



UNM HONORS COLLEGE
COURSE DESCRIPTIONS
SPRING 2015



122-001: Legacy of Dreams

David Leon Higdon (dleonhigdon@q.com)

Core: Humanities

COURSE DESCRIPTION

Scientists estimate that the average person experiences approximately 136,000 dreams in a lifetime but remembers only some four percent of these dreams. What gives one the capacity to dream? What purpose do these dreams possess? Why have the world's cultures, from the time writing was invented, recorded and interpreted these dreams to determine why we dream and how to use these dreams?

The course will explore both literary and actual dreams from seventeen cultures ranging from ancient, classical, medieval, to modern and trace the gradual shift from gods sending prophetic dreams to the Freudian/Jungian revolution to current neurological explanations of physical causes. Constantly, we will be reminded that dreaming is a universal human experience which has affected every activity from theology to sports, from military strategy to contemporary music.

READINGS

Ancient dreamer: Dumuzi, Gilgamesh, Joseph, Nebuchadnezzar

Classical dreamers: Agamemnon, Achilles, Penelope, Aeneas, Peter, Perpetua,

Mediaeval dreamers: Scipio, Constantine, Chaucer, Buddhist, Jataka dreams, Queen Maya, Thorstein Egilsson

Modern dreamers: Mary Shelley, Abraham Lincoln, Robert Louis Stevenson, Joseph Smith, Dorothy Gale, Johnny Cash, Paul McCartney, Bertold Lorenz

Theorists: Plato, Aristotle, Cicero, Sigmund Freud, Carl Jung, Calvin Hall, William Dement, J. Allan Hobson,

Most readings will be in the course packet and on e-reserve.

FILMS

Victor Fleming, *Wizard of Oz*

Selected shorts

STUDENT REQUIREMENTS

Each student will be required to write two analytical essays on dream topics, present individually or in a group of not more than four people one oral presentation, and keep a dream journal throughout the semester.

ABOUT THE INSTRUCTOR

David Leon Higdon earned his B.A. from Oklahoma City University (1962) and his M.A. (1964) and Ph.D. (1968) from the University of Kansas. His teaching and research interests have resulted in 130 published essays and several books, most recently "Wandering into Brave New World" (2013). These earned him appointment as the Paul Whitfield Horn Professor at Texas Tech University. Presently, he is completing a study of counter books and an essay on Fatalism in Viking dreams. His interest in dreams was sparked by childhood exposure to Jewish and Christian dream interpretations, research on mediaeval dream visions, exploration of divination systems, and his own very active dreaming, sleep talking, and sleep walking life.

122-002: Legacy of Humans and their Environment

Lizabeth Johnson (lizjohnson@unm.edu)

Core: Humanities

COURSE DESCRIPTION

Since the beginning of recorded human history, human beings have had a close, but often adversarial, relationship with their environment. The early myths of Near Eastern and European society demonstrate that Babylonians, Egyptians, and Israelites recognized that they were dependent upon their environment for survival, but at the same time feared the power of their environment. Beginning with the Greeks and Romans, however, humans began to enjoy a more cooperative relationship with their environment through their agricultural practices and the technology that they used to subjugate the environment to their needs. Medieval Europeans inherited this more cooperative relationship with the environment, although medieval society's relationship with the environment turned adversarial once again with the beginning of the Little Ice Age in the early 1200s.

By the end of the middle ages the discovery of new scientific techniques and tools, as well as new lands, led to a re-imagining of human society's relationship with the environment. People once again began to shape the land to suit their needs, much as the Greeks and Romans had once done. In North America, the belief in Manifest Destiny led to a particularly American understanding of the environment and its potential uses, including the burgeoning industries of logging, mining, grazing, and drilling for oil. In the 20th century, however, the cost of Manifest Destiny became apparent both to government officials whose job was to ensure the continuation of these industries and to conservationists who feared that the environment itself, on a local and global scale, would be harmed by the rapid and continual growth of these industries.

In this class, we'll examine sources from these different periods in the complex relationship between humans and their environment, with a particular focus on 20th and 21st century American debates over the environment and humanity's role in preserving the environment while also making use of it.

READINGS

"The Epic of Gilgamesh", Penguin Classics, 2003.

Amy S. Greenberg, "Manifest Destiny and American Territorial Expansion: A Brief History with Documents", Bedford St. Martin's, 2011.

Vine Deloria, Jr., "The World We Used to Live in: Remembering the Powers of the Medicine Men", Fulcrum Publishing, 2006.

Peter C. Mancall, "Envisioning America: English Plans for the Colonization of North America, 1580-1640", Bedford St. Martin's, 1995.

Other readings will be made available on the course website.

FILMS, ETC.

