly on such concepts, so that each student will come away with a good general understanding of the various legal issues and trends. Students will be expected to engage in some heated discussions about these legal realities, and will further be expected to take on and advocate positions in support of, or against, the various legal trends about which there has been much national discussion over the past decade. The course will substantially enhance student understanding of not only the varied legal trends, but also will provide for a platform for students to become vocal communicators and advocates for positions they may or may not agree with personally. The primary goal of this course is to encourage students to think through complex legal problems as if they were the “decider” who actually make these very real, difficult, and even controversial decisions. The process of actually thinking through problems, rather than being told the “right” or “wrong” answer for a test, is critical to the educational process and in this course, it will be required so that every student comes away with the ability and enthusiasm for critical thought and discussion.

READINGS

Students will read legal articles, case law, and statutes. Students will be introduced to legal professionals who will participate in class discussions to further enhance students understandings of the various legal concepts at issue. Students will be strongly encouraged to keep up with the news about some of the numerous legal trends discussed in the class, and will be expected to incorporate modern realities into the discussions.

REQUIREMENTS

Student will compose two 5 page position papers, and a 15 page final (term) paper. Class participation will play a significant role in the students’ final grade.

ABOUT THE INSTRUCTOR

Reeve Swainston, J.D., is a federal prosecutor with the US Department of Justice, and has over 15 years’ experience handling some of the most complex legal cases in the District of New Mexico, including prosecutions of Mexican Cartels, corruption in law enforcement, and terrorism cases. Mr. Swainston is a 1993 graduate of the UNM Honors Program, and a 1996 graduate of the UNM School of Law. He served in the US Marines from 1985 to 1993.
The seminar on Theatre and Human Rights will investigate the complex and fascinating ways twentieth-century world drama has questioned, probed and pushed forward in the continual quest for equal rights. We will consider plays that respond to the injustices in some of the most defining wars in history, such as the Thirty Years War in Europe (1618-1648), World War II (1939-1945), the Irish Civil War (1922-1923), and the Vietnam War (1965-1975). Our journey will also take us to a major conflict in South Africa, where we will ponder the difficult struggle for equality under the apartheid regime (1948-1990). We will also read plays from Trinidad and Tobago, Ireland and Australia, which scrutinize the long-term impact of British colonialism. In addition, the class will discuss plays that reflect upon the rise of women’s rights, and the search for equality for Hispanics, African-Americans and Native Americans. Our discussions will explore how the theatrical genre “political drama” has changed during the twentieth century, including Bertolt Brecht’s notion of “Epic Theatre,” Augusto Boal’s Theatre of the Oppressed and the growth of agit-prop drama.

Throughout the semester, we will consider the particular tactics and styles the playwrights use as they comment on the provocative and divisive issues that underlie human rights. Do the dramatists rely on irony, humor and wry commentary in their plays, or do they write more directly, with palpable, fierce, undisguised raw emotion? Which approach is most effective from an audience’s perspective? This seminar will ultimately discover, as critic Brian Crow has stated, “where normal political forms of opposition are ruthlessly silenced, art—and perhaps especially the theatre—may become a means of resistance, however enfeebled by censorship and harassment.” Sign up for this seminar to see how twentieth-century drama has led the way in the continuing, passionate struggle around the globe for equality and respect for the entire human race.

READINGS

Sean O’Casey, The Plough and the Stars (1926)
Bertolt Brecht, Mother Courage and Her Children (1941)
Samuel Beckett, Waiting for Godot (1953)
Arthur Miller, The Crucible (1956)
Luis Valdez, Actos (1965)
Athol Fugard, Sizwe Bansi is Dead (1972)
Maria Irene Fornes, Fefu and Her Friends (1977)
Derek Walcott, Pantomime (1978)
Gao Xingjian, The Bus Stop (1983)
Claude-Michel Schönberg and Alain Boublil, Miss Saigon (1989)
August Wilson, The Piano Lesson (1990)
Drew Hayden Taylor, Only Drunks and Children Tell the Truth (1991)
Tony Kushner, Angels in America (1991)

