Multicultural Courses

Those students who remain in the University Honors Program are required to complete a multicultural experience through Honors and non-honors courses (minimum 6 credit hours or comparable like travel experiences). With this requirement we ask our students to challenge the comfortable but limiting assumptions of the particular culture(s) with which they identify. In order to become global citizens in a diverse, mutually dependent world, our students must become more aware, culturally fluent, and understanding of cultures other than their own.

Students may complete this requirement by taking Honors and/or non-Honors courses like the following:

- A study abroad or international program (Example: Conexiones)
- Foreign Language (300 and above)
- Cultural exploration courses or programs such as the following:
  - World Literatures (Core class)
  - Eastern Religions (Core class)
  - From the Rockies to the Andes
  - Communication Across Cultures (Africana Studies)
  - The African World (Africana Studies)
  - Native American Culture (Native Studies)
  - Cultures of the World (Anthropology)
  - Health and Cultural Diversity (HMHV)
  - Latin American Studies (LTAM)

There are several Honors courses that will fulfill this requirement. They are marked in the description booklets and on the website with the multi-cultural icon (top). If you are unsure whether an experience or course will count toward this requirement, please see a Honors College Peer Advisor or Honors College Associate Dean.
What do you think it might have been like to leave your family behind and move to another country, knowing that you might never return to your previous home, nor see your your parents or your friends ever again? What if when you arrived, no one understood you and both the language and culture in this new world were unrecognizable? What might it be like once you arrived and discovered that you were not wanted? Would you be homesick? Or lonely? Would you want to leave or would you be determined to succeed no matter what obstacles stood in your way? And most importantly, would you want to forget who you were, where you came from, and who you are now, so that you could become an American--just like every other American? Immigration is about more than just moving to the United States. It is about remaking yourself to be an American. It is also about confronting prejudice, discrimination, and nativist hatred. The first immigration laws were fashioned to eliminate the Chinese and to impose quotas on Jews and Italians. Whether the immigrant was Chinese, Irish, Jewish, Italian, Muslim, or Mexican, the greeting has too often been the same--Go Home!

This legacy class begins in the early 19th century, when immigration was as easy as getting off a ship, finding a place to live, finding a job, and learning to speak English. Readings include memoirs, semi-autobiographical novels, short stories, and poetry written by Irish, Russian, Italian, Jewish, Middle Eastern, and Hispanic immigrants. We will also watch several films and discuss the role of asylum in the immigration experience.

READINGS

Cather, My Antonia (Bohemian immigration)
Puzo, The Fortunate Pilgrim (Italian immigration)
Chin, Donald Duk (Chinese immigration)
Abu-Jaber, Crescent (Iraqi immigration)
A reading packet of poetry, short stories, and excerpts from memoirs, composed by immigrants, who have sought to explore their own experiences integrating to U.S. society.

FILMS, ETC.

We will watch excerpts from several documentaries, including POV: Seeking Asylum, The Chinese Experience, POV: Farmingville, Wetback, and God Grew Tired of Us.

REQUIREMENTS

A 3-page location paper, a 3-page analytical/major concepts paper, several 2-page papers, oral presentations, a final research project.

ABOUT THE INSTRUCTOR

Sheri Karmiol has a Ph.D. in British literature. As an undergraduate her interest was biological and behavioral anthropology. She completed 35 credit hours in anthropology, as well as another 10 hours of biology, before adding a major in English Literature. Much of Sheri’s academic research had focused on behavioral and social anthropology and the ethical and philosophical decisions that people make to adapt to changes in their lives. Most of the classes that she teaches have centered on issues of social inequity, prejudice, and the marginalization of people, who 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.
At its most ideal, the American system allows individuals to exercise their rights unimpeded by others. But as recent debates over issues such as gun control and the right to contribute to campaigns suggest, while Americans share a government, they buy into a wide range of dramatically differing values—values so divergent that sometimes it is difficult to understand how we might reconcile their competing claims to forge meaningful law and policy. To better understand this problem, we will explore theories about the role of government. Aristotle, for example, argues that every community aims at some good; what might our “good” be, and how can we best achieve it? To help refine our ideas, we will consider Locke’s *Second Treatise on Civil Government* and Mill’s *On Liberty*, both fundamental to understanding our own system, as well as Yevgeny Zamyatin’s science fiction novel *We*, which asks whether it is better to be “happy” than to be “free.” We will also consider the premises and sources of some of our values, including the role of property in the civil state and the distinction between violence and power. Over the course of the semester, we will 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 participants in our political system.

**READINGS**

- U. S. Constitution and Amendments (available on e-Reserve)
- Aristotle, *The Politics*
- Locke, *Second Treatise of Government*
- Mary Wollstonecraft, *Maria, Or, The Wrongs of Woman*
- John Stuart Mill, *On Liberty*
- Yevgeny Zamyatin, *We*
- Hannah Arendt, *On Violence*

**REQUIREMENTS**

- Short analytic essay; a final research project involving the writing of a policy paper; a series of short homework assignments; careful preparation for and active participation in seminar sessions, including the election project; attendance at Legacy lectures, as stipulated by Honors College policy.

**ABOUT THE INSTRUCTOR**

After receiving degrees in Russian from Trinity University and the University of Kansas, Renée Faubion earned a second M.A. and a Ph.D. in English at UNM. Her article on Tim O’Brien’s “Sweetheart of the Song Tra Bong,” is forthcoming in Critique. She has won three awards for excellence in teaching.
The United States is currently commemorating the 150th anniversary of the Civil War. The Civil War was, arguably, the most significant event in American history. And many scholars, writers, and Civil War buffs are enthralled with the conflict. Why? This course will explore how Americans have remembered and commemorated the war. We will look at reenactors, Hollywood histories of the war, groups like the Daughters of the Confederacy in order to understand how Americans use this past. While we will study the war itself to an extent (including the Battle at Albuquerque), the point of this legacy course is to see how the war has influenced American culture more generally. And to understand the battle over historical memory.

**READINGS**

*Confederates in the Attic*
*Dixie’s Daughters: The United Daughters of the Confederacy*
*The New Mexico Territory during the Civil War*

**FILMS, ETC.**

*Gods and Generals*
*Gone with the Wind*
*Sweet Home Alabama*
*Kens Burns ’The Civil War*

**REQUIREMENTS**

Students will be expected to participate in class discussions and debates. Additionally, there will be two oral reports and two analysis papers required. One visit to a local historical site will also be required.

**ABOUT THE INSTRUCTOR**

This is my first year at UNM and I’m thrilled to be a Lobo. My research interests focus on the Civil War and Reconstruction Era and the history of sports. I have a PhD in history from Georgetown University and have spent the last 10 years living on the East Coast. It’s good to be back West!
LEGACY OF AMERICAN DRAMA
UHON 122-008 / Tuesday and Thursday / 11:00am-12:15pm / SHC 28 / 47671
UHON 122-009 / Tuesday and Thursday / 12:30pm-1:45pm / SHC 9 / 50326
Dr. Maria Szasz (descchild@unm.edu)

Core: Humanities

“America leans into the future. It pursues a dream.” --Christopher Bigsby

How have American playwrights wrestled with their country and its changing values, and how have they depicted the struggle of American women and men as they strive to understand their country? This is a central question the Legacy of American Drama will ponder: the ways American dramatists have responded to, questioned and made sense of the American experience. This Legacy will explore and celebrate how many of the greatest American playwrights from the 1940s to the early twenty-first century have used the stage, or what scholar Christopher Bigsby calls “the most public of the arts” to express their differing viewpoints on the tensions and concerns within American society. We will read, discuss, and watch plays by the Pulitzer-prize winning playwrights Arthur Miller, Tennessee Williams, Lorraine Hansberry, Sam Shepard, Beth Henley, Wendy Wasserstein, August Wilson, David Henry Hwang and John Patrick Shanley, as well as the lesser known, but vital voices of Luis Valdez, Shirley Lauro, LeAnne Howe and Roxy Gordon. We will consider the traditional notion of an American “canon,” and determine why certain playwrights remain either inside or outside the canon. Our discussions will include the history of professional theatre in America: the development of Broadway, Off-Broadway and Off-Off Broadway, and the rise of regional theatres. We will also determine why our playwrights failed or succeeded (or both!) in these professional venues. Consider taking this Legacy to probe deeply into the recesses of our country’s social conscience, exploring the most pertinent issues at the core of American history, including: immigration; what it means to be “an American”; the American Dream; the evolving position of women, Native Americans, Asian Americans, Hispanics, and African Americans; the American family; sexuality; the 1960s and the Vietnam War; and the myths vs. the reality of the American West.

READINGS

Richard Rodgers and Oscar Hammerstein II, Oklahoma!, 1943
Tennessee Williams, A Streetcar Named Desire, 1947 and Cat on a Hot Tin Roof, 1955
Arthur Miller, The Crucible, 1953
Lorraine Hansberry, A Raisin in the Sun, 1959
Luis Valdez, Actos, 1971
Beth Henley, Crimes of the Heart, 1979
Sam Shepard, True West, 1980
David Henry Hwang, M. Butterfly, 1987
Wendy Wasserstein, The Heidi Chronicles, 1988
LeAnne Howe and Roxy Gordon, Indian Radio Days, 1988
Shirley Lauro, A Piece of My Heart, 1992
August Wilson, Seven Guitars, 1995
John Patrick Shanley, Doubt, 2005

FILMS, ETC.

A Streetcar Named Desire, 1951: “both a landmark in the fight against censorship and perhaps the most thrilling display of ensemble acting in all of American film”—Kenneth Turan.
Cat on a Hot Tin Roof, 1958: with performances by Paul Newman and Elizabeth Taylor.

REQUIREMENTS

Being present in each class, fully prepared and eager to discuss the plays; two short response papers; a two page proposal for a research paper; a ten minute conference with the instructor about the research paper; a four to six page research paper; attendance at a local production of an American play, and participation in a class discussion about the performance; attendance at two Legacy Lectures, and a short written response about each lecture; a group project: a ten to fifteen performance of a few scenes from one of the plays we have studied this term.

ABOUT THE INSTRUCTOR

Maria Szasz has a Master’s in Theatre Education from Emerson College, and a PhD in English from UNM. She has been lucky enough to teach Theatre History in the UNM Honors College since 2008. Her book, Brian Friel and America, was published by Glasnevin Press in January 2013.
Four times a night, the average person enters the mysterious world of dreams--1460 a year for an approximate lifetime total of 100,000, most of which do not survive awakening. Some dreams, however, are so powerful and memorable that they change the person, the culture, and even the civilization. As long as there has been writing, and surely long before, dreamers have asked if dreams cloak meaning in their symbolism and discontinuities, and these questions have found answers in theology, philosophy, medicine, science, history, psychology, art, and numerous other fields. Without dreams, Christianity might have remained a marginalized religion, and Islam might never have been founded. Chemistry might still lack its periodic table; Handel might not have completed the last movements of “The Messiah”; Mary Shelley would not have written “Frankenstein”; Abraham Lincoln would not have foreseen his assassination; Jack Nicklaus would not have conquered golf courses; the Beatles would never have sung “Yesterday”, and countless teenagers would not have filled their diaries. The historical unit of the course will identify famous dreamers and their dreams, ranging from shaman to neurologist, from prophet to psychologist, and the theoretical unit studies interpretation of dreams, journeying from watchful gods to one’s position in birth order. The readings are drawn from thirteen cultures and four thousand years of dreams and dream theories.

READINGS

Dreams which changed civilization: Constantine, Muhammad, Joseph Smith
Mesopotamian dreamers: Gilgamesh, Dumuzi
Hebrew dreamers: Joseph, Daniel, Peter
Viking dreamers: Gunnlaug Wormtongue, Helgi, Gest Oddleifsson, Njal
Greek and Roman dreamers: Agamemnon, Achilles, Nausicaa, Penelope, Aeneas
Classical rejection of dreams: Plato, Aristotle, Cicero, Hebrew Prophets
Dreams reestablished: Macrobius, Chaucer, the Pearl Poet
Asian dreams: Buddha’s Mother, Pao-yo, Achmet
Dream ascendency: Sigmund Freud, Carl Jung, D. M. Thomas
Dreams in the laboratory: Eugene Aserinsky, William Dement, Calvin Hall
Contemporary dreams: REM, MRI, PET, Content analysis

FILMS, ETC.