"Never Cry Wolf" (1983)

COURSE FEE

N/A

STUDENT REQUIREMENTS

- Active participation in daily discussions
- Leadership of one discussion session, including providing a list of discussion topics/questions
- Three 3-4 page response papers
- One 6-8 page research paper
- An oral presentation on the research paper
- Group participation in the creation of a survey on environmental issues

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, ecology, and environmental issues, with a particular interest in environmental issues affecting the American southwest.

122-003: Legacy of Power: Building the Perfect Government

Renee Faubion (sanren@unm.edu)

Core: Humanities

COURSE DESCRIPTION

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. We will also read Yevgeny Zamyatin’s science fiction novel *We*, which asks whether it is better to be “happy” than to be “free.”

We will also investigate the premises and sources of some of our values, the role of property in the civil state and the distinction between violence and power suggested by Hannah Arendt. 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*

Pierre-Joseph Proudhon, *What Is Property?*

John Stuart Mill, *On Liberty*

Yevgeny Zamyatin, *We*

Hannah Arendt, *On Violence*

FILMS, ETC.

N/A

COURSE FEE

N/A

STUDENT REQUIREMENTS

Analytic essay; a final research project involving the writing of a policy paper; short homework assignments; 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," was recently published in *Critique*. She has won three awards for excellence in teaching.

122-004: Legacy of the Bible- Biblical Texts, Biblical Omissions

Sheri Karmioli (metzger@unm.edu)

Core: Humanities

COURSE DESCRIPTION

This Honors College class will give students an opportunity to explore the legacy of the bible in a manner very different from what most students have experienced in previous biblical studies. Whether we are religious or not, biblical narratives, poems, songs, and letters have influenced the development of our social and cultural ideology during the past three millennia. From Genesis to the Gospels, the bible has shaped our values and our beliefs, and correspondingly, the development of our Western Civilization. Much of what we know about ourselves is derived from biblical texts. For many people, this book is our moral compass, a how-to manual to guide our thoughts, words, and actions. But there is much more to the bible than what is contained within the King James edition or in most of the biblical texts with which we are familiar.

The bible is really an anthology of writings, with many writers having contributed to it over a vast period of time, and like any other anthology, certain texts were eliminated in assembling the final document. The reasons why certain documents were excluded are varied—sometimes the reasoning was political, sometimes religious, and sometimes didactical. This class will give students an opportunity to read and discuss some of the familiar New and Old Testament texts alongside some of the documents that were eliminated.

By the conclusion of the semester, students will not only emerge with a clearer understanding of biblical text but also better understand the choices that created our biblical legacy. Be prepared to study the bible as a representational history, as archeology, as philosophy, as literature, and as religion. Expect to explore selections from the Dead Sea Scrolls, the Gospel of Thomas, the Gospel of Judas, and the Gospel of Mary Magdalene, in addition to commentary on these and other texts.

WARNING: This is not a class about religion; nor is it a bible studies class. It is a class that focuses on the origins of a book. If you cannot separate your religious beliefs from an academic study of the bible, this class will not be a good fit. If there is no room in your mind for questioning and exploration of biblical text, you will not be happy in this class.

READINGS

Ehrman, "Lost Scriptures"
Reader available at DSH
King James Bible

STUDENT REQUIREMENTS

Two analytical essays, several short response papers, presentations, and a final research project.

ABOUT THE INSTRUCTOR

Sheri Karmioli has a Ph.D. in British literature. Most of the classes that she teaches focus on social inequity, prejudice, and the marginalization of people, who are classified as expendable members of society. She has also taught the Bible as Literature course for the English department for many years. 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 ethnic and religious intolerance.

122-005: The Legacy of Exploration- Explorers of Mountains

Troy Lovata (lovata@unm.edu)

Core: Humanities

COURSE DESCRIPTION

"We have climbed the mountain, There's nothing more to do.

It is terrible to come down

To the valley

Where, amidst many flowers, One thinks of snow."

--Donald Justice

Explorers have ventured many places over the centuries, but mountains have had a special draw. Mountains have been viewed as both foreboding obstacles that divide peoples and spiritually significant points worthy of pilgrimage. Mountains have held both the promise of untold riches and the possibility of unforgiving terror. Some have been lured to the mountains for science, some for religion, some for personal glory, and others to harvest the earth's bounty. Whichever the reason, pioneering mountaineer Elizabeth Knowlton noted that, "to those men who are born for mountains, the struggle can never end, until their lives end."

This course examines why people have explored mountains and the draw of reaching high altitude. Students will study first-hand accounts, literature, and primary sources of both historic and contemporary mountain journeys from around the world and compare them to their own experiences here in the Mountain West. This course unfolds in both the classroom and the field (including required and optional weekend field trips).