FILMS

“Bertolt Brecht: Great Writers of the Twentieth Century Series”
“Waiting for Godot”
“The Crucible”
“Boesman and Lena”
“Bloody Sunday”
“Pantomime”
“A Conversation with August Wilson”
“The Making of Miss Saigon”
“Angels in America”

REQUIREMENTS

Regular attendance and active, energetic participation in the class; three response papers, three to four pages each, designed for you to comment on a particular play and playwright; attendance at a local production of a play that addresses human rights, and participation in class discussion about the play; a two to three page proposal for your research paper; a ten minute conference with the instructor about your research paper; an eight page draft of your research paper; an eight page research paper; a group project: a 20-25 minute presentation about a play, playwright or an aspect of theatrical and/or cultural history from one of the plays we have been studying.

ABOUT THE INSTRUCTOR

Maria Szasz holds an MA in Theatre Education from Emerson College, and a Ph.D. in English from UNM, where she focused on
Scribendi is an annual undergraduate honors publication affiliated with the Western Regional Honors Council as well as Honors College. Produced at UNM by a staff of Honors College students, Scribendi publishes work 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 literature and 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. Permission to enroll is required.

READINGS

Scribendi Staff Handbook
Robin Williams, The Non-Designer’s Design Book
Robin Williams, The Non-Designer’s Type Book
Bill Walsh, The Elephants of Style
Robin Williams, The Non-Designer’s Type Book (optional)

REQUIREMENTS

Attendance, active participation, meeting deadlines for weekly pre-press and marketing assignments, weekly work reports, short written reports, 1 final paper (12-15 pages).

ABOUT THE INSTRUCTOR

Amaris Ketcham earned her MFA at the Inland Northwest Center for Creative Writers in Spokane, Washington.
Not long ago, many thought of videogames as nothing more than children’s entertainment. But today they’re also being put to many serious uses. What began with Oregon Trail has become a quickly growing multi-billion dollar industry and new form of media. Some people want to teach with games, others want to make us skinny, or help us understand Somali pirates. Education, health, politics – it seems like no arena is safe from gamification. The aim of this course is to explore, analyze, and even become involved in the movement known as Games for Change.

Why is the serious world suddenly interested in games? Well it turns out not all of this interest is new. The military and physical education have always made prodigious use of games – videogames are just a new wrinkle. At the same time, simulations, a close cousin of digital games, have become an indispensible part of both science and economics. But the biggest push to see games as something useful in real life comes from its success and analysis as a vehicle of entertainment. It has become obvious that modern videogames are excellent at recruiting not only time and dollars from their consumers but motivation, activity, and agency.

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

Kurt Squire, Videogames and Learning
Jane McGonigal, Reality is Broken
Ian Bogost, Persuasive Games
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:

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

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

3. 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.
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 re-search 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, FILMS, ETC.

Denise G. Shekerjian, *Uncommon Genius*
Keri Smith, *The Guerilla Art Kit*

Other reading 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.

“Exit Through the Gift Shop” (film)

In-class art projects throughout the semester. These may include making stickers, wheat paste, stencils for chalk, etc.

REQUIREMENTS

Students will act as a creative collaborative, a kind of experimental 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 projects. Students will be asked to maintain active attendance/participation, keep a notebook/sketchbook, participate in a class blog, and complete 3 self-directed creative projects.