Victor Fleming, “Wizard of Oz” (1939)
Akira Kurosawa, “Kagemusha” (1980)

REQUIREMENTS

Because most dreams we will study are no longer than a few pages, the readings are selections taken from “The Bible,” “The Iliad,” “The Odyssey,” “The Aeneid,” Icelandic sagas, “Canterbury Tales,” “The Dream of the Red Chamber,” and theoretical works such as Cicero’s “On Divination,” and various essays on Rapid Eye Movement and other contemporary discoveries about dreams. “Gilgamesh,” Sigmund Freud’s “On Dreams,” Carl Jung’s “Memories, Dreams, Reflections,” and, D.M. Thomas’ “The White Hotel” will be read in their entirety. Students are expected to master the history, concepts, and terms in the readings, and each student must complete two short interpretative papers on assigned or original topics, an oral report done as an individual or a group project, and a semester long individual dream journal prepared with an interpretative essay using material from readings and class discussions.

ABOUT THE INSTRUCTOR

David Leon Higdon holds a M.A. and Ph.D. from the University of Kansas and has spent most of his career teaching and researching narrative theory and the British novel. He has had training with Biblical dreams, classical dreams, the dream vision poems of the Middle Ages, dream theory of the nineteenth and twentieth centuries, and dreams as incentive for creativity. His “Time and English Fiction,” “Shadows of the Past,” and “Wandering into Brave New World” and numerous scholarly essays and papers have focused on narratives from Euripides to twentieth century novelists, and earned him appointment as the Paul Whitfield Horn Professor at Texas Tech University. He is offering the dream course for the fourth time and is creating an historical anthology of dreams. All his life, he has been a very active dreamer, sleepwalker, and sleeptalker.
In modern American society, we are accustomed to the discussion of scientific theories and discoveries, as well as debates over the appropriate use of that scientific knowledge. For example, since the discovery of the nature of DNA in the 1950s, scientists have been focused on learning more about genetics, and the field of genetics has become part of the modern study of criminology. Another example can be seen in Darwin’s theory of evolution, which has become the basis of a long-running debate regarding the creation of the earth and humankind itself. While we are familiar with these modern discoveries, theories, and debates, these same kinds of discoveries, theories, and debates took place in ancient, medieval, and early modern European society as well. The Greeks and Romans made many advances in science and medicine, but those advances came to a standstill during the medieval period, when scholars often simply regurgitated the work of Greek and Roman scientists. In the early modern period, however, European scientists challenged the work of the Greeks and Romans and made new discoveries and theories, which led to fears and debates over the ultimate goal of this new scientific work, as seen in the novels of H.G. Wells. In this course, we will examine works of science from these different eras and societies, as well as works which describe debates over or fears of this new science, in order to come to a better understanding of how scientific discoveries, theories, and debates have driven the field of science and have shaped society itself.

READINGS

Excerpts from ancient and medieval sources will be made available on the course website. These will include: Aristotle, Pythagoras, Galen, Isidore of Seville, and Roger Bacon.
Thomas F. Mayer, The Trial of Galileo, 1612-1633
Margaret C. Jacob, The Scientific Revolution: a Brief History with Documents
Philip K. Dick, Do Androids Dream of Electric Soup?
H.G. Wells, The Island of Dr. Moreau
Rebecca Skloot, The Immortal Life of Henrietta Lacks

FILMS, ETC.


REQUIREMENTS

1. Students are expected to attend class and participate actively in discussions, both in large and small groups. Students must also sign up to lead at least one discussion during the semester, including preparing questions for the other students to consider for discussion.
2. Students are responsible for three response papers of three to four pages each.
3. Students must choose a research topic and develop an original eight-page research paper.
4. Students must also give an oral presentation on their research project.

ABOUT THE INSTRUCTOR

Lizabeth Johnson earned a B.S. in Biology and a Ph.D. in Medieval History. She has several years of experience teaching ancient and medieval history, particularly British history, and her research is in medieval British legal history. Due to her early work in the field of Biology, however, she has also retained a strong interest in science in history, including diseases and their effect on society.
If John Lennon works his way through a crowd full of teenage girls, they will slow him down, and his speed decreases the more they’re attracted to him. “We think we have found these teenage girls,” Martin Archer, a physicist at Imperial College in London, told CNN on July 4th, 2012.

Are you an imaginative naturalist? Always narrating the War of Currents to friends? Obsessed with the human dimension of stats or the half-life of pleasure? Are you interested in exploring where the physical universe collides with the human universe? In this introduction to creative writing course, we will survey short fiction, creative nonfiction, and poetry that use science as a way to access the personal, fanciful, and flawed experience of living.

READINGS

Students will have a reading packet featuring work by Annie Dillard, Loren Eiseley, Lydia Millet, Julio Cortazar, Blake Butler, Tomas Transtromer, and many more.

REQUIREMENTS

Requirements include attendance, generous participation in discussions, workshop critiques, one essay, one short story, one poem packet, one substantial revision, and one public reading.

ABOUT THE INSTRUCTOR

Amaris Ketcham received her MFA in Creative Writing from the Inland Northwest Center for Writers at Eastern Washington University. Amaris has published essays, poetry, and short fiction in a variety of magazines, anthologies, and online venues. She currently serves as the Faculty Advisor for Scribendi, the Honors College and Western Regional Honors Council literature and arts magazine.
Writing skills are valuable throughout academic careers and in virtually any job you can name. Good writers become successful because they can communicate clearly, concisely and creatively. The best way to learn good writing is to be vigorously edited in a positive manner, one that teaches the basics and beyond.

In this workshop-style course, we’ll cover the basics of clear writing, and get lots of practice writing and editing non-fiction and short fiction. Topics will include style, voice, grammar, dialogue, sentence structure and critical analysis.

**READINGS**

“On Writing Well” by William Zinsser (Harper Perennial)

**REQUIREMENTS**

Students will be required to write every week in this class, both for homework and for short in-class assignments. These assignments will be edited by the instructor.

Class participation and attendance are mandatory, as we’ll be working together on our writing each week. Students will read from their work and will write sentences on the blackboard to be analyzed by the group. Our goal is improvement over the course of the semester, and we can learn from each other.

**ABOUT THE INSTRUCTOR**

Steve Brewer has worked as a writer since he was 18 years old, and he’s written and edited millions of words of fiction and nonfiction. The author of 25 books, Brewer has been a newspaper reporter, a syndicated humor columnist and a short-story writer as well as a full-time novelist. One of his comic crime novels, LONELY STREET, was made into a 2009 Hollywood movie. A graduate of the University of Arkansas at Little Rock, Brewer is a regular speaker at writing seminars and mystery conferences.
This is a course that examines great mathematical thinking throughout history, mainly using the text *Journey Through Genius*, by William Dunham. A central concept in this course is the role of proof in mathematical discourse and discovery. A rare combination of the historical, biographical, and mathematical, this course is an introduction to a neglected field of human creativity.

We will study many areas of mathematics such as algebra, geometry, analytic geometry, and some aspects of calculus. Students will solve problems and prove theorems each of these areas, both in problem sets and in small groups, in-class, for other students. They will also read about the history of mathematics from the time of the ancient Greeks up to the end of the nineteenth century, discussing the interplay of human culture, genius, and mathematical thinking. Finally, students read and discuss mathematically motivated fiction, giving another perspective to the themes and content above.

**READINGS**

*Journey Through Genius*, by William Dunham, Wiley, 1994. Like masterpieces of art, music, and literature, great mathematical theorems are creative milestones, works of genius destined to last forever. Now William Dunham gives them the attention they deserve. Dunham places each theorem within its historical context and explores the very human and often turbulent life of the creator.

Fictional Works
- *Proof*, by David Auburn, Faber & Faber, 2001

**REQUIREMENTS**

We will form six groups of students, two to three to a group, and each group will select two of our twelve chapter subjects. The groups will present to the rest of us some of what they have learned in their chapter, including a proof of the major theorem in each chapter and the mathematical background to make sense of it. We will have extended discussions on these presentations, and the other students will formulate questions to further discussion.

In addition to our detailed mathematical work, we will look at the lives and personalities of some fictional but true to life mathematicians as portrayed in three novels and one play. Each student will thus 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. These will be problems and proofs that are relevant to our work in *Journey Through Genius* and additional topics that come up in class discussions.

**ABOUT THE INSTRUCTOR**

Chris Holden is a mathematician for the people. He received his Ph.D. in mathematics from the University of Wisconsin-Madison. Originally from Albuquerque, his research interests center around the creation of place-based augmented reality mobile games. Chris enjoys videogames like DDR and Katamari Damacy, and he takes a whole lot of photos.
The focus of this course is on the science of conservation biology in the context of environmental policy, socioeconomic demands, and environmental ethics. We will examine regional and international conservation research and cases. Topics will include extinction, wildlife management, the role of science in making environmental policy, the conservation of the Mexican wolf and other carnivores, and the Endangered Species Act. This course is structured as an interdisciplinary course with reading assignments, classroom discussions, student presentations, some role-playing exercises, and one visit to the Rio Grande Nature Center on Saturday, May 3 (morning only).

**READINGS**

No text book
National Geographic and Nature articles
A few of the more important research papers in conservation biology

**REQUIREMENTS**

Students are expected to attend all classes, complete reading assignments, prepare one short presentation, and participate in classroom discussions. Students should be attentive and courteous during all discussions.

**ABOUT THE INSTRUCTOR**

Dr. Cartron has worked in conservation biology research for more than 20 years. He is the author of many articles and the author or editor of three nature books, including the Field Guide to the Plants and Animals of the Middle Rio Grande Bosque and the Raptors of New Mexico. He is currently collaborating on a book on the carnivores of New Mexico and their conservation.
Not all ecological interactions occur under the watchful eye of a trained observer, but understanding such unseen interactions can be of great importance, both to scientists and, increasingly, to law-enforcement officials. In this class we will learn what kinds of ecological interactions we can reconstruct from crime scenes, landscape surveys and fossil assemblages. We will examine the wide range of processes that can obscure ecological information post-mortem, and how we can leverage some of these processes to our advantage in understanding past ecologies.

During the lab portion of this class you will apply your learnt forensic ecological skills as part of a small group, by designing and undertaking a series of experiments or analyses to recover ecological information (or whose results would help others recover ecological information) from a dataset of your choice.

**READINGS**

Readings will be from scientific articles and excerpts from technical books, e.g. (Forensic Ecology Handbook: From Crime Scene to Court, Marquez-Grant and Roberts, 2012), (Vertebrate Taphonomy, Lyman, 1994), (Terrestrial Ecosystems Through Time, Behrensmeyer et al., 1999).

**REQUIREMENTS**

Students will be expected to attend all classes, carry out and discuss the required readings. In addition, all students will be required to keep a research diary, actively participate both in the research project that they undertake and in the group discussions of other research projects, and submit a formal write-up of their project at the end of term.

**ABOUT THE INSTRUCTOR**

Jason Moore earned his Ph.D. from the University of Cambridge in 2006, with a focus on the reconstruction of vertebrate palaeoecological patterns. Subsequently he has worked on a large number of studies examining ecology in the past, both from recent assemblages (i.e. bones from the Yellowstone River in Montana and shells from Baja California) and fossil assemblages (from a range of time periods in the US and India). Dr. Moore is fascinated by both the complexity of teasing ecological information from the past, and by the amazing insight that can be gleaned with the correct techniques.
Two centuries of fossil fuel use has destabilized the climate, damaged the environment, and created unparalleled material affluence. Dwindling reserves and increased consumption suggests that a tipping point is on its way. Have anthropogenic effects already realized significant changes on Earth? If not, for how long will we be able to continue with current trends before the effects become too substantial to ignore? Is there such a thing as a sustainable civilization? What are the consequences of remaining on our current course, and what options do we have?

Energy, burning the world from both ends, is a course that is 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. Weekly assignments range from mock journal writing assignments to organized group-based debate. The final exam consists of individual or group 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. No previous college-level science education is expected, but students are expected to come prepared for an engaged and active learning environment.