READINGS

"The Shameless Diary of an Explorer: A Story of Failure on Mt. McKinley", by Robert Dunn

"A Lady's Life in the Rocky Mountains", by Isabella Bird

"Into Thin Air", by John Krakauer

"Nature Writings", by John Muir

"The Ice Maiden: Inca Mummies, Mountain Gods, and Sacred Sites in the Andes", by Johan Reinhard

FILMS, ETC.

"Touching the Void" Kevin McDonald, Director (2003)

COURSE FEE

\$45.00 to cover some transportation, tools, and supplies for field trips.

STUDENT REQUIREMENTS

There are two required and one optional field trips into the mountains outside normal class time. The required excursions include a hike and/or snowshoe trek in the Sandia Mountains (accessed via the Sandia Crest Tram) and a walk up Tome Hill in Los Lunas. Dr. Lovata will also lead an optional field trip in the Sandia, Manzano or Jemez Mountains (based on weather conditions). The required trips are scheduled for the third weekend in January and fourth weekend in March (exact date to be chosen during the first day of class). The optional hike is scheduled for the for Sunday, February 15th.

ABOUT THE INSTRUCTOR

Troy Lovata, Ph.D. is a tenured, Associate Professor in the 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.

201-001: Rhetoric & Discourse – Media Fandom, Fan Culture, and Fanfiction

Megan B Abrahamson (maeglin@unm.edu)

Core: Writing & Speaking

COURSE DESCRIPTION

Fanfiction is, by one definition, a text dependant on a pre-existing canon of events and characters in an "original" source, but it is nevertheless highly debatable where "fanfic" ends and "original" material begins. In today's popular culture, we are bombarded by the fact that very little is "original" anymore: depending on who you ask, there are as few as seven "original" plotlines in existence. In terms of the wider literary world, fanfic shares fluid borders with "remakes," "re-imaginings," or even "allegories," and "allusions." Fandom is an even more pervasive social phenomenon, whereby non-creators and non-originators ("fans") of any form of entertainment become participants and, in effect, partial owners of a text. Students will explore the fluidity of these concepts of who owns a text in the face of copyright legislation, definitions of intellectual property, and freedom of information. Ultimately students will be encouraged to form their own conclusions and definitions of what it means to be a fan and a conscientious consumer in the information age, and also how to define the boundary between derivative and original material.

READINGS

As this is a study of fans and fan works, much of the content will be drawn from online sources. We will read derivative fan-fiction and view fanworks available through sites such as Youtube.com, Fanfiction.net, Tumblr.com, and Archiveofourown.org. Some of the professionally published primary sources we may look at include:

Selections from "Twilight" and "Fifty Shades of Grey"

Selections from "The Lord of the Rings" and "The Last Ringbearer"

US Copyright, Fair Use, and Intellectual Property Laws

Statements from published authors regarding fanfiction, including Diane Duane, Diana Gabaldon, Neil Gaiman, George RR Martin, JRR Tolkien, Joss Whedon

FILMS, ETC.

Selected scholarship on fandoms and fanfiction will be made available through a course reader.

"Fanboys"

Episodes from "Supernatural", "Futurama"

COURSE FEE

N/A

STUDENT REQUIREMENTS

3 analytic papers (two 5-7 pages, and one 10-12 pages), 1 creative project (fanwork), 1 oral presentation (15-20 minutes long), weekly electronic exercises on social networking website Tumblr, attendance and active class participation.

ABOUT THE INSTRUCTOR

Megan Abrahamson is an Honors alumna, holding a BA in English and History and an MA in English with a concentration in medieval studies. She has published "J.R.R. Tolkien, Fanfiction, and 'The Freedom of the Reader.'"

201-002: Rhetoric and Discourse - Writing in Place

Michael Thomas (mthomas@unm.edu)

Core: Writing & Speaking

COURSE DESCRIPTION

This seminar will undertake the advanced study of reading, writing, and speaking. People read to engage ideas and information. They read to inform their decisions. And they decide what to read. Writers and speakers seek to inform, persuade, and entertain. Similarly, they seek to connect with readers, to engage an audience. Writers succeed when readers choose to read their works and complete those readings. Speakers succeed when others listen to what they have to say. This seminar examines the elements of effective writing and speaking as it challenges students to build the skills that are fundamental to success.

New Mexico has an impressive literary legacy. The state has nurtured native-born authors and inspired literary nomads. D.H. Lawrence, Denise Chavez, Tony Hillerman, Leslie Silko, Larry McMurtry, Ed Abbey, and Rudolfo Anaya, and many others have practiced the craft of writing both in and on New Mexico. The product of that craft is literature (fiction and nonfiction) with a strong sense of the New Mexican landscape and New Mexican people, a literature of engagement rather than retreat. This seminar will feature a series of mainly afternoon/evening field trips that will challenge student writers to engage the diverse physical and human landscape that surrounds us. On these field trips writers will engage different places and different cultural realities. Students will also attend a Saturday writing retreat that the instructor will structure as an intensive skills-based workshop tailored to the particular strengths and weaknesses students have shown in their work to that point.