ABOUT THE INSTRUCTOR

Michael Borowski is an interdisciplinary artist and educator whose creative work and research examines the psychology of space, home and displacement, and how objects and architecture mediate human relationships. His work has been included in the New York public art festival “Art in Odd Places”, as well as galleries in the United States and Europe. He holds a 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.
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 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**

Grandin, *Animals in Translation*

Other readings will be provided as downloads on the wiki. Authors include Paul Shepherd, Gary Snyder, Charles Darwin, Stephan Gould, Rachel Carson, Aldo Leopold, Edward Abbey, Terry Tempest Williams

**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).
5. 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**

Meghan is a pre-med student at UNM, with an avid interest in animals. She has a small hedgehog breeding business and has many cats. When she can peel herself from her studies she goes to hot yoga and climb rock walls.
Arguably the most influential individual in the history of psychology, Freud’s concepts such as ego, repression, resistance, and Freudian slips have become part of our vernacular, and the sexual revolution he helped spawn, a pervasive feature of modern life. Freud’s atheism, like his focus on sexuality, is well known. One might think his life would have little commonality with that of C. S. Lewis, the Oxford professor who wrote not only the Chronicles of Narnia but also some of the 20th century’s most widely read books arguing for belief. However, Sigismund Schlomo Freud and Clive Staples Lewis shared much more than atrocious given names. Delving into their biographies, one sees that they faced many of the same struggles. Both experienced losses in their childhood: Freud lost his beloved nanny, Lewis, his mother when he was 9. Later in life, Freud battled cancer of the mouth and Lewis agonized through the illness and death of his wife, Joy. Through such challenges, Sigmund Freud and C.S. Lewis developed their perspectives on some of life’s deepest questions.

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

**READINGS, FILMS, ETC.**

S. Freud, *The Future of an Illusion*

C.S. Lewis, *A Grief Observed*


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

Video clips and other resources from PBS series on “The Question of God”

The movie “Shadowlands” with Anthony Hopkins and Debra Winger

**REQUIREMENTS**

Students will be asked to prepare regular written responses to Study Questions on the assigned readings, advocating or opposing the positions advanced by Freud and Lewis. Once students have completed answers to Study Questions on a topic, they will then be able to participate in online discussions with a small group of classmates. Students will be required to write a term paper on a topic related to the course (e.g. symbolism in Lewis’ Chronicles of Narnia, the role of mythology, Freud’s view of dreams) and to make a PowerPoint presentation for viewing by others in the class based on research for the term paper. Students will also be asked to participate in a final formal debate addressing a series of issues from Freud or Lewis’ perspective.

**ABOUT THE INSTRUCTOR**

Psychology professor Harold Delaney has directed the Psychology Honors Program and been teaching about Freud in the history of psychology for 25 years. He has written over 50 articles, co-authored a graduate text, and co-edited *Judeo-Christian Perspectives on Psychology: Human Nature, Motivation, and Change,* published by the American Psychological Association.
Creating Change is a team-taught, multi-disciplinary course about how art and design can respond to the difficulties we face globally and locally. As our climate changes, our information systems are compromised, our water supplies dry, our political systems remain in gridlock, and our world becomes paradoxically less connected to our physical existences and environments (despite becoming more connected virtually), we ask: what role do artists and creative agents have in envisioning alternative futures? This course embraces practices from both applied and fine art and design to establish a laboratory for creating positive change. In the face of crises, we invite a future that is connected, sustainable, creative, and changing. A series of intensive two-week modules led by faculty from the Art & Ecology area will offer students the skills of collaboration, communication, learning through a community process, developing a site-based plan of action, and addressing economic value and sustainability. Students will have the opportunity to travel to existing project sites throughout the region to work closely with practitioners in developing alternate models in infrastructure, economics, food production, and narrative.

Requirements

There will be a $73 course fee.

About the instructors

Szu-Han Ho is an Assistant Professor of Art and Ecology in the UNM Department of Art and Art History. Ho works at 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 BA in Architecture from UC Berkeley, she launched a multi-year collaborative project integrating art installation, architectural proposals, performance, and agricultural research on a 250-acre site in West Texas. She studied at 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 Geographic 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.

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.