**READINGS**

All reading material will be collected into a single pdf document that can be printed as a reader or viewed on a computer. The readings will consist of selections from the following sources:

- Peer edited journals such as Nature Publishing Group, Proceedings of the National Academy of Sciences, Science, Scientific American, among others
- Recent periodicals from local and national newspapers

**FILMS, ETC.**

- *Earth’s Changing Climate*, Audio-lectures from The Teaching Company
- Selection of pod/video casts including RadioLab and MIT course lectures
- Clips from a variety of films and documentaries

**REQUIREMENTS**

Weekly assignments will be distributed in class and will consist of readings, short writing assignments, group presentations or pod/video-casts. In class participation, discussion and attendance are crucial for a comprehensive class experience and will make up a large portion of your final grade. Absences must be announced and approved beforehand. 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. No specific background in science is required for this course, as the goal is to create a general “energy literacy” independent of previous knowledge. No advanced mathematics will be required or used during this course.

**ABOUT THE INSTRUCTOR**

Patrick is completing his final year in the Nanoscience and Microsystems PhD program at UNM working on shelf-stable live-cell vaccines against tuberculosis and 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.
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!

**READINGS**

*Controversies in Globalization*
*A Very Short Introduction to Globalization*

Food readings from: *Food Inc, Whole Earth Discipline, Mendel in the Kitchen, Just Foods, Eat Here*

**FILMS, ETC.**

Films or film clips include *Capitalism: A Love Story, Food Inc.*, and *The Future of Food*

**REQUIREMENTS**

Assignments will include writing about the reading assignment and papers. You will be expected to participate in many in class activities from small and whole group discussions.

**ABOUT THE INSTRUCTOR**

Sarita Cargas, D.Phil. Oxford University, MA Theology Aquinas Institute of Theology, MA Psychology Georgetown, BA St. John’s College (ed. Encyclopedia of Holocaust Literature). My main research area is human rights, and I am currently writing a textbook on human rights. I have been teaching human rights for eight years (including in Geneva, Switzerland). Another interest is the pedagogy of critical thinking.
This course is focused on the construction, use, and hands-on study of ancient technologies. Understanding the past requires more than knowledge of the dates of momentous events or the names of significant persons. Material culture and evidence of the everyday and the ubiquitous are keys to explaining what happened in the past and why people made the choices they did. Ancient technologies set the stage for modern tools and artifacts serve as important comparisons to how and why we use technology today. Students in this course will study ancient technology first-hand. They will test and apply what they will learn about how the past worked. Students will construct and experiment with a range of tools used in many different aspects of past people’s lives--from grinding corn to crafting stone tools, from making cordage to casting adobe block. This course will also expose students to issues of both historical and modern resource use, preservation, consumerism and fashion, and our relations to both the larger natural world and the built environment.

READINGS

“Flintknapping: Making and Understanding Stone Tools”
by John C. Whittaker
University of Texas Press;
ISBN: 029279083X
And a course reader available from the library’s E-reserves.

REQUIREMENTS

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

ABOUT THE INSTRUCTOR

Troy Lovata is a tenured, Associate Professor in the UNM Honors College. His courses explore our cultural relationship with the world around us and examine our connections to the past. Dr. Lovata holds a Doctorate in Anthropology, with a focus on Archaeology, from The University of Texas.
Do you think it’s accurate to say that baseball is “America’s National Pastime?” Many people, for decades, have given baseball this label. We will study why and assess the game, its origins, the concept of nationalism and sports, and the significance of baseball in American culture. To be clear: this is not a class that will revel in baseball trivia or current baseball happenings. You need not be a fan to enroll. Instead we will look at baseball through historical and cultural lenses to assess what the game reveals about American society.

READINGS

*Baseball in the Garden of Eden: The Secret History of the Early Game*
*The Natural*
*The Glory of their Times: The Story of the Early Days of Baseball told by the Men who Played it*
*The Beauty of Short Hops: How Chance and Circumstance Confound the Moneyball Approach to the Game*
Selected articles and primary documents

FILMS, ETC.

*The Natural*
*The Sandlot*
*Cobb*
*A League of their Own*
*42*

REQUIREMENTS

Students will be asked to participate in discussions, debates, interviews, and baseball excursions for this course. There will be three writing assignments, including a semester ending research project. Several times during the semester we will move onto the ballfield to play out the phenomena we are discussing. No prior or present baseball ability is expected or required, however.

ABOUT THE INSTRUCTOR

I am, among other things I hope, a baseball historian. My forthcoming book deals with the segregation of the game before Jackie Robinson. I am new to UNM and thrilled to be a part of the Honors College. I have a PhD in history from Georgetown University. Full disclosure: I batted under .200 during my brief high school baseball career.
As Vilma Grunwald was about to board a truck to take her to the gas chambers and her death, she wrote a quick note to her husband, who was also a prisoner at Auschwitz-Birkenau. She wrote, “Take care of the little golden boy . . . I will be thinking of you and Misa. Have a fabulous life; we must board trucks. Into eternity.” Vilma’s husband and son, Misa survived the death camps. Vilma’s son, Frank (Misa), donated the letter to the USHMM, where it is available for study.

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

READINGS

Deborah Dwork, Voices and Views: A History of the Holocaust
Diane Ackerman, The Zookeeper’s Wife
Simon Wiesenthal, The Sunflower
Spiegelman, Maus I & II
A reader with selections from diaries, letters, and memoirs, as well as selected readings that focus on the behavior of non-Jews, who either made the decision to rescue Jews or to destroy them.
A selection of Holocaust documentaries, in which students will have the opportunity to listen to survivors explain how they survived and what decisions and adaptions helped ensure their survival.

REQUIREMENTS

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

ABOUT THE INSTRUCTOR

Sheri Karmiol has a Ph.D. in British literature. As an undergraduate her interest was biological and behavioral anthropology. She completed 35 credit hours in anthropology, as well as another 10 hours of biology, before adding a major in English Literature. Much of Sheri’s academic research had focused on behavioral and social anthropology and the ethical and philosophical decisions that people make to adapt to changes in their lives. Most of the classes that she teaches have centered on issues of social inequity, prejudice, and the marginalization of people, who 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, where she studied the Holocaust as an interdisciplinary course. Sheri also teaches classes on discrimination and on intolerance.

ABOUT THE STUDENT TEACHER

Logan Radcliff is a senior at UNM studying political science, English, and interdisciplinary honors studies. She is a member of the Phi Eta Sigma Honor Society and the National Society for Collegiate Scholars and is on her way to graduating Summa Cum Laude in May 2014.
HUMANITIES IN SOCIETY AND CULTURE:
WHAT POE SAID TO FREUD, THEORIES OF HORROR AND THE 19TH CENTURY GOTHIC

UHON 205-003 / Monday and Wednesday / 2:00pm-3:15pm / SHC 28 / 49871
Dr. Renee Faubion (sanren@unm.edu) / Dillon Barton (dbarton@unm.edu)

Core: Humanities

Ever wonder why we shudder when we see our own blood? Or why the dark seems full of demons—even when we know it isn’t—and why we feel they are coming for us? This seminar sets out to explore these questions by considering nineteenth-century gothic narratives against the history of theories of horror drawn from philosophy, aesthetics, and psychology. Thinkers from the last 250 years, including Edmund Burke, Sigmund Freud, and Julia Kristeva will provide a context for our reading of horror tales as we try to understand how such tales endeavor to terrify us. We will also look at key developments in the culture of the nineteenth century (notably, colonization, “race” theory, gender roles, and evolution) to help us understand how those events participated in the development of horror narratives. Ultimately, our goal this semester will be to dissect the illicit pleasure of the horror story to understand how nineteenth-century Anglo-Americans translated their desires and anxieties about their changing world into literary texts.

READINGS
Hawthorne, The Scarlet Letter
Hogg, Private Memoirs and Confessions of a Justified Sinner
Stevenson, The Strange Case of Dr. Jekyll and Mr. Hyde
Le Fanu, Carmilla
Stoker, Dracula
Short stories by Gilman, Capes, and a three-week unit on Poe’s work; essays by a variety of theorists

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

ABOUT THE INSTRUCTOR
After receiving degrees in Russian from Trinity University and the University of Kansas, Renée Faubion earned a second M.A. and a Ph.D. in English at UNM. Her article on Tim O’Brien’s “Sweetheart of the Song Tra Bong,” is forthcoming in Critique. She has won three awards for excellence in teaching.

ABOUT THE STUDENT TEACHER
Dillon is an English and History major who enjoys dark versions of things, such as dark chocolate, dary turkey meat, and gothic literature. Other interests include trivia, board games, and reality television shows. His dislikes include writing descriptions of himself.
How have film and literature changed our morals and ethics? How have they informed us of the human condition or of our approach to society, including our mores and values? In this class, we will look at texts and films that hold at their center a certain questioning of authority—or maybe even a warning of what may come of our current social structures and policies. We will seek to address what it means to be subversive (both today and throughout history, as well as in varying cultures), and how literature and even film has impacted our relationship with each other and to society. We will explore and consider philosophy, civil right literature, plays, poems, dystopias, sci-fi, social humor, exiled writings, and drama. From Gattaca to V for Vendetta to 1984 and The Lysistrata, the films and texts in this class will seek to question our assumptions about gender, science, culture, psychology, and everything in between. Students will write analytical and reflective papers, work in groups to choose three additional texts from different cultures and time periods for the class to read, and take part in a final project where they will express how they personally question authority (several options will be available, including creative, community-based, or historical perspectives).

READINGS

Aristophanes, Lysistrata
Christopher Marlowe, The Tragical History of Dr. Faustus
Kate Chopin, The Awakening
George Orwell, 1984
Three additional texts selected by student groups

REQUIREMENTS

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

ABOUT THE INSTRUCTOR

Kathryn Collison received an M.F.A. in creative writing from Eastern Washington University and a B.A. in English from UNM. She has taught in the Honors since 2007 and was the Scribendi 2007-2008 Faculty Advisor. She has taught poetry in prison, high school, and community college. Her poetry has been published in The Furnace Review, New Works Review, and The Pedestal Magazine.
FINE ARTS AS A GLOBAL PERSPECTIVE: THEMES, IMAGES, AND IDENTITY IN LATIN AMERICAN MUSIC

UHON 207-001 / Tuesday and Thursday / 2:00pm-3:15pm / SHC 16 / 49863
Javier Lorenzo (lorenzo@unm.edu) / Celia Lopez-Chavez (celialop@unm.edu)

Core: Fine Arts

This seminar will ONLY be offered in conjunction with the companion seminar UHON 302-018: Drums and Dreams.

People are embedded in their culture and they share musical norms, uses and practices. It is possible to learn how to recognize those structures and elements and be more sensible to the music and, as a result, to identify different cultural influences and to understand how the music is part of the cultural identity of a nation or groups of people. The main objective of this seminar is for students to become active listeners in order to be able to analyze Latin American music. Students will learn how elements such as rhythm, melody and texture are structured in the musical discourse. The seminar will cover an introduction to musical elements, and the analysis of music within the context of concepts of nation, identity, and socio-politics, focusing on the countries of Mexico, Brazil, and Venezuela. Students will be able to understand and differentiate musical Indigenous forms and instruments, from Western, and African forms.

Other aspects of music and musical history of other regions of Latin America will be covered through student presentations. Musical concepts and listening training done in the first weeks of the semester will be applied to the last section of the course on Argentinian Tango. This section will start to be developed in the classroom and continue with field study in Buenos Aires during the Spring break. Students will have the opportunity to meet tango music professionals and dancers, and will be able to research in the actual sites where Tango as music originated and developed. This unique hands-on experience will give students a broader and deeper perspective of topics learned throughout the first half of the semester. Students will present the results of their field research in group presentations upon our return from the field. By the end of the semester it is expected that students will be able to combine elements, topics, skills, and contexts learned in both classes and in the field study into a final in-class discussion and review, and a self evaluation. April 10 will be the last class meeting.