This seminar will feature the reading scrutiny of celebrated, mainly New Mexican, stories. Students will explore the techniques the authors and storytellers use to make their stories credible and resonant. Course activities, exercises, assignments, and prompts will challenge students to apply those techniques. Stories are powerful in that they can infuse information with drama, emphasis, and credibility. The goal of this seminar is to provide inspiration while increasing competence.

READINGS

- 1) King, Stephan, "On Writing"
- 2) Flaherty, Francis, "The Elements of Story"
- 3) William Strunk and E. B. White, "The Elements of Style"
- 4) Lombardo, Stanley, translator, Homer, "The Odyssey"

The reading emphasis will be on fiction and nonfiction with a strong narrative component, touching lightly on other forms such as poetry, drama, and film scripts. There will be downloadable selections on a blog or wiki from works by the instructor, selections from Edward Abbey, Leslie Marmon Silko, Rudolfo Anaya, Tony Hillerman, Larry McMurtry, Denise Chavez, Ana Castillo, Mary Austin, Joy Harjo, E.A. Mares, Aldo Leopold, John Nichols, Walter Van Tilburg Clark, Jane Smiley, Norman McLean, and others. The instructor will e-mail assignments week by week and may suggest particular readings to individual students based on the instructor's assessment.

FILMS, ETC.

N/A

COURSE FEE

N/A

STUDENT REQUIREMENTS

- 1) Final Project: Each student will produce two 3000 – 8000 word writing projects of publishable or near publishable quality. Students will produce their projects in three stages. A rough draft followed by a refined first draft and the subsequent final draft. (25 + 25 = 50 points possible).
- 2) Portfolio: Each student will document their day to day work in the class by creating a portfolio folder. The folder can be a physical folder or use a digital format such as a wiki or blog. The folder should preserve writings connected to the class such as in-class writing exercises, notes and short reaction essays on assigned readings, story ideas, draft notes or outlines, etc. In the final weeks of the semester, students should refine and organize their portfolio into a coherent set of documents that demonstrate content mastery and skill improvement. (30 points possible).
- 3) Participation: Students are expected to attend all sessions and to participate in the retreat, field sessions, discussions and other group activities. Students should be attentive and courteous during all discussions and presentations. The instructor will make an assessment of participation in seminar activities. (20 points possible) Note: Since this is a discussion class and since there are but a limited number of meetings, attendance and timely arrival are crucial.

ABOUT THE INSTRUCTOR

Michael Thomas is an anthropologist (PH.D, University of Washington) and a writer of fiction. He has four published novels, CROSSWINDS, OSTRICH, HAT DANCE, and BUTTERFLY KISSES. A past winner of a Barnes and Noble Discover Great New Writers Award, Thomas' short stories have been nominated for the Pushcart Prize.

201-003: Rhetoric and Discourse – A Mirror of My Own: Female Self-Portraits in Comics and Poetry

Nora Hickey (hickey.nora@gmail.com)

Core: Writing & Speaking

COURSE DESCRIPTION

In this course, we will examine self-portraits of women in a wide variety of comics and poetry. From the early poems of Sappho to the newest work of Marjane Satrapi, this course will focus on each woman's work as an act of definition. We will critically examine the comics and poems assigned in scope of broader issues facing females during the time of production. How does the intersection of gender, race, class, ethnicity and sexual orientation influence the way these women chose to depict themselves? How is their work responding to the same forces? Placing the pieces in historical and socio-political context will give way to a nuanced examination and understanding of the power of creation as a tool against inequality.

The course is designed to facilitate exploration, examination, evaluation, and communication. Reading and reflection is crucial to student success, as we will engage in seminar style discussions. Attending three lectures is mandatory, as is reflecting on what we've learned during them. Producing high quality, college-level writing is expected, and we will be flexing our creative muscles as well. We will examine the relationship between creating and identity in numerous examples, and come away with a better understanding our own, as well.

READINGS

"Bird by Bird", by Anne Lamott

"The Elements of Style", by William Strunk and EB White

"Persepolis I & II", Marjane Satrapi

"My New York Diary", by Julie Doucet

A course reader will be available for purchase.

Other readings will come in PDFs and handouts.

FILMS, ETC.

N/A

COURSE FEE

N/A

STUDENT REQUIREMENTS

Each week, a combination of a creative piece (comic or poetry) and critical writing will be read, and responded to via a "Reading Journal" (10%). These will be an opportunity to present your reactions and analyses of course material in one to two pages. Each journal should include three discussion questions.

You will be required to write two analyses throughout the semester (20%). You can choose which reading to discuss from those we have already read. These analyses are designed to help you critically read the text to see how the writing is working. The papers will be three to five pages in length and will follow MLA format, including citing outside sources.