Catherine Harris addresses land and land use through her artwork. Harris is an Assistant Professor of Art and Ecology in the UNM Department of Art and Art History. She holds an MFA from Stanford (2005) and a MLA from UC Berkeley (1997). She practiced as a landscape architect in San Francisco and in Albuquerque, working on residential and public projects including William McCovey Park in San Francisco and an historic Masterplan and renovation of St. Francis Woods’ parks and streetscapes. Her artwork has been shown in the DiRosa Museum in Napa Valley, the Lab and Southern Exposure in San Francisco, the Emily Harvey Gallery in New York, and the Walker Arts Center in Minneapolis. She is currently working on understanding lines in the landscape and how built form alters the dynamic patterns of landscape.
ARTS AND SOCIAL ACTION PRACTICUM
UHON 401-001 / Friday / 11:00am-4:00pm / ART350 / 47538
Molly Sturges (mollysturges@unm.edu)

Fine Arts

In this course, students will design an applied arts and social action program proposal for UNM’s College of Fine Arts (CFA). Students will have the opportunity to carry out many stages of project conception and design based upon best practices, strategic planning processes and research with local and national practitioners and stakeholders. Students will create project timelines and budgets essential for the realization of all community based art projects. Readings will include essential writings on the importance of arts and culture work in social change. Students will also design and implement one small individual project through all stages including concept, project design, partnership building, implementation, assessment and follow-up.

REQUIREMENTS

There will be a $73 course fee.

ABOUT THE INSTRUCTORS

Molly Sturges is a Professor of Practice of Art and Ecology in the UNM Department of Art and Art History. Sturges is a composer/artistic director/performer best known for her work integrating intermedia performance, community engagement, and social/environmental equity. Recent commissions include Salve, a music project based on interviews with returning women veterans, and Common Ground: TOC, a multi-year cross-community intergenerational arts project with participants from two Diné communities, Torreon and Ojo Encino, and the village of Cuba, New Mexico (commissioned by the NM Arts and Social Justice Committee). Sturges is the artistic director and co-founder of Littleglobe, a Santa-Fe based artist-run non-profit committed to creative collaboration.
Borders both connect and divide. They are imaginary, arbitrary lines that mean everything to those who cross them and are crossed by them. The border region between the United States and Mexico has long been the home of both real and imagined violence, from the Treaty of Guadalupe Hidalgo in 1848 through the passage of the North American Free Trade Agreement (NAFTA) to the horrific body counts of murdered female maquila workers in Ciudad Juarez and the victims of the ever-escalating war on drugs. This seminar will closely examine the way in which we tell ourselves stories about — that is, narrate — the border, particularly the violence it hides, perpetuates, and embodies. We will investigate how different discourses — including narrative fiction, cinema, and cultural theory — inscribe the border and the world, culminating in deeper understanding of the relation between violence and the concept of the border as boundary, limit, and definition.

READINGS

Gloria Anzaldúa, *Borderlands/La Frontera: The New Mestiza* (San Francisco: Aunt Lute, 1987)
Paul S. Flores, *Along the Border Lies* (Berkeley: Creative Arts Book Co., 2001)
Selected shorter texts.

REQUIREMENTS

Thoughtful, lively, and engaged classroom participation will be crucial to the seminar’s success. Students will also be required to present one 5-10 minute provocation based on the assigned readings and participate in regular group email exchanges about the weekly readings. There will be one short (5-7 page) mid-term paper and a final research paper (12-15 pages).