REQUIREMENTS

Musical training is not a requirement for this course. Regular attendance, active class participation, completion of weekly assignments and musical exercises, a mid-term essay, a class and field study journal, one group presentation (in conjunction with the Drums & Dreams class), and final in-class review and self evaluation (in conjunction with the Drums & Dreams class.) The participation in the field study in Buenos Aires, Argentina, is mandatory.

ABOUT THE INSTRUCTORS

The Garey Carruthers Distinguished Chair in Honors, Javier Alejandro Lorenzo was born in Buenos Aires, Argentina. He has been a teacher, Conductor, and choirmaster since 1984. He has worked as a guest conductor in Argentina, Brazil and Venezuela. From 2002 to 2005 he worked at the National Hispanic Cultural Center as Music Director of the Latin American Concert Series. He was the Artistic director and Conductor of Maria de Buenos Aires as well as “Fiesta de las Americas Series”. He taught seminars about Latin American music in the UNM Honors Program: “Tango” and “Drums and Dreams,” the latter with Dr. Celia López-Chávez. Since 2005, he has been the Music Director of “Tango in Green” working in the promotion of Latin American music. He studied at the National Conservatory in Buenos Aires and he received his Master’s degree in Orchestral Conducting at UNM.

Celia López-Chávez received her Ph.D. in history and geography with a focus in Latin American History, from the University of Seville, Spain. Originally from Argentina, she focuses her research on Latin American history, cultures, and politics. Dr. López-Chávez has taught and published in her specialty in Argentina, Spain, and the United States. She is currently working on a book about frontier, epic and imperialism in Latin America. She has been the director of the Conexiones Summer Program in Spain, and regularly teaches seminars with a field study component in Argentina.
FINE ARTS AS A GLOBAL PERSPECTIVE: 
THE PHOTOGRAPHIC ARTS, REALITY SEEN 
THROUGH THE CAMERA’S EYE 

UHON 207-002 / Monday and Wednesday / 3:00pm-4:15pm / SHC 8 / 49875 
Dr. Ruth Meredith (ruthmrdth@gmail.com) 

Core: Fine Arts 

We live in a culture saturated with photographs, movies and videos. These days everyone seems to be taking pictures of the world we live in and posting them on the Internet. But the camera was invented less than 200 years ago. How did this technology permeate the culture so quickly? How did photography change the way we understand the world? In this course we will explore the history of this technology and explore its many uses in contemporary culture including social media. We will also examine the philosophical implications of how this technology has altered our sense of reality in the media age. 

READINGS 

Roland Barthes, Camera Lucida: Reflections on Photography 
Selected chapter from Mary Warner Marien, Photography: A Cultural History 
Walter Benjamin, The Work of Art in the Age of Mechanical Reproduction 
Jonathan Crary, Techniques of the Observer 
Dawn Ades, Photomontage (selections) 

FILMS, ETC. 

Robert Hughes, Shock of the New: Mechanical Paradise (history of photography in context of modernity) 
John Berger, Ways of Seeing episode 1 (photographic reproduction and art) 
Examples of work of Stieglitz, Weston, Cartier-Bre 

REQUIREMENTS 

Regular Attendance 
Weekly Blogs with Comments 
2 Learning Projects 
Personal Photo Essay 
Illustrated research project related to the course material 

ABOUT THE INSTRUCTOR 

I like to think outside the box. I am an artist-philosopher-art historian with degrees in art history and philosophy but I still haven’t decided what to be when I grow up. When I make art, I laugh and share. When I do philosophy, I ask questions and wonder. When I study history, I become more aware. When I teach, I learn. I once designed and built an adobe house. I try to include the lessons that life experiences have taught me in my classes.
FINE ARTS AS A GLOBAL PERSPECTIVE: MANDALA, THE ART AND SCIENCE OF COMPOSITION

UHON 207-003 / Thursday / 2:00pm-4:30pm / SHC 12 / 49876
Atsuko Sakai (asakai@unm.edu)

Core: Fine Arts

A “Composition” is a “Balance” we create. We constantly try to make sense out of something we encounter everyday. Our human nature tends to look for a holistic understanding of whatever we see, feel, or think, at least in our own way. We see a big picture as well as associated details within it. We often seek comfort; a balance between our body and our surroundings, organize thoughts and feelings within the individual as well as with others, and recognize patterns, rhythms and rules while enjoying aesthetic harmony with some surprises out of the ordinary.

We will explore the “Composition” from two different directions: 1) The design principles in art and design - how we create a composed image, and 2) Design in and by nature - our physical world and the science of our seeing and understanding the physical world both visually and spatially - for example, structure is a physical art.

We will also use the Mandala as a metaphorical tool where we will not only explore the art itself, but also investigate some eastern philosophies behind Mandala Art from different countries.

Eventually, all of our explorations from these three channels (two compositional aspects and Mandala art study) will come together and transform into one giant art. You will come up with your own holistic understanding of our world, which will become your very own Mandala.

READINGS

Giuseppe Tucci, “The Theory and Practice of the Mandala”
Amos Ih Tiao Chang, “The Tao of Architecture”

A course reader and selected online readings will be available through E-Reserves:
Richard E. Nisbett, “Geography of Thought”
Elizabeth ten Grotenhuis, “Japanese Mandalas: Representations of Sacred Geography”
Maggie Macnab, “Design by Nature”
Margaret Livingstone, “Vision and Art: The Biology of Seeing”

FILMS, ETC.

“Sketches of Frank Gehry by Sydney Pollack”

REQUIREMENTS

Regular attendance and active class participation. Students will be asked to participate in weekly hands-on design exercises/projects in class and maintain a visual journal/sketchbook throughout the semester.
1 analytical/research paper (5-7 pages), 1 mid-semester group analysis/presentation, 1 final Mandala Art project with written design concepts and descriptions, 3D models (if needed), 1 oral presentation (15 minutes long) and final portfolio (15-20 pages).

ABOUT THE INSTRUCTOR

Atsuko Sakai holds her B.A. from the Kyoto City University of Arts in Japan and M. Arch. from UNM. She has worked for over 10 years at architectural design firms in Washington DC and Albuquerque, and over 15 years in Design Education programs for people of all ages. She has also taught at the UNM School of Architecture and Planning.
Graffiti can be described as a visual response to an emotion, desire or need. These markings are unsanctioned, unofficial and are often considered “underground” imagery. In general, academia has ignored this type of visual culture yet we see these scratches and tags in every corner of the globe, in our neighborhoods, and throughout history. Are these markings vandalism, are they beautiful or ugly? What do they reveal about their makers? This class will explore these questions and will consider historical and contemporary graffiti as an unusual expression more complex and revealing than previously thought.

READINGS

Anna Waclawek, *Graffiti and Street Art*
Edited by J.A. Baird and Clair Taylor, *Ancient Graffiti in Context*
Additional readings provided by the Professor

FILMS, ETC.

*Style Wars* (Documentary examining subway graffiti in the 1970’s by Henry Chalfant)
*Exit Through the Giftshop* (Exploring the work of Bansky)
*Something to do with the Wall* (Documentary about the Berlin Wall)

REQUIREMENTS

Weekly Blog entries and responses to classmates observations
Two in-class Learning Projects
One Group Project: including a group presentation and group research paper
Participation in class discussions
Attendance is mandatory

ABOUT THE INSTRUCTOR

Elizabeth Olton received her PhD in 2010 and she specializes in visual culture. Olton is currently exploring the functions and meanings of ancient Maya graffiti from the city of Tikal in Guatemala. Her research questions the prevailing view that these images were created by children or those in a trance, rather Olton has found evidence that these scratches reflect the experience of the artist or what they have seen / witnessed. Olton is co-editing a book on the history of graffiti with Professor Troy Lovata. In the fall of 2013 she will participate in a workshop at Oxford University on ancient graffiti.
“You can’t prove a negative!” You probably hear it all the time. But in math, we prove negatives for breakfast. In fact, the impossible has been a driving force like no other in this most exact of disciplines.

We all know a little bit about the impossible in math: why is there is no highest number to which you can count? Because you can always add one more. It’s a little bit harder to show that there is no last prime number, but it’s true. We also know that it is not possible to write √2 or π as ratios of whole numbers. You cannot trisect an angle, square a circle, or duplicate a cube using only a compass and unmarked straightedge, and neither can anyone else, ever. Euclid’s 5th postulate cannot be proven from the first four. These are all well-known, ancient impossibilities, some of which took more than 2000 years to be understood.

Sometimes in math, a thing that seems impossible turns out to be anything but. Once transcended, imagined impossibilities lead to new advances again and again. Two examples are right under our noses: minus one and its square root. Negative and imaginary were for a long time impossible fictions, total nonsense, but today they are part of the standard numerical toolkit we all take for granted.

The perspective of the impossible gives us access to some of the biggest moments in the history of mathematics: Pierre de Fermat in a few short scribbles described an impossibility of arithmetic that inspired new thinking for more than 350 years before it was finally laid to rest. Evariste Galois showed that the quintic is unsolvable - there is no general formula to solve equations beginning with x^n. Georg Cantor showed that it is impossible to count all the real numbers between 0 and 1, even if you could count forever. Kurt Gödel proved that it is impossible to create a system complicated enough to do basic arithmetic that can also prove its own consistency (there are no inherent contradictions within the rules of the system) or its completeness (answer all of its valid questions), showing that the dream of founding math securely on logic is necessarily doomed.

In math, not only do we transact continually with the impossible, but it is in fact a muse of the highest order. Our modern understandings of form, number, and even the universe owe much to the famous impossible problems above and more.

In this class we will uncover the power of the impossible. We will visit impossibilities throughout the history of mathematics, take them apart, and map their influences. By learning how to deal with the impossible, we’ll get a unique inside look at what math is all about.

**READINGS**

The Mathematical Experience by Davis and Hersh  
What is Mathematics by Courant, Robbins, and Stewart  
How to Solve it by Polyá  
Numerous Print and Electronic Sources

**REQUIREMENTS**

There are no prerequisites, but math is not a spectator sport; we will be getting our hands dirty. As Euclid supposedly told King Ptolemy, “There is no royal road to mathematics.” Frustration is the name of the game, after all we’re talking about the impossible. It’s going to make your head hurt. In a good way.

We will solve and create problems. So you will need a pencil and paper. You will also need a wastebasket. We will use 21st century tools like computer algebra systems and the typesetting language Latex to do and express math in print and electronically. Students will work in small groups to present two episodes from the history of mathematical impossibility, and write about a third, individually, in research papers. There will also be take-home problem sets.

**ABOUT THE INSTRUCTOR**

Chris Holden is a mathematician for the people. He received his Ph.D. in mathematics from the University of Wisconsin-Madison. Originally from Albuquerque, his research interests center around the creation of place-based augmented reality mobile games. Chris enjoys videogames like DDR and Katamari Damacy, and he takes a whole lot of photos.
This 300-level course explores Shakespeare’s words and the Renaissance world that fostered them within interdisciplinary and international contexts. Through academic study at UNM and immersion in Shakespeare’s home culture in England (especially London and Stratford-upon-Avon), we will explore Shakespeare’s works within the historical, performance, and literary traditions of Renaissance society and study the many ways in which his works continue to be relevant cross-culturally. In addition to characterization, language, and themes, we will study the Bard’s works from interdisciplinary perspectives such as fine art, theatre and performance, architecture, political history, music, economics of entertainment, global and collective behavior theory.

While in England, we will: see Shakespeare plays performed at the Globe Theatre in London and at the Royal Shakespeare Company’s theatre in Stratford-upon Avon; experience the plays as interpreted by cultures as distinct from Shakespeare’s as those of Belarus and India; research the cultural issues of Shakespeare’s time through excursions to British museums, churches, libraries, art galleries, and other historical sites; engage in hands-on learning about performance construction and text studies through tailor-made workshops led by the professional staff of the Globe Theatre; and investigate modern, global perspectives on Shakespeare’s plays.