Each week, a different group of students will be required to present as a group (25%) on a historical situation influencing one of the creators. A prompt and rubric will be provided.

During the semester, students will present individually (10%) on a self-chosen artist or writer. A prompt and rubric will be provided.

A final portfolio (15%) will be due at the end of the semester. This will contain your own creative work (a representation of yourself) and a critical preface examining this production and your influences.

Participation (20%) will be evaluated on attendance and active engagement in a variety of class activities, including attendance of three outside lectures, and peer review.

ABOUT THE INSTRUCTOR

I am a poet and freelance writer for the Alibi, and enjoy writing and reading widely. I've loved comics since I turned the thin pages of an Archie comic in the grocery checkout lane as a child. I teach a liberal arts seminar for freshman at the Santa Fe University of Art and Design, and Composition at UNM Valencia.

201-004: Rhetoric and Discourse: Writing A Life- The Human Experience Through Memoirs

Sheri Karmioli (metzger@unm.edu)

Core: Writing & Speaking

COURSE DESCRIPTION

What does it mean to write your life story? Does everyone have a story worth recording? These are questions to ponder in this class as we read a selected number of memoirs. As the semester progresses, we will consider the ways in which people have remembered their past and the ways in which they have told their stories through their memoirs. Some of these memoirs explore what it is like to be ostracized by the community for being gay or for living in poverty. As we read these personal stories, we will consider the choices that writers make in describing the events of their lives. What makes some of these descriptions so very powerful? And what do they teach us about bravery or about facing challenge or just about how to survive from one day to the next?

In a 2011 essay printed in the New York Times Book Review, book critic Neil Genzlinger argues that many writers, who are tempted to have their life story published, should instead "hit the delete key, and then go congratulate yourself for having lived a perfectly good, undistinguished life." And so while many people believe they have a unique, and often compelling, story to tell, perhaps not all stories are quite as compelling as the writer imagines his/her story to be. Although Genzlinger's criticism of a spate of recent and quite unremarkable memoirs likely proves he is correct, I hope that the memoirs that we will read this semester will prove that some memoirs are, indeed, worth the reading.

There is much to be learned from reading memoirs, including what you might learn about yourself if you were to write your own memoir. The previous times that I taught this class, students wrote exceptionally strong, and in many cases, moving stories. I found the class to be a particularly rewarding experience. I hope students will find it equally worthwhile.

READINGS

Alison Bechdel, "Fun Home: A Family Tragicomic"

Sherman Alexie, "The Absolutely True Diary of a Part-time Indian"

Robinson, "I Never Had it Made"

A selection of short readings in a reading packet, including selections from Bowman, Bertie, "Step by Step"; Cantwell, Mary; "American Girl", Child, Julia; "My Life in France", Mangione, Jerre; "Mount Allegro", Penney, Alexandra; "The Bag Lady Papers", and Myers, Alyse; "Who Do You Think You Are?"

Additional selections from Modern American Memoirs, include excerpts from memoirs by James Baldwin, Zora Neale Huston, Richard Wright, Maureen Howard, and Cynthia Ozick.

STUDENT REQUIREMENTS

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

ABOUT THE INSTRUCTOR

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

202-001: Mathematics in the World- Statistics for Career and Life

Carmen Sorge (csorge@unm.edu)

Core: Mathematics

COURSE DESCRIPTION

Have you ever wondered why first the newspaper tells you that coffee prevents cancer, and the next day the headlines proclaim coffee will kill you? Are you aware that some stock fund statistics are technically true, but presented in a way designed to manipulate you? When a doctor tells you that a test for a disease is 99 percent accurate (and you just tested positive) what questions should you ask?

This course is designed to equip you with the statistical tools and knowledge to interpret and analyze data. We will cover graphing techniques for presenting data, data sampling techniques, descriptive techniques, confidence intervals, regression toward the mean and central limit theory, basic probability, estimation and tests of significance as well as other topics. Mastering this material will provide you with the ability to interpret statistics related to public policy, education, business, and the social, health, and physical sciences. You will understand that statistics provides useful information for decision making but will also learn to recognize when the data is being manipulated in order to confuse or obscure the truth.

Understanding statistics allows you to make rational decisions in your own life and to think critically about potential outcomes. If you have taken the equivalent of College Algebra (Math 121) you certainly have the math skills for this class. If you have not taken an algebra class, please contact me before signing up.

READINGS

Texts will include "Naked Statistics: stripping the dread from data" by Charles Wheelan, "The Cartoon Introduction to Statistics" by Grady Klein and "What is a P value anyway" by Andrew Vickers. We will also be reading provided selections from "Damned Lies and Statistics" by Joal Best and "The Drunkard's Walk: How Randomness Rules our Lives" by Leonard Mlodinow as well as selections from other books, current journals and media.