ABOUT THE INSTRUCTOR

Andrew Ascherl holds a Ph.D. in Comparative Literature from SUNY-Buffalo. His areas of research interest include 20th century Latin American fiction, post-war European philosophy, psychoanalysis, and the cultural politics of the Left from 1905 onwards.
J.R.R. Tolkien once wrote that the popular attraction to The Lord of the Rings was “due to the glimpses of a large history in the background: an attraction like that of viewing far off an unvisited island, or seeing the towers of a distant city gleaming in a sunlit mist.” This class is for those who wish to journey through the mist with other like-minded student-scholars to examine those wonders that make the city of J.R.R. Tolkien’s writings shine brightly for so many modern readers. Although academic and fan attention commonly focuses on Tolkien’s most popular works, this course will explore the terrain of his less-familiar fiction, his work in medieval scholarship, his visual art, and some of the sources that influenced his thought. While we will not be reading The Hobbit and The Lord of the Rings, students are expected to have read these texts before the course since a prior knowledge of these works provides the essential foundation for this course. Therefore, this is not a course for beginners new to the works of Tolkien or for those who have seen only Peter Jackson’s movie versions. Rather, this course allows students already familiar with the more famous written texts of Tolkien’s Middle-earth to explore his other works in an academic context and to better understand the immensity of this writer’s impact on contemporary popular culture and the genre of imaginative fiction.

**READINGS**

J.R.R. Tolkien, *The Children of Hurin*
J.R.R. Tolkien, *The Silmarillion*
J.R.R. Tolkien, *Tales from the Perilous Realm*
J.R.R. Tolkien, *The Unfinished Tales*

Additional Readings
The following readings will be split up among smaller groups of students:
J.R.R. Tolkien, *The Monsters and the Critics and Other Essays*
J.R.R. Tolkien, *Sir Gawain and the Green Knight, Pearl, and Sir Orfeo*
J.R.R. Tolkien, *The Legend of Sigurd and Gudrun*
Selections from Old Norse and Old English mythological literature
Wayne G. Hammond and Christina Scull, *J.R.R. Tolkien: Artist and Illustrator*

Optional Texts
Humphrey Carpenter, *The Letters of J.R.R. Tolkien*
Tom Shippey, *J.R.R. Tolkien: Author of the Century*
Allan G. Turner, ed., *The Silmarillion - Thirty Years On*

**REQUIREMENTS**

1 extensive analytic paper (10-15 pages), 1 research paper (10-15 pages), 2 oral presentations (30 minutes long), weekly blog discussion (2 postings each week), final portfolio (30-40 pages), attendance and active class participation.

**ABOUT THE INSTRUCTOR**

Leslie Donovan is a continuing faculty member and a UNM Presidential Teaching Fellow. 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.
In this course students will research and analyze the economic, social, and cultural effects from the reunification of East and West Germany. Students will then research North and South Korea and predict the economic, social, and cultural effects that reunification could produce. Topics addressed will include the economic factors involved with reuniting a free market democracy country with a planned economy socialist country. Students will have an understanding of the effects on National Pride and Citizenship, Inferiority Complex, Schools and University Degrees. Changes in Taxes, Employment, Recognizing Education, Infrastructure, and Currency Conversion Planning. Students will also analyze the power of soft culture that art, television, and pop culture produces on the various generations of countries involved in reunification. At the end of this course students will be able to process research based on similar historic events and form logical predictive outcomes for other parts of the world.

READINGS, FILMS, ETC.

Philip Zelikow and Condeleeza Rice, *Germany Unified and Europe Transformed: A Study in Statecraft*

Konrad H. Jarausch, *The Rush to German Unity*


Additional contemporary and historical readings as assigned by the instructor.

“The Lives of Others”
“Good Bye Lenin”
“BBC North Korea Documentary”
“National Geographic Documentary: Inside North Korea”
“North Korea: The Forgotten War”
“Tae Guk Gi: The Brotherhood of War”

REQUIREMENTS

Weekly research, essays, and classroom presentations on readings and media.
Discuss and debate the assigned topics in class.
Write a 10-12 page critical thinking paper on what steps South Korea should take to prepare for eventual reunification.
Critical thinking paper presentations.