**READINGS**

Shakespeare, *King Lear, Merchant of Venice, Othello, Richard III, The Tempest, As You Like It*

Jonathan Bate and Dora Thornton, *Shakespeare: Staging the World*

Neil MacGregor, *Shakespeare’s Restless World: An Unexpected History in 20 Objects*

James Shapiro, *Contested Will: Who Wrote Shakespeare?*

Richard Tames, *Shakespeare’s London on 5 Groats a Day*


**REQUIREMENTS**

In addition to careful reading of assigned plays and other texts, regular attendance for all classes, and lively class participation in all aspects of the course, students will be completing several formal assignments, which are described in more detail below. As with the readings for this course, remember that these assignments represent the workload for TWO courses. Assignments are tentative and subject to change. 4-6 Short Analysis Papers (at UNM), Ongoing Research Project (at UNM and in London), Course Blog Postings (at UNM and in London), 2-3 Experiential Group Projects (in London), Synthesis Essay (after returning from London), and Final Portfolio (after returning from London).

**ABOUT THE INSTRUCTORS**

Juliette Cunico received her Ph.D. in Shakespeare / Renaissance Drama, Renaissance Literature, and Medieval Literature (double concentration). Publications include studies in *Private Libraries in Renaissance England: A Collection and Catalogue of Tudor and Early Stuart Book Lists*. Her fascination with worlds mysterious, civilized, and natural explains her diverse interests—from Shakespeare to hockey, from fishing to folklore, from Godzilla to global warming.

Leslie Donovan is a continuing Honors 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.
SHAKESPEARE ABROAD:
CULTURE AND LITERATURE
UHON 302-003 / (2nd 8 wks) Monday / 5:00pm-7:30pm / SHC 22 / 41002
Dr. Leslie Donovan (ldonovan@unm.edu)

This seminar will ONLY be offered in conjunction with the companion seminar UHON 302-002: Shakespeare Abroad: Fine Arts and Theatre.

This 300-level course explores Shakespeare’s words and the Renaissance world that fostered them within interdisciplinary and international contexts. Through academic study at UNM and immersion in Shakespeare’s home culture in England (especially London and Stratford-upon-Avon), we will explore Shakespeare’s works within the historical, performance, and literary traditions of Renaissance society and study the many ways in which his works continue to be relevant cross-culturally. In addition to characterization, language, and themes, we will study the Bard’s works from interdisciplinary perspectives such as fine art, theatre and performance, architecture, political history, music, economics of entertainment, global and collective behavior theory.

While in England, we will: see Shakespeare plays performed at the Globe Theatre in London and at the Royal Shakespeare Company’s theatre in Stratford-upon-Avon; experience the plays as interpreted by cultures as distinct from Shakespeare’s as those of Belarus and India; research the cultural issues of Shakespeare’s time through excursions to British museums, churches, libraries, art galleries, and other historical sites; engage in hands-on learning about performance construction and text studies through tailor-made workshops led by the professional staff of the Globe Theatre; and investigate modern, global perspectives on Shakespeare’s plays. There will be a course fee of $1,450 plus airfare.

READINGS
Shakespeare, *King Lear*, *Merchant of Venice*, *Othello*, *Richard III*, *The Tempest*, *As You Like It* 
Jonathan Bate and Dora Thornton, *Shakespeare: Staging the World* 
Neil MacGregor, *Shakespeare’s Restless World: An Unexpected History in 20 Objects* 
James Shapiro, *Contested Will: Who Wrote Shakespeare?* 
Richard Tames, *Shakespeare’s London on 5 Groats a Day* 

REQUIREMENTS
In addition to careful reading of assigned plays and other texts, regular attendance for all classes, and lively class participation in all aspects of the course, students will be completing several formal assignments, which are described in more detail below. As with the readings for this course, remember that these assignments represent the workload for TWO courses. Assignments are tentative and subject to change. 4-6 Short Analysis Papers (at UNM), Ongoing Research Project (at UNM and in London), Course Blog Postings (at UNM and in London), 2-3 Experiential Group Projects (in London), Synthesis Essay (after returning from London), and Final Portfolio (after returning from London).

ABOUT THE INSTRUCTORS
Leslie Donovan is a continuing Honors 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.

Juliette Cunico received her Ph.D. in Shakespeare / Renaissance Drama, Renaissance Literature, and Medieval Literature (double concentration). Publications include studies in *Private Libraries in Renaissance England: A Collection and Catalogue of Tudor and Early Stuart Book Lists*. Her fascination with worlds mysterious, civilized, and natural explains her diverse interests—from Shakespeare to hockey, from fishing to folklore, from Godzilla to global warming.
Natural disasters have a profound and costly impact on humanity and so it is of great importance that we understand their causes so as to better protect against their effects. In this course we will learn about the causes of the major natural disasters (e.g. earthquakes, volcanic eruptions, floods, wildfires, tornadoes, hurricanes, bolide impacts, etc.), the processes that influence their frequency and severity, their effects and ways to mitigate them, and our ability as scientists to predict them. We will contrast our knowledge of these hazards with their representations in the mass media. Finally, we will create a GIS natural disaster hazard map for a continent of your choice to assess and quantify the natural risks to human life by location.

READINGS

Scientific articles and excerpts from technical publications. These will be provided in electronic format prior to each class.

FILMS, ETC.

A selection of disaster movies, for example Dante’s Peak, Volcano, Twister, Earthquake, Megafault, etc.

REQUIREMENTS

Students will be expected to keep up with the readings for each class, and actively participate in class discussions. Students will have to submit four written papers examining the risk of different natural disasters on a global scale. Students will also have to use GIS to produce a map of natural disaster risk (as a group), and submit a write-up discussing how each of the risks was calculated (individually).

ABOUT THE INSTRUCTOR

Jason Moore received his Ph.D. from the Department of Earth Sciences at the University of Cambridge in 2006. Much of his research is concerned with the impact of major perturbations (for example natural disasters) on vertebrate faunas in the fossil record. Most recently he has been working on improving our understanding of the impact event commonly thought to have killed the dinosaurs.
THROUGH ANOTHER’S EYES: EXPLORING THE CROSS-CULTURAL EXPERIENCE
UHON 302-006 / Tuesday / 12:30pm-3:00pm / SHC 28 / 30817
Margo Chavez-Charles (larryabc@unm.edu)
Group: Humanities

‘How do we step out of ourselves to be able to see the world through another’s eyes? What does it mean to understand another cultural perspective? Literature has the power to grant us that view of other worlds, exterior and interior, by giving us stories of human experiences. Story, told through literature and through film, will be our vehicle for investigating the interactions that arise when people of different backgrounds and values come into contact. This seminar will present basic concepts of intercultural communication, elaborating the theory through the examples in the stories. We will cover such topics as: identity, values, nonverbal communication and language, ethnocentrism, power and conflict, and ethics. We will explore how culture shapes a person. Some questions we will address are: What is our own cultural identity? From where do racism and prejudice emerge? How can differing cultural views regarding time, space, silence and speech generate misunderstanding? How do we manage intercultural conflict? In addition to discussing the literature, we will engage in experiential activities, view films and invite guest speakers.

As with all Honors classes, an important objective is to develop our skills within the seminar format: the skills of engaged discussion, attentive reading and listening, and clarity in written and oral expression. Other objectives include: an understanding of basic concepts of intercultural communication; enhanced intercultural communication skills; understanding and appreciation of the multicultural history of the United States; and increased self-awareness of the influence of culture on one’s own values, beliefs, and behaviors.

READINGS
E.M. Forster, Passage to India
Primo Levi, Survival in Auschwitz
Alan Paton, Cry, the Beloved Country
Leslie Marmon Silko, Ceremony
Mark Salzman, Iron and Silk
Jimmy Santiago Baca, A Place to Stand
A Reader purchased from Honors that includes articles and essays.
Occasional readings on e-reserve to be printed and brought to class.

FILMS, ETC.
Excerpts or entire film: White Man’s Burden, Map of the Human Heart, The Long Walk, Come See the Paradise, Crash, Strawberry and Chocolate, Passage to India, Cry, the Beloved Country, Iron and Silk, Cherry Blossoms

REQUIREMENTS
Regular attendance; active participation in class discussion; completion of weekly writing assignments to include discussion questions and observations; short responses to each text; one longer essay and one final paper.

ABOUT THE INSTRUCTOR
Margo Chavez-Charles holds a B.A. in English from NMSU, an M.A. in Teaching English as a Second Language and Teaching French from the School for International Training in Vermont, and an M.A. in Liberal Education from St. John’s College. She has participated in the Summer Institute for Intercultural Communication in Oregon over 3 summers. She has lived in France, Indonesia, Bolivia and Mexico teaching English to adult learners, and in Italy working with Italian teachers of English under a Fulbright Grant. In addition to travel, her other interests include literature, history, interdisciplinary education, and the history of ideas. She also regularly works for the CONEXIONES programs in Mexico, Nicaragua, and Spain.
THE CULTURAL LEGACY OF STORY IN SONG
UHON 302-007 / Tuesday and Thursday / 5:00pm-6:15pm / SHC 12 / 37529
Dr. Michael Thomas (mthomas@unm.edu)
Group: Humanities

People have always taken stories and turned them into songs. Why? What makes some stories so special? What makes the resulting ballads so compelling? What can we learn about a culture by looking at the stories people celebrate in song? There are no certain answers, the answers are in the songs. We can say that stories told in song are compressed stories, stories reduced to their fundamentals. We can say that popular songs reflect the values and value conflicts of the people who sing and listen. MP3 and streaming technologies combine to provide ways to hear the music, explore the lyrics, and reflect upon the songs.

In this seminar we will listen to songs and talk about them, how they entertain, engage, and inform. We will look at songs as stories with characters, character development, plot, voice, etc. all the dimensions of fiction. We will research songs and the stories they tell in terms of what they reveal about culture. We will examine and use analytic methods drawn from cultural anthropology, ethnomusicology, and folkloric studies. We will also research the songs and the stories they tell as literature. We will examine and use methods drawn from anthropology, musicology, and folklore studies. We will also research the songs and the stories they tell as literature. We will examine some very ancient, venerable folk ballads as well as songs in all contemporary genres (rock, hip-hop, C&W, etc.)

READINGS

Most of the content for this class will be in the form of songs. The instructor will provide songs in MP3 format along with lyric files in MS Word format for common assignments.

Reading assignments will be in the form of articles (both scholarly and popular) that will be available for download from the seminar wiki.

REQUIREMENTS

A presentation (20%), an essay paper (15%) a discussion group project/report (20%), and a final research paper (20%). Grades will be based on evaluations of the papers/presentations plus an assessment of participation (25%).

ABOUT THE INSTRUCTOR

Michael Thomas received his PhD. in Anthropology from the University of Washington. He writes fiction and has published both short stories and novels.
WHY PEOPLE BELIEVE WEIRD THINGS
UHON 302-008 / Tuesday and Thursday / 4:00pm-5:15pm / SHC 16 / 37699
Dr. Sarita Cargas (cargas@unm.edu)

Group: Humanities

You know the media distorts information, you know that your own thinking can suffer from biases and prejudices, and you have certainly noticed that some people reason very poorly. This class is going to show you why this happens and how to arm yourself against assaults on your mind. You will also learn how to be a better thinker thereby improving the quality of your life. Recent books written on the topic are clever and fun which make this class enjoyable (when not slightly frightening). The title of the class comes from one of the books we’ll read, and in it we’ll discuss why people believe in unusual phenomena from religion to UFOs. (This is not a negative claim about religion just an acknowledgement that some religious beliefs are extra-ordinary.) We will examine the role of scientific reasoning, and numerous forms of illogical thinking that lead us astray. This course has potential to help you become an even smarter person.

READINGS

Michael Shermer, Why People Believe Weird Things
Daniel Kahnman, Thinking Fast and Slow
D.Q. McInerny, Being Logical: A Guide to Good Thinking
Robert Gula, Nonsense

FILMS, ETC.

Film clips may come from “Thank You For Smoking”, “Inherit the Wind”, and documentaries on critical thinking. We will also examine op-ed pieces in the paper.