FILMS, ETC.

We will be watching some shorter videos in class and you will watch a few longer documentaries online on your own, including the Joy of Stats.

COURSE FEE

\$5 for consumables (We will test some preferences using foods)

STUDENT REQUIREMENTS

You will be learning basic statistics techniques and completing homework assignments demonstrating your mastery of these topics. Some of these assignments will include the collecting, interpreting and presenting of your own collected data.

You will write two major papers. The first paper will involve analyzing a research study for issues relating to data collection, ethical behavior, applicability and adherence to reasonable statistical methods. You will choose a research paper in your own area of interest with my help and approval. Your paper will address the validity of the results, the limitations of the study and any problems with good research you encounter with the method in which the study was conducted. The second paper will involve a critical analysis of previously published research and/or data of your own choice and collection. You may choose the topic based on your own interests or major. For example, an education major might want to investigate how NMPED is evaluating teachers or a health student might want to look into data about hormone replacement. You will create a presentation on your conclusions and present it to the class.

You will be participating in hands on experiments in the classroom demonstrating statistics principles and writing up mini labs using the data. You will also write a final short reflection paper at the conclusion of 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 math and science useful, exciting and interesting.

202-002: Mathematics in the World: Journey Through Genius

Chris Holden (cholden@unm.edu)

Core: Mathematics

COURSE DESCRIPTION

Math can be terrifying and boring but it doesn't have to be. Journey Through Genius is a longstanding Honors course where students get a chance to uncover the real beauty of mathematics regardless of their prior experiences with this often misunderstood art. We will study examples of the works of genius of about a dozen of the greatest mathematicians of all time ranging from early Greeks through Europeans of the twentieth century.

We will look at these ideas systematically using our main text "Journey Through Genius". In so doing, we will try to gain an appreciation of the creative work of mathematicians throughout history as we would try to appreciate Bach or Mozart by listening with great care to some of their works of genius. We will also encounter a few fictional works to help us talk about the ways mathematical thinking and values are embedded in how we think about everything. It will be necessary to delve into proofs and algorithms, for they are the very stuff of mathematics.

If you have always thought that mathematics and excruciating boredom were different names for the same thing, this seminar just might change your mind. If you've always loved math, but want to know what it's really about, this class is for you too.

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).

"A Curious Incident of the Dog in the Night-time", by Mark Haddon, Vintage, (2004).

"Uncle Petros and Goldbach's Conjecture", by Apostolos Doxiadis, Bloomsbury USA, (2001).

"Wild Numbers", by Philibert Schogt, Plume, (2001).

FILMS, ETC.

N/A

COURSE FEE

N/A

STUDENT REQUIREMENTS

At a general level, this course requires curiosity and a willingness to follow through on that curiosity. It also requires you to learn how to communicate through and in relation to mathematical ideas, not simply get the right answer. There is a fair amount of writing and the quality of that writing is important. Most importantly, students in this course need to be able to contribute to a safe place for the curiosity of beginners or people who have been hurt by math in the past.

More practically, 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 number theory from the University of Wisconsin-Madison. Originally from Albuquerque, his current research focuses on place-based mobile game design and implementation. Chris enjoys videogames like DDR and Katamari Damacy, and he takes a whole lot of photos.

203-001: Physics is Everywhere- Rainbows to Refrigerators

Carmen Sorge (csorge@unm.edu)

Group: Physical & Natural Science

COURSE DESCRIPTION

"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

We will be reading sections from texts such as those listed below as well as from current scientific journals; available online.

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.

COURSE FEE

A course fee of \$10.00 will be collected, this will cover materials used for in class experiments such as straws, liquid soap, a few simple Lego sets, aluminum foil, superballs, balloons and other such materials which are simpler to buy as a group.

STUDENT 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.

204-001: Individual & Collective- Globalization and Human Rights

Sarita Cargas (cargas@unm.edu)

Core: Social & Behavioral Sciences

COURSE DESCRIPTION

This course will examine the relationship between globalization and human rights. After gaining an understanding of where globalization came from and how it helps or hurts human rights we will use the case study of global food security to analyze how the two interact. This particular class is unique in that we are going to work on a project that UNM applied for and won the right to develop. It is called a Diplomacy Lab project and it's to do policy research on behalf of the US State Department. The assignment from the State Department is to research the various implications of US food policy on agricultural practices and develop an educational "game" app. We will be examining the costs and benefits of growing conventional, organic, or biotech crops for US farmers and for third world exports.

This class will be studying the research at some of the largest food oriented organizations in the world including the UN's Food and Agricultural Organization and the US Department of Agriculture. Another class, most likely from the Computer Science Department will use our data to create the app. If the product is successful it will be offered to the public by the State Department and announced at the next World Food Prize (a prestigious international prize offered to someone making advances in addressing global hunger). Not only will you learn about important global human rights issues, you might have a nice item for your resume by the end of the semester!