ABOUT THE INSTRUCTOR

Master’s of Business Administration: Indiana University of Pennsylvania

Master’s of International Relations: Troy University

Bachelor’s of Science Professional Aeronautics: Embry-Riddle Aeronautical University

U.S. Army Major Retired

Timothy spent eight years living in Germany and he speaks German. He was there when the Berlin Wall fell and also for eventual reunification. He lived through the cultural, economic, and social changes that eventually effected both countries. His Graduate Research Project was on the reunification of Germany and he has many valuable inside views and experiences of what occurred in Germany.

In the military he was stationed in Tokyo, Japan for three years and was involved with planning war and reunification scenarios for the Korean Peninsula. He traveled to South Korea as part of a team to brain storm the “what if” scenarios.

He had a series of three OP EDS published in the Japan Times on the issues associated with trying to forcibly transplant Jeffersonian Democracy in Iraq.

He has also had aviation articles published in Sikorsky Magazine.
On December 21, 2012 a 4000-year segment of the ancient Maya calendar, known as the Long Count, will end. Many people in the western world have been marking this date with books, movies, and speeches attempting to explain the mystery of Maya calendrics and its power to foretell the end of time. Conversely, other groups of people, including indigenous Maya from Mexico and Guatemala, will host celebrations welcoming the beginning of a new 4000-year Bak’tun cycle. These groups use data from the Long Count and select ancient Maya texts to illustrate that the Maya either foretold doomsday in C.E. 2012 or simply had a cyclical, yet never-ending, count of days.

Interest in a possible Maya doomsday prophecy is the most recent example of a persistent phenomenon in western culture characterized by a concern with the eventual fate of the world and of humankind. Expressed in academic treatises, imagery, and in the growth of messianic movements, apocalyptic theories are over two millennia old. This seminar seeks to examine the history of these religious and cultural expressions. Weekly readings, guest lectures, thought papers, class presentations and research projects will provide students with a better understanding of this perennial human question. Emphasis will be placed on the development of critical thinking skills and a historical perspective from which to evaluate the answers to the eternal questions of “where are we going?” and “when will it end?” This seminar encourages exploration and critical thinking of complex real-world issues concerning various end-time narratives.

READINGS, FILMS, ETC.

Will be placed on reserve and some readings will be available via e-reserve including sections of edited books and the Book of Revelations from the New Testament.
Stuart, David, *The Order of Days: The Maya World and the Truth about 2012*
Jenkins, John Major, *The 2012 Story: The Myths, Fallacies, and Truth behind the most Intriguing Date in History*

Mel Gibson, “Apocalypto”
Hal Hartley, “The Book of Life”
Sergio Arau, “A Day Without a Mexican”

REQUIREMENTS

Attendance
Preparation for weekly class discussion of readings
Plan and prepare in groups for a formal debate arguing for or against the ideas of Stuart and Jenkins
One 5 to 7 page thought paper comparing the narrative structure of the film Apocalypto to the ideas of Phillip Fisher and the epic poem Song of Hiawatha
Group presentation on the Book of Revelations and its cultural legacy
The power of words, images and our imagination in “marketing the apocalypse” (5 page thought paper)
10 to 15 page research paper

ABOUT THE INSTRUCTOR

Elizabeth Olton received her Ph.D. from the University of New Mexico (UNM) in 2010. She has taught Art History at UNM and St. Mary’s Honors College in Maryland. Dr. Olton became interested in Pre-Columbian art history during an undergraduate semester abroad in South America.
Humans have an extraordinary propensity for violence against one another. This propensity, while not technically unique to humans, still sets us apart from our animal peers. The ubiquity and scale of human violence is something special. A visitor from another planet would certainly conclude that humans are obsessed with violence, torture, and murder. The societal expression of this capacity is war. One could argue that war has always been maladaptive but until the invention of nuclear weapons, the issue was unresolved, open to debate. Since the development of these weapons, however, it’s become clear. War, given the potential for escalation to the nuclear level, is a threat the survival of the human species (and probably many other specie as well). No one understands with certainty the reasons that war is so ubiquitous and pervasive in the history of humanity. The imperative for this understanding is obvious. Students in this class will use the tools of their major disciplines in an inquiry into the enigma of war and its inexplicable persistence.