REQUIREMENTS

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

ABOUT THE INSTRUCTOR

Sarita Cargas, D.Phil. Oxford University, MA Theology Aquinas Institute of Theology, MA Psychology Georgetown, BA St. John’s College (ed. Encyclopedia of Holocaust Literature). My main research area is human rights, and I am currently writing a textbook on human rights. I have been teaching human rights for eight years (including in Geneva, Switzerland). Another interest is the pedagogy of critical thinking.
PHYSICS IS EVERYWHERE:
RAINBOWS TO REFRIGERATORS

UHON 302-009 / Tuesday and Thursday / 9:30am-10:45am / SHC 12 / 49394
Dr. Carmen Sorge (sorgec@gmail.com)

Group: Physical and Natural Sciences

The most exciting phrase to hear in science, the one that heralds new discoveries, is not ‘Eureka!’ (I’ve found it!), but ‘That’s funny...’ - Isaac Asimov

This course is about understanding physics in the world around you. Many students have the impression that science (physics in particular) is a bunch of rules discovered a long time ago by a bunch of boring dead white guys. Nothing could be further from the truth. Physics has a huge impact upon our daily lives, many issues including energy use, safety procedures and government regulations are based on physics principles. Understanding basic physics and learning to read and interpret scientific information critically will allow you to make decisions based on sound scientific reasoning.

You might be thinking physics is just another name for math class. Not in this class. We will use math in the class, but nothing above basic algebra and a teeny bit of trigonometry. The ability to plug numbers into an equation, and chomp through them is not physics. You will need use a little math in this course, but this course is not ABOUT math.

Scientists are not handed a lab worksheet to fill in when doing research. Like scientists, you will utilize the scientific method to produce hypotheses based on experimentation. You will design the experiment, record the information needed and then analyze the data in order to produce and defend your hypothesis. This course is for students who want to DO science and understand how to critically read and discuss scientific concepts (rather than memorize science facts).

Our topics will vary and will include both basic physics fundamentals such as optics, radioactivity, motion and energy conservation and others. The course also includes readings in science and critical interpretation of articles in current journals which relate to physics.

READINGS

Richard A. Muller, Physics for Future Presidents: The science behind the headlines
Richard Feynman, Six Easy Pieces: Essentials of Physics explained by its most brilliant teacher
Walter Lewin, For the love of Physics: From the edge of the Rainbow to the Edge of Time- A journey through the wonders of Physics
Christopher P. Jargodzki and Frankin Potter, Mad about Physics: Brain twisters, Paradoxes and Curiosities
Paul G. Hewitt, Conceptual Physics Fundamentals

FILMS, ETC.

We will be watching some videos in class demonstrating physics principles that are too expensive (no access to a space) or dangerous (your teacher is too scared to skydive) for class demonstrations. You will also be watching some longer videos on your own time online.

REQUIREMENTS

Regular attendance, active in class participation and weekly reading assignments are expected. You will also write a paper explaining and examining an application of physics that is observable in the real world. You will be participating in hands on experiments in the classroom demonstrating physics principals and writing up a short report on each lab. You will also research and present a short physics demonstration to the class.

ABOUT THE INSTRUCTOR

I have taught both physics and mathematics from middle school level through college. I have a Ph.D in Educational Psychology, a M.S. in Science Education and a B.S. in Physics. But what should really matter to you is that I have experience in making science useful, exciting and interesting.
This course will focus on the evolving role of the corporation in society, from the early role of a corporation in colonial times through the present day. We will pay special attention to how society’s expectations have changed and how business (and managerial) behavior has responded to these heightened expectations. Readings will include Milton Friedman, Willaim Greider, Chester Barnard, Adam Smith among others. The final paper for the course will be based on the film The Corporation. This course is built on an active exchange between students, so class participation is a necessary component to a fulfilling classroom experience. We will also make extensive use of current events as examples to the ideas we are discussing. Finally, the course relies extensively on understanding firm-stakeholder (stakeholders include customers, owners, suppliers, the community in which the firm is located, etc.) relationships to uncover how a firm manages its role in society. Understanding ethical issues in business also form a centerpiece to class discussions. This class will fulfill the MGMT 308 requirement for students pursuing a BBA or a minor in Business.

READINGS

Readings include Adam Smith, Milton Friedman, Ed Freeman (leading scholar on Stakeholder Theory), Ed Schein (Organizational Culture), and others. We will also include readings from The Economist and several in class case studies.

FILMS, ETC.

Enron: Smartest Guys in the Room
One film from the following list:
Queen of Versailles
The Corporation
Capitalism: A Love Story
Glengarry Glen Ross

REQUIREMENTS

Students will have to write three short reflection papers during the semester, be required to complete one group project centered around performing a stakeholder analysis of a current issue facing a corporation, and write a final paper based on a topic raised in the movie The Corporation. Each student will also have to present on one current event during the semester that relates to the class. Other brief assignments will relate to class material, but these will be few and will in no way be onerous.

ABOUT THE INSTRUCTOR

Shawn is an Associate Professor of Business and Society in the Anderson School of Management. He has a B.A. in mathematics from Occidental College and a Ph.D. in strategic management from the University of Washington. Professor Berman is in his 4th year at UNM, having taught previously at Boston University and Santa Clara University. At Santa Clara he taught the honors section of the Business School’s capstone class. His published work focuses on empirical measures to assess a firm’s non-financial performance. This relates to scholarship in corporate social responsibility and business ethics more broadly. His published work includes examinations of the link between a firm’s relationship with its stakeholders and the firm’s financial performance, as well as the role of trust in firm-stakeholder relationships.
THE LOST DECADE: READING THE RADICAL 1970s IN A GLOBAL PERSPECTIVE
UHON 302-011 / Tuesday and Thursday / 12:30pm-1:45pm / SHC 12 / 49397
Dr. Andrew Ascherl (aascherl@unm.edu)

Group: Social and Behavioral Sciences

Frequently overshadowed by the 1960s with its explosion of cultural experimentation and social movements, our collective memory of radicalism in the 1970s tends toward haziness or even outright oblivion. Even more frequently, reflections on the Seventies mark the decade as the time of the resurgence of conservatism and the end of the creativity and excesses of the 1960s. Examined from a different, more global perspective, however, this “forgotten” decade can be seen to have produced an intensification of numerous forms of political, social, and cultural innovation which began in the Sixties but continue to impact us today. This seminar proposes to read a variety of texts — ranging from memoirs to novels to theoretical reflections to documentary and narrative films — with the intention of exploring the various ways radical thought, culture, and politics of the Seventies have been recorded and framed. Further, rather than focusing on the losses and limits of radical movements of the decade, the seminar will provide the opportunity to ask what contemporary culture and politics can learn from the “explosion of limits” effectuated by 1970s radicalism.

Our investigations will cover (but will not limit themselves to) the following phenomena:
-- the formation of internationalist armed insurrectionary groups around the world (Red Army Faction, Weather Underground Organization, Black Liberation Army, Popular Front for the Liberation of Palestine, et al.)
-- the emergence of punk rock music and hip hop culture
-- the development of autonomous and “extra-parliamentary” approaches to politics
-- the rise of organized LGBTQ movements/militancy
-- new developments in feminist thought/activism
-- emergence of prisoners struggles/Political Prisoner-Prisoners Of War support and activism

READINGS

David Gilbert, Love and Struggle: My Life in SDS, the Weather Underground, and Beyond (Oakland: PM Press, 2012).
Selected shorter texts available on the seminar blog.

FILMS, ETC.

Carlos (dir. Olivier Assayas, 2010).
Germany in Autumn (dir. Rainer Werner Fassbinder, et al., 1978).
The Weather Underground (dir. Sam Green and Bill Siegel, 2002).

REQUIREMENTS

Active participation, brief (2 pages) weekly response papers, regular (min. 5) contributions to the seminar blog, one in-class provocation (thesis-driven presentation), midterm paper (5-7 pages), and final paper (10-12 pages).

ABOUT THE INSTRUCTOR

Andrew Ascherl holds a Ph.D. in Comparative Literature from the University at Buffalo (SUNY), and his teaching and research focus on contemporary narratives of the Americas, literary theory and philosophy, and the continuing legacy of radical political and social movements.
The Making of a Magazine: Scribendi (Part Two)
UHON 302-014 / Tuesday and Thursday / 11:00am-12:15pm / SHC 16 / 29170
Amaris Ketcham (ketchama@unm.edu)

Group: Writing and Speaking

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 yearlong process, students put into practice the graphic design, copyediting, desktop publishing, and submission assessment skills they learned in the fall semester to perform the entire process of creating the next 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 Website
- Denise Bosner, *Mastering Type*
- Bill Walsh, *The Elephants of Style*
- Robin Williams, *The Non-Designer’s InDesign Book* (optional)

Requirements

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

About the Instructor

Amaris Ketcham received her MFA in Creative Writing from the Inland Northwest Center for Writers at Eastern Washington University. Professor Ketcham has published essays, poetry, and short fiction in a variety of magazines, anthologies, and online venues. Her teaching interests include creative writing, fine arts, graphic design, and print and digital production. She currently serves as the Faculty Advisor for Scribendi, the Honors College and Western Regional Honors Council literature and arts magazine.
Northern New Mexico is home to an unusual variety of religious traditions, Roman Catholic since the time of the Conquistadors, indigenous Native practices, Eastern and Western religions, new age thought: from Native American to Hindu, from Muslim to Catholic Monastery. Classroom study makes us familiar with these groups. Then, this experiential pro active seminar further explores these religious traditions by living among them, participating in spiritual practice and dialogue with members of communities. We learn the principles of these various religions and the attitudes of the devotees, their history and their stories.

We reside at three distinct spiritual communities: Lama Foundation (San Cristobal), Owl Peak (La Madera) and Ghost Ranch (Abiquiu) where we enter into the life rhythm of each sharing time, meals, conversation and emotion with the people committed to these communities.

Sites scheduled to be visited in addition to the three residences are St. Escipula Morada (Penitente), Kagyu Mila Guru Tibetan Stupa, Neem Karoli Baba Ashram (Hindu), Dar Al Islam village (Islamic), Christ in the Desert Monastery (Roman Catholic), Bode’s Mercantile, Two Spirit Lodge (Native American), 3HO Community (Sikh), El Santuario de Chimayo (Roman Catholic), Shrine to the Feminine, (Earth-based Feminist).

Class meetings are scheduled immediately after spring break beginning March 17. We meet six times during the second eight week portion. Classes meet Mondays at 5:30pm. Experiential trip: May 22 – May 29, 2014 – Nine days. Seminar fee: $700.00 (a $50.00 deposit holds your place), covers: transportation, lodging, meals, snacks, entrance fees, honorariums to lecturers, donations to churches and monasteries.

READINGS

*Be Here Now*, Baba Ram Das (Dr. Richard Alpert)
*World Religions*, Huston Smith
Photocopies of historical articles on northern NM will be distributed.

FILMS, ETC.

Video presentations on many of the sites to be visited and of spiritual teachers connected with these sites will be viewed and discussed.

REQUIREMENTS

Attendance and group participation are a given requirement. A research paper on an aspect of the spiritual culture of northern New Mexico or a paper integrating personal experience, selected readings and sites visited is required. Each student will complete an annotated Workbook/Journal on daily reflections, experiences and communities visited. The Workbook should have a minimum of 25 photos or graphics. Participation in all group activities is expected. A sense of adventure, 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. We meet the north as pilgrims and scholars. We travel to learn, to teach and to share.

ABOUT THE INSTRUCTOR

Dr. Ned O’Malia holds a doctorate in Asian Religions from Temple University, Philadelphia. He first taught in Religious Studies until he found a home in the Honors College. Sacred Sites in an original seminar, developed over 20 years ago. Dr. O’Malia has taught it almost each year since then. He is also an international Tour Director having lectured and escorted over 150 international tours. Dr. O’Malia also lectures on cruise ships, usually in Asian waters. He is also a noted bread baker and State Fair Food Judge.
“It is a capital mistake to theorize before one has data. Insensibly one begins to twist facts to suit theories, instead of theories to suit facts.”

We think we know all about Sherlock Holmes. He is a drug-addled, egotistical, deductive thinker who solves crimes. Our understanding of Holmes is heavily influenced by television and film and less by the novels themselves. In contrast, Harry Potter is a young wizard with a martyr complex who wants to save the world. His screen image is as well known to Potter fans as his depiction on the printed page. On the surface, Holmes and Potter might appear to have little in common. Holmes would label what he does intuition and deductive reason. Potter can be and often is, precariously balanced between emotion and reason. Both approaches work to defeat their enemies. What might surprise students is how much alike they are, and that is the topic of this class—understanding Harry Potter’s motivation and actions by studying Sherlock Holmes’s use of deductive reasoning and how his methodology typifies certain aspects of psychological behavioral reasoning.