READINGS

"The Lexus and the Olive Tree" by Thomas Friedman (on the topic of Globalization)

The Universal Declaration of Human Rights

Chapters from "Food Security" by McDonald

Various reports from international organizations including from the FAO and the World Research Institute

FILMS, ETC.

"Globalization is Good"

"Battle in Seattle"

"Food Inc."

"The Future of Food"

COURSE FEE

N/A

STUDENT REQUIREMENTS

Students will be required to sometimes work independently and sometimes in groups to explore an aspect of our large research project with the goal of working with the whole class to produce various policy scenarios for the US government to consider, and for a technical course to turn into an app.

ABOUT THE INSTRUCTOR

Sarita Cargas earned her doctorate at Oxford University in the UK. She is a graduate of St. John's College and Georgetown University. Her research interest has been in psychology, the study of war, theology, and currently in human rights. Dr. Cargas is writing a book about the nature and content of human rights. Her teaching philosophy is student centered which means she uses various classroom activities to engage students with the material and develop life long habits for critical thinking.

204-002: Individual & Collective— Privileging the Past

Troy Lovata (lovata@unm.edu)

Core: Social & Behavioral Sciences

COURSE DESCRIPTION

The past is a powerful thing—powerful enough that people are willing to fight over it in battles big and small in order to define the present. People have long used both artifacts and stories about the past as social and cultural currency in labeling themselves, their societies, and their conceptions of others. This Core course uses the fields of Anthropology, Archaeology, Heritage Preservation, Folklore, and Cultural Geography to examine the different ways in which scholars, politicians, activists, heritage professionals, artists, advertisers, and members of the general public use and abuse prehistory and history. This course utilizes the fundamentals of the Social and Behavioral Sciences—including basic ethnographic and material culture study skills—to consider how and why different people and different groups turn to the past to cope with the conditions of their modern world. Topics include: the preservation of material culture; representations and re-creations of older objects and ideas; heritage tourism and the commodification of the past; varied conceptions of tradition and custom; legal protections afforded to ancient artifacts, ideas, and places; and definitions of authenticity; and artist's conceptions of the past. Students will examine case studies people, artifacts, and landscapes from around the world and directly compare them—first-hand through tours, site visits, and original research—to examples in Albuquerque and across New Mexico.

READINGS

1. A series of articles available on UNM's E-reserves from the disciplines of Anthropology, Archaeology, Heritage Preservation, Folklore, and Cultural Geography.
2. “Inauthentic Archaeologies: Uses and Abuses of the Past”, by Troy Lovata (Left Coast Press, 2007)
3. “Playing Indian”, by Philip Deloria (Yale University Press, 1999)

FILMS, ETC.

Students will complete a research and review project of short documentary films available online for free from the Archaeology Channel.

COURSE FEE

N/A

STUDENT REQUIREMENTS

Students enrolled in this course will fully participate in seminar discussions and complete a series of short written, visual, and presentation assignments about how the past is used in the present. There will be several in-class field trips around campus and Albuquerque as well as a required out-of-class visit to the Gathering of Nations Pow Wow in late April (a small entry fee for this event is separate from the standard course fees). These required field trips will be opportunities for students to compare readings and seminar discussion topics to information they collect first-hand using fundamental Social Science data and observation collection techniques.

ABOUT THE INSTRUCTOR

Troy Lovata, Ph.D. is a tenured, Associate Professor in the 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.

205-003: Humanities, Society & Culture- Living Eastern Legacies

Dawn Stracener, Ph.D (dawns@unm.edu)

Core: Humanities

COURSE DESCRIPTION

The major focus of this seminar is for students to experience the rich, cultural, philosophical, historical, and literary legacies of India, China, and Japan. Seminar participants will explore the means through which these legacies have changed and endured from the pre-modern through the post-modern eras. Students will be encouraged to explore how issues of gender, culture, and societal mores construct Asian identities.

The people of India, China, and Japan have interacted with one another socially, politically, and economically throughout the past millennium. They have borrowed and shared from one another in order to enrich their legacies. These Asian populations have also interacted with Western cultures through trade, imperialism, and wars. Students will discover how these various interactions have often impacted these nation states. Yet the Indian, Chinese, and Japanese people have demonstrated persistence in preserving their Living Eastern Legacies.

READINGS

Texts:

"Hinduism: A Cultural Perspective", David R. Kinsley

"Chinese Roundabout: Essays in History and Culture", Jonathan D. Spence

"The Heritage of Japanese Civilization", Albert M. Craig

"Snakes and Ladders: Glimpses of Modern India, Gita Mehta"

Readings:

"Awakening the Spirit with Mandalas: The Art of Jean Miles", Virginia Baron, Parabola

"Mandala: Luminous Symbols for Healing, Introduction", Judith Cornell

"Experiencing the World's Religions: Tradition, Challenge, and Change", Michael Molloy

Short Readings from primary texts on Eastern Philosophies

FILMS, ETC.