READINGS, FILMS, ETC.

Homer, *The Iliad*
Chris Hedges, *War is a Force that Gives Us Meaning*
James Hillman, *A Terrible Love of War*

Robert Gardener, “Dead Birds”
Errol Morris, “The Fog of War, Eleven Lessons from the Life of Robert McNamera”

REQUIREMENTS

1) a critical review of a non-assigned work (10%)
2) an essay (15%)
3) a research paper (25%)
4) a presentation based on the research paper (15%)
5) participation in a discussion panel (20%)
6) participation in all other seminar activities. (15%).

ABOUT THE INSTRUCTOR

Dr. Thomas is an anthropologist and novelist, long interested in the impulses that lead human beings to make war. He was born in 1946 (at the end of World War II) and has borne witness to the many subsequent wars.
THE ARCHAEOLOGY OF WALKING
UHON 402-010 / Wednesday / 10:00am-12:30pm / SHC 22 / 37335
Dr. Troy Lovata (lovata@unm.edu) / Sydney Hutson (pngwngrl@unm.edu)

Social & Behavioral Sciences

This course is an Archaeological study of how the pace of travel by foot shapes both the cultural and physical environment. Walking is a human universal. It emerged with humankind’s earliest ancestors. Yet walking has continued to evolve and progress into the forms and functions we know and use today. The study of walking not only consists of the physical act of locomotion and travel, but also physical artifacts—such as shoes and walkways—and ephemeral ideologies—from language based on travel to concepts of walking as freedom—seen in politics, art, spirituality and religion. Students will examine both ancient and historical traces of walking as well as the modern study and usage of walking in common and familiar settings. Students will explore the features of landscapes—like trails, traveler’s shrines and sidewalks—as well as the mobile and personal artifacts of walking—including footwear, maps, companion animals, and cars—in order to understand how and why people walk and how researchers use walking in their work.

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; recreational trails in the Bosque and Sandia Mountains; and the pilgrimages to Chimayo and Tome Hill. 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. In order to understand the importance and purpose of walking, one must engage in walking itself. Comfortable shoes are a must.

READINGS, FILMS, ETC.

Archaeology: The Basics by Clive Gamble; Basic Illustrated Map and Compass by Cliff Jacobson; and a series of reading available on Electronic Reserves.

REQUIREMENTS

Students are expected to fully participate in seminar discussions and attend a half-dozen field trips across Albuquerque and the surrounding area, including 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.

ABOUT THE STUDENT TEACHER

Sydney Hutson is pursuing a B.S. double major in the fields of Biology and Cultural Anthropology. After completing her undergraduate degree, she intends to continue studying Cultural Anthropology in graduate school. Sydney enjoys studying the evolution of humankind, particularly culture, and finds the differences in walking among humans fascinating.
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 justice and define 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, FILMS, ETC.

Loretta Schwartz-Nobel, *Growing Up Empty*

Honors Senior Action Project

REQUIREMENTS

Active student participation in both the seminar meetings and the Honors Senior Action Project. Four critical analysis assignments on community issues; a research paper on a selected community issue; a written proposal on the Honors Senior Action Project; a detailed 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 15 years developing service learning as a “pedagogy of hope”.
SENIOR SERVICE LEARNING
UHON 496-001 / Days: TBA / Times: TBA / Rooms: TBA / 21810
Dr. Dawn Stracener (dawns@unm.edu)

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 Honors College’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 MA is in Modern European history with an emphasis on cultural and gender issues that have shaped modern day Western societies. Dawn has spent 15 years developing service learning as a “pedagogy of hope”.

400 LEVELS

UNM HONORS COLLEGE SP13 COURSE DESCRIPTIONS
The mission of the University of New Mexico Honors College 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.