Holmes’ creator Arthur Conan Doyle was an admirer of the work of Joseph Bell, a Scottish surgeon, who invented “The Method,” which was a disciplined approach to deducing facts using only keen observation. Bell’s system relied upon three things: “Observe carefully, deduce shrewdly, and confirm with evidence.” Some scholars have suggested that Holmes suffered from personality disorders, that he was manic-depressive, an addictive personality, or that he was narcissistic; while other argues that he had Aspergers syndrome. What we can know for certain, is that in the years since Holmes was created, he has inspired many Holmes-like characters, and thus we might be tempted to also assume that Potter will similarly inspire characters based on his behavioral characteristics—but should we? We will need to dissect Potter’s personality as closely as we study Holmes, and thus, students should plan on assembling the necessary research data to support the theories you will present in your final papers.

As a detective story, Holmes teaches us about Victorian life—the society in which he lived and the values of the period. If we re-imagine Potter as a late 20th c. detective trying to solve crimes in his late 20th c. world, what do we learn about the late 20th century? Criminal forensics have changed, but do they eliminate the need for behavioral studies and for deductive reasoning in solving mysteries and crime? Choose to enter into this class and immerse yourself in the mysteries to be solved. You need only walk through the door.

**READINGS**

Doyle, *Sherlock Holmes: The Major Stories with Contemporary Critical Essays*

Doyle, *The Hound of the Baskervilles*


**FILMS, ETC.**

*Young Sherlock Holmes*; additional excerpted scenes from Sherlock Holmes BBC episodes

**REQUIREMENTS**

Research proposal; a case study on a major character; a villains & criminal theories paper; discussion leader; a group project; either a creative or analytical final project.

**ABOUT THE INSTRUCTOR**

Sheri Karmiol has a Ph.D. in British literature. As an undergraduate her interest was biological and behavioral anthropology. She completed 35 credit hours in anthropology, as well as another 10 hours of biology, before adding a major in English Literature. Much of Sheri’s academic research had focused on behavioral and social anthropology and the ethical and philosophical decisions that people make to adapt to changes in their lives. Most of the classes that she teaches have centered on issues of social inequity, prejudice, and the marginalization of people, who 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**

I’m currently a senior at UNM majoring in English Pre-Professional with a double minor in Honors and Psychology. After graduation, I intend to pursue a career as a publisher. I consider myself to be a big kid who loves to learn new things every time I read a book. In my spare time I like to read, watch a lot of criminal mystery shows, and walk my dog, Watson. As a transfer student to UNM I’m accustomed to challenges as I challenged myself to complete the Honors minor in two years, which I’m proud to say I’m on track to do.
This seminar will ONLY be offered in conjunction with the companion seminar UHON 207-001: Fine Arts as Global Perspective: Themes, Images, and Identity in Latin American Music.

From the European conquest and the imposition of Western musical forms, to the Latin American response through Indigenous and African influences, students will learn about the cultural, ethnic, geographic, and historical contexts in which Latin American music originated and developed. The seminar will cover three main modules or sections. The class will begin with an introduction to Latin American history, geographies, cultures, and ethnicities that will give students the basic knowledge to connect with the musical concepts and elements learned in the music class. A second module will focus on music, nation and identity, with the analysis of socio-political and geographic urban contexts in which music originated (the countries of Mexico, Brazil, and Venezuela will be highlighted in this part). Other aspects of music and musical history of other regions of Latin America will also be covered through students’ presentations. The third module will cover Tango from Argentina. This section will be developed in the classroom and continue during the field study in Buenos Aires during the Spring break. Students will research the historical, cultural, spatial, and ethnic dimensions of this musical form.

During the field study they will be able to research in the actual sites where Tango originated and developed. This unique hands-on experience will give students a broader and deeper perspective of topics learned throughout the first half of the semester. Students will present the results of their field research in group presentations upon our return from the field. By the end of the semester it is expected that students will be able to combine elements, topics, skills, and contexts learned in both classes and in the field study into a final in-class discussion and review, as well as a self-evaluation. April 10 will be the last class meeting.

REQUIREMENTS

Regular attendance, active class participation, completion of weekly assignments and readings, one individual presentation and short paper, field study journal, one group presentation (in conjunction with the music class), and final in-class review and self-evaluation (in conjunction with the music class.) The participation in the field study in Buenos Aires, Argentina, is mandatory. There will be a course fee of $1,800 plus $200 deposit.

ABOUT THE INSTRUCTOR

The Garey Carruthers Distinguished Chair in Honors, Javier Alejandro Lorenzo was born in Buenos Aires, Argentina. He has been a teacher, Conductor, and choirmaster since 1984. He has worked as a guest conductor in Argentina, Brazil and Venezuela. From 2002 to 2005 he worked at the National Hispanic Cultural Center as Music Director of the Latin American Concert Series. He was the Artistic director and Conductor of Maria de Buenos Aires as well as “Fiesta de las Americas Series”. He taught seminars about Latin American music in the UNM Honors Program: “Tango” and “Drums and Dreams,” the latter with Dr. Celia López-Chávez. Since 2005, he has been the Music Director of “Tango in Green” working in the promotion of Latin American music. He studied at the National Conservatory in Buenos Aires and he received his Master’s degree in Orchestral Conducting at UNM.

Celia López-Chávez received her Ph.D in history and geography with a focus in Latin American History, from the University of Seville, Spain. Originally from Argentina, she focuses her research on Latin American history, cultures, and politics. Dr. López-Chávez has taught and published in her specialty in Argentina, Spain, and the United States. She is currently working on a book about frontier, epic and imperialism in Latin America. She has been the director of the Conexiones Summer Program in Spain, and regularly teaches seminars with a field study component in Argentina.
Psychology has long been concerned with beliefs of individuals regarding ultimate concerns such as the purpose of life, or the existence of God. Freud’s view of religion as an illusion or projection of one’s wishes is perhaps best known. However, other prominent 20th century psychologists, such as Victor Frankl, had much more positive views. For example, Frankl suggests that, contra Freud, the primary human drive is not pleasure but the pursuit of what we find meaningful. The classic treatments of religion of these two thinkers will be juxtaposed with contemporary writings on the psychology of belief and unbelief to set the stage for an examination of debates currently raging. The class will consider bestsellers from atheists, such as Richard Dawkins’ The God Delusion, and responses from theists. The strength of the arguments advanced will be examined, as well as the psychological factors that may be motivating the views of both theists and atheists.

**READINGS**

Viktor Frankl, *Man’s Search for Meaning*

Sigmund Freud, *The Future of an Illusion*

Paul C. Vitz, *Faith of the Fatherless: The Psychology of Atheism*

Richard Dawkins, *The God Delusion*

Alister McGrath and Joanna Collicutt McGrath, *The Dawkins’ Delusion*

David Berlinski, *The Devil’s Delusion*

Eric Metaxas (Ed.), *Life, God, and Other Small Topics*

**FILMS, ETC.**

Excerpts from the movie, *Contact*

Richard Dawkins debating Alister McGrath in Dawkins’ BBC series, *The Root of All Evil*

Richard Dawkins debating John Lennox on, *The God Delusion Debate*

**REQUIREMENTS**

Students will be asked to write one- or two-page responses weekly to questions on the readings. In addition, students will be asked to view videos of debates between two pairs of Oxford University professors: Dawkins and McGrath, and Dawkins and John Lennox. Regular participation in seminar discussions is expected. A final term paper and an oral presentation based on the term paper research will also be required.

**ABOUT THE INSTRUCTOR**

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

**ABOUT THE STUDENT TEACHER**

Sarah is an English major with a Psychology minor. She has a keen interest in the thoughts and motivations that influence people’s actions...she loves to dissect the personalities of the literary characters she closely studies! Sarah has also traveled and studied in China and Europe - c’est la vie!
INTEGRATIVE SYNTHESIS
UHON 302-020 / Days: April 14 to May 12 / Times: ARR / Location: ARR / 49398
Dr. Celia Lopez-Chavez (celialop@unm.edu)

This seminar will ONLY be offered in conjunction with the companion seminar UHON 207-001: Fine Arts as Global Perspective: Themes, Images, and Identity in Latin American Music and UHON 302-018: Drums and Dreams.

Only students interested in completing the block for a major in Honors can register in this course. It will take place during the last month of the semester.

In this seminar each student will work in collaboration with the teacher and peers in crafting an integrative synthesis with the objective of applying to a specific research question what has been learned in the two previous classes. Achieving integrative synthesis means being able to apply the theories or concepts of at least two disciplines to a complex problem. In this specific synthesis seminar, students will apply the theories presented in the two courses to a problem/topic chosen by the student. Through this integrative experience, students will have the opportunity of working on a topic that is relevant to them and to the space, culture and society they belong to. The interdisciplinary perspective offered already in the two previous classes formed the bases for students to work in a deeper integration of the disciplines and apply critical thinking, research, and problem-solving skills to a specific issue related to music. To accomplish this, students will write, research, and receive regular feedback from the teacher and peers. It is expected that in this seminar, analysis, writing and research should not be seen solely as requirements, but more as tools that will help students to build intellectual and analytical skills that are essential to their lives and work beyond the academic world.

REQUIREMENTS

Students registered in this course will meet regularly as a class in days and times to be determined. Attendance to these meetings is mandatory since the achievement of synthesis is a process and skills built up as we share and discuss ideas together. Each student will also complete the requirement of meeting hours in individual meetings with the teacher. There will be regular written and research assignments based on the research question that each student chose. It is expected that a synthesis paper will be turned in by the last class meeting (May 12). Students and teacher will determine the length and other technical requirements for this paper.

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, cultures, and politics. Dr. López-Chávez has taught and published in her specialty in Argentina, Spain, and the United States. She is currently working on a book about frontier, epic and imperialism in Latin America. She has been the director of the Conexiones Summer Program in Spain, and regularly teaches seminars with a field study component in Argentina.
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 eat 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), 2005, Scribner Books
Other readings will be provided as downloads on the wiki. These will include excerpts from writings by Charles Darwin’s, Aldo Leopold, Rachel Carson. David Hancock, Bill Debuys, Edward Abbey, Stephan J. Gould, and others

FILMS, ETC.

“Temple Grandin,” a film
Students will attend two Saturday field trips.

REQUIREMENTS

Presentation: 10% The student will present his/her chosen reading in a brief (max 5 min) presentation. This should be a summary of the topics that the reading covered.
Current Event Presentation: 10% The student will present one current event relating to animal-human relations (presentation max 5 min). The article/clipping should be submitted after the presentation.
Participation: 20% Since this is a discussion class, attendance is crucial. Students are expected to attend all sessions and to participate in the discussions. Students who miss class for any reason will lose participation points. There will be at least one Saturday field trip. Anyone missing this field trip will lose participation points. If the class elects to have more than one field trip, the instructor will adjust reading requirements and may cancel one or more class sessions.
Final Project: 60% Each student will focus on a particular animal and research both its natural history and its status in relation to humans. Collaboration is encouraged.
Project Proposal: 10%
Oral Presentation: 10% (A brief, research-based presentation; given as a conventional formal presentation of a paper, a poster presentation, or a PowerPoint presentation)
Final Research Paper: 40%

ABOUT THE INSTRUCTOR

Michael Thomas an anthropologist and writer of fictional works. Animals are often involved in his research and fiction as, indeed, they are involved in his life.
This is an experiential course that allows students a first-hand opportunity to study how culture plays out across the landscape. Students will gain an understanding of Anthropology, Archaeology, and Cultural Geography as they examine trails and the artifacts that people create to navigate, claim, and mark their place on and moving across the land. Students will walk, observe, and study prehistoric, historic, and modern recreational and utilitarian trails in the Albuquerque Bosque and over mountains across Central and Northern New Mexico. They will explore various aspects of trail building, repair, and preservation. Students will also collect data about the morphology and function of both formal and informal navigational aids and signs, including: municipal and Forest Service markers, rock cairns, prehistoric and historic carved rocks, carved trees, and various forms of ancient and modern graffiti. This course is an opportunity to study how a wide range of peoples have traveled, used, and marked the landscape in New Mexico.

Students will be required to participate in both in-class seminar discussions as well as attend three day-long hikes and one three-day-two-night backpacking hike outside normal class time. The day hikes will be during the second weekend in February and the second and fourth weekends in March. The camping trip will be over the third weekend in April. This course requires students to fully participate in out-of-classroom work and make explicit and meaningful connections between readings, seminar discussions, and field experiences.

READINGS

“Basic Illustrated Map and Compass” by Cliff Jacobson
A reader with selections from the fields of Anthropology, Archeology, and Cultural Geography and a student workbook with a series assignments and observational exercises; both available for purchase from Honors.

REQUIREMENTS

Grading will be based on seminar participation, a reading journal and worksheet based field book, and a large, collaborative research project entailing cultural mapping and analysis of data collected during several out-of-classroom hikes.

Students will be required to participate in both in-class seminar discussions as well as attend three day-long hikes and one three-day-two-night backpacking hike in the Albuquerque Bosque and in mountains across Central and Northern New Mexico. This is a three credit course with commensurate contact hours, so the required weekend work means we will not be meeting every week on campus during the scheduled class time. The required day hikes will be on Friday, Saturday or Sunday—depending on student availability—during February and March 7th, 8th or 9th and March 21st, 22nd or 23rd. The backpacking hike is scheduled from the afternoon of Friday, April 18th through the early evening of Sunday, April 20th. Students will be expected to provide their own camping gear (backpacks, tents, and sleeping gear are available for rent from UNM Recreational Sports for a small fee). A course fee of $75.00 is required to cover some transportation costs to hikes and food during the overnight camp/hike.

ABOUT THE INSTRUCTOR

Troy Lovata is a tenured, Associate Professor in the UNM Honors College. His courses explore our cultural relationship with the world around us and examine our connections to the past. Dr. Lovata holds a Doctorate in Anthropology, with a focus on Archaeology, from The University of Texas.
Garrett Hardin, a biologist, famously characterized the behavior of self-interested people in the presence of a shared resource as “The Tragedy of the Commons.” This course will rely on insight from political science, psychology and economics to consider how people behave individually and collectively in the presence of common pool resources (CPRs). CPRs are resources that are vulnerable to overuse because they are available to many users. Examples include public parks, open grazing areas, aquifers, irrigation systems and fishing sites.

Neoclassical economic theory assumes self-interest, and predicts overuse to the point of extinction. Behavioral theories suggest that individual traits like altruism and social structures like norm enforcement and punishment mitigate self-interest. Political theorists propose structures that support self-governance of shared resources; a New Mexican example is the traditional acequia system.

Two themes will frame our study:
1. How do people behave in the presence of CPRs? Do they over-use the resources, or do they sustainably cooperate? What behavioral theories can explain the decisions people make?
2. What institutional structures govern the provision and use of CPRs? Are legal constraints or coercive mechanisms necessary, or can people manage the CPR without government intervention? Under what conditions are some institutions more effective than others?

READINGS

For background in the classic economic model and its implications, *Free to Choose* by Milton and Rose Friedman
The article that started the conversation, *The Tragedy of the Commons*, by Garrett Hardin
For empirical evidence regarding the evolution of social norms and their enforcement, *The Nature of Human Altruism* by Ernst Fehr and Urs Fischbacher
A classic by a political scientist and the only woman to have won the Nobel Prize in Economics, *Governing the Commons*, by Elinor Ostrom and *Rules, Games, & Common-Pool Resources* by Ostrom, Roy Gardner and James Walker. Political Theory regarding collective behavior *The Logic of Collective Action*, by Mancur Olson

REQUIREMENTS

Students will construct structured analyses of texts read and use those analyses in class discussion. Students will write and present a final paper on a topic of their choosing. Stages of the paper will be due at intervals throughout the semester.

ABOUT THE INSTRUCTOR

Kate has a JD from Stanford and a PhD (Economics) from UW-Madison. She is a Professor of Economics and the Dean of Honors. Kate researches anomalous behavior, including altruism, risk-taking, trust and “green” behavior. She has also published articles on wage equity, economic behavior of children, and tax compliance.
French writer and aviator, Antoine de Saint-Exupery once wrote that “When it comes to the future, our task is not to foresee it, but rather to enable it to happen.” In this course, we will explore a myriad of near and far futures as a means to consider the new worlds we all want and hope to live in someday. To accomplish this, we will study present-day visions of the future in literature, popular social and natural science, sociology, television and film, and modern technology, among other fields. Our discussions will include works such as: John Lennon’s song “Imagine”; current environmental concerns, Star Trek and The Jetsons television shows; the possible colonization of Mars; concepts from the interdisciplinary field of Future Studies; classic as well as contemporary and feminist science fiction literature; social cartoons of imaginary inventions; robotics, and architecture of sustainable cities and buildings. However, while many contemporary perspectives on the future are bleak or apocalyptic, this class will focus its investigations on texts and materials that offer decidedly optimistic views. In our efforts to comprehend the possibilities of tomorrow, we will work with two primary modes of examination: 1) Research, using traditional academic methods and source materials to develop papers and presentations; and 2) Imagination, in which students will be encouraged to envision the future creatively through short exercises in writing and art.

READINGS

Michio Kaku, Physics of the Future: How Science Will Shape Human Destiny and Our Daily Lives by the Year 2100
David Mitchell, Cloud Atlas
William Shatner and Chip Walter, I’m Working on That: A Trek From Science Fiction to Science Fact
Alice Walker, We Are the Ones We Have Been Waiting for: Inner Light in a Time of Darkness

Additional readings may include selections from the following: Viable Utopian Ideas: Shaping a Better World edited by Arthur B. Shostak (essays on future studies); The Macmillan Atlas of the Future, edited by Ian Pearson (graphic atlas of future studies ideas); I, Robot by Isaac Asimov (science fiction short stories); Future Media edited by Rick Wilber (short stories and nonfiction essays about digital communications); Ethics of Star Trek by Judith Barad (exploration of the television show’s ethical content); The Case for Mars: The Plan to Settle the Red Planet and Why We Must by Robert Zubrin (nonfiction); What the World Needs Now by Steven M. Johnson (social/political cartoons).

REQUIREMENTS

1 analytic paper (5-7 pages), 1 creative work (10-15 pages), weekly blog discussion (2 postings each week); 1 oral presentation (30 minute); 5 brief worksheets (each 1-2 pages) on an assigned nonfiction text, film, novel, website, and scientific invention or development; final portfolio (10-15 new pages); attendance and active class participation.

ABOUT THE INSTRUCTOR

Leslie Donovan is a continuing Honors 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.
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. Course Fee: $120.00

About the Instructors

Andrea Polli is an Associate Professor of Art and Ecology in the UNM Department of Art and Art History. Polli’s work with science, technology and media has been presented widely in over 100 presentations, exhibitions and performances internationally, and has been recognized by numerous grants, residencies and awards including UNESCO. She is currently co-chair of the Leonardo Education Forum, an affiliate of the MIT Press and the College Art Association of America (CAA) that promotes the advancement of research and academic scholarship at the intersections of art, science, and technology and co-chair of the New York Society for Acoustic Ecology, a multi-disciplinary group exploring the urban sound environment and a chapter of the American and World Forums for Acoustic Ecology. As an educator, Polli has developed new media programs at Robert Morris College and Columbia College in Chicago where she was voted 2000/2001 Teacher of the Year in recognition of her work connecting students to the wider community through collaborative projects.

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.
This project is offered as an initiative of the Honors College Research Institute. Students will work with the Areu Collection, a set of nineteenth century zarzuelas and personal documents about and by Manuel Areu, a musical composer, actor, and impresario. Born in Spain, he traveled and worked as director for his family company in Cuba, Mexico, and southwestern United States. The Collection includes musical compositions between 1849 and 1889, among them 131 zarzuelas (Spanish operas) and miscellaneous music. It also includes plays, playbills, and personal papers. Of the zarzuelas, about 100 originated in Spain, and a small number in Cuba and Mexico. About eighty of those musical works include conductors’ scores and/or piano-vocal scores. The collection is incredibly valuable since it includes rare and/or unavailable works that have not been known to the public, much less performed.

Students selected for this project will base their research in surveying the documents and scores of the Areu Collection, selecting and preparing unpublished scores for their first performance at the UNM music department, and, based in the Areu’s memoirs and historical research, students will also work on the cultural, social and historical contexts in which the musical works where created.

The final product of this research will be presented by students in a research symposium to take place in the Honors College. The students will talk about their research methodology and final results of their work, from a musical perspective as well as socio-cultural and historical perspectives.

Students interested in participating will follow an application process in which two of the main conditions to apply will be: 1- Being a regular Honors student, preferably junior or senior, and 2- Having knowledge of music notation and performance, and/or knowledge of Spanish language (medium to high). A maximum of five students will participate in the research project, and a minimum of three.

**READINGS**

Bissell, Sally Joan, *Manuel Areu and the Nineteenth-century Zarzuela in Mexico and Cuba*, 1987


**REQUIREMENTS**

1-Meetings: One individual meeting per week with the teacher, and one team meeting twice a month.
2-Approximate hours of work per week: 2-3 hours of library research, and 3-4 hr. of transcription work.
3-Keeping an academic journal.
4-Final research project or paper, depending on the choice of the student to focus either on the musical or historical aspects of the collection.
5- Oral presentation of the research in a symposium.

**ABOUT THE INSTRUCTOR**

The Garey Carruthers Distinguished Chair in Honors, Javier Alejandro Lorenzo was born in Buenos Aires, Argentina. He has been a teacher, Conductor, and choirmaster since 1984. He has worked as a guest conductor in Argentina, Brazil and Venezuela. From 2002 to 2005 he worked at the National Hispanic Cultural Center as Music Director of the Latin American Concert Series. He was the Artistic director and Conductor of Maria de Buenos Aires as well as “Fiesta de las Americas Series”. He taught seminars about Latin American music in the UNM Honors Program: “Tango” and “Drums and Dreams,” the latter with Dr. Celia López-Chávez. Since 2005, he has been the Music Director of “Tango in Green” working in the promotion of Latin American music. He studied at the National Conservatory in Buenos Aires and he received his Master’s degree in Orchestral Conducting at UNM.
Life is complicated! How we as humans view culture is often central to how we construct our identity within groups. Whether we are forming an ethnic or class identity the types of processes we utilize have the ability to impact others. Indeed, the construction of self is where new cultural resources, such as identities and ideologies, are most frequently formulated. For the purpose of this seminar, we will investigate several social injustice themes that construct culture within a framework of race, gender, and class: culture as social practice and culture as power and privilege. Culture as a social practice often helps us structure rules and institutions for our particular group. Culture as power and privilege is a focus on inequality and the struggle by people to form identities separate from that of the dominate culture. Seminar participates will discover that these themes can often create cohesiveness and disintegration within our society at the same time. Students will engage in individual senior action projects that address social injustice in the community. In order to answer the crucial question, “Is everyone really equal?” students will examine the meanings and ideology of critical social justice theory and apply this knowledge to local issues. Students will also explore how gender, race, and class impact the complex ideas imbedded in the theories. As students determine the real needs of communities they will discover how working together can create new visions of social justice.

READINGS

Ozlem Sensoy and Robin DiAngelo, *Is everyone really equal?: An Introduction to Key Concepts in Social Justice Education*

Tara J. Yasso, *Critical Race Counterstories along the Chicana/Chicano Educational Pipeline*

REQUIREMENTS

Active student participation in both the seminar meetings and the Honors Senior Action Project; Issue Analysis assignment; Research Paper; Identify and work with a community partner; E-binder fully documenting the HSAP; Final written reflection.

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 ideologies. Dawn has spent 18 years developing service learning as a “pedagogy of hope” to address issues of social injustice in our communities.
SENIOR SERVICE LEARNING
UHON 496-001 / Days: TBA / Times: TBA / Location: 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 UNM 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 ideologies. Dawn has spent 18 years developing service learning as a “pedagogy of hope” to address issues of social injustice in our communities.
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.