"The Namesake"

"Eat, Drink, Man, Woman"

A selected Anime film

COURSE FEE

N/A

STUDENT REQUIREMENTS

All students are expected to voluntarily and regularly contribute to class discussions. Effective participation is dependent on you keeping up with all the reading assignments. Various short in-class assignments will be given often, i.e. free writes, role play, debates. These assignments are designed to generate class discussions and/or give you a place to start when analyzing texts or doing written assignments. In addition to participation and assigned readings students will also be given the following assignments for assessment: 1 analytical essay connected to the readings and presentations; 2 experiential assignments with a 2 page analysis paper on the assignment in which students will be expected to visit 2 sites that demonstrate a Living Eastern Legacy; a small group Concept presentation with individual analytical essay; a final synthesis paper.

ABOUT THE INSTRUCTOR

Dawn Stracener has spent the past 40 years experiencing and studying Eastern legacies. On an experiential level, she lived in India and Nepal for three years in a Tibetan Buddhist monastery. She is an active Buddhist and works in the community as an advocate to fight against institutional discrimination and racism. Dawn's undergraduate education focused on Asian History and Asian Studies. Her MA is in modern Asian and European history with a focus on how Imperialism impacted Asian nation states. Dawn has an interdisciplinary Ph.D. in Language, Literacy, and Sociocultural Studies with a focus on Critical Social Justice Theory. Dawn is looking forward to learning from her students and teaching her favorite subject.

205-004: Humanities, Society & Culture- When Poe Talks to Freud- Theories of Horror and the Nineteenth-Century Gothic

Renee Faubion (sanren@unm.edu)

Core: Humanities

COURSE DESCRIPTION

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 275 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

Shelley, *Frankenstein*

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

FILMS, ETC.

N/A

COURSE FEE

N/A

STUDENT REQUIREMENTS

A few short homework assignments; a mid-semester analytic essay; a final research project (including a proposal and annotated bibliography leading to a research essay OR a combined project including both an essay and a non-traditional element such as 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" was recently published in *Critique*. She has won three awards for excellence in teaching.

205-005: Individual & Collective— The Meaning and Value of Freedom

Seth Appelbaum (sappelba@tulane.edu)

Core: Humanities; Social & Behavioral Sciences

COURSE DESCRIPTION

Everyone agrees that we cannot be happy without being free, and that the unfree society is the definition of the bad society. Yet a major disagreement persists about the character of freedom: Should we be able to pursue whatever desires we like, or does freedom sometimes demand that we deny ourselves the satisfaction of certain desires in order to pursue a higher goal? We can weigh these alternatives for ourselves by examining many dimensions of freedom, including political freedom, economic freedom, freedom of thought, freedom of speech, and freedom of religion. Ultimately, our goal will be to uncover and evaluate our own opinions about freedom and its place in our society.

The class format will be entirely seminar-based, without lectures. Student participation will be absolutely vital to our learning. By reading a range of different authors, students will get a chance to make up their own minds about what it means to be free.

READINGS

There will be two texts required for purchase, one book and one course-pack.

Our main text will be selections from *Princeton Readings in Political Thought: Essential Texts since Plato*, edited by Mitchell Cohen & Nicole Fermon, including the following: Plato, *Apology*, *Crito*, Locke, *On Civil Government* (selections), *Letter on Toleration* Mill, *On Liberty*, Tocqueville, *Democracy in America* (selections), Marx, *Communist Manifesto* Martin Luther King Jr, *Letter from a Birmingham Jail*

There will also be a small course pack with other short texts we will use in conjunction with the Princeton reader, including the following:

Plutarch, *Life of Lycurgus*, selections from other works by Plato, Xenophon, *Hiero*, selections from other works by Plato, Averroes, *Decisive Treatise on the Distinction between Religion and Philosophy*, Spinoza, *Political-Theological Treatise* (selections), Qutb, *Milestones* (selections)

So that we can have a good conversation, these readings will mostly be selections from longer works, or works that are 40 or so pages long. I estimate that there will be between 15-25 pages of reading for each class meeting.

FILMS, ETC.

N/A

COURSE FEE

N/A

STUDENT REQUIREMENTS

1) Regular class participation is required. This is a seminar class, and the instructor's role is only to help direct traffic and ask questions. Students are expected to come to class with discussion questions to share with the group.

2) Students must keep a journal on blackboard where they write responses to the readings and discussions. These are graded on effort, not whether you have the "right" or "wrong" answer, and must be updated regularly.

3) Two analytical essays, each of which must be turned in first as an outline, next as rough draft, and finally an expanded revision, with the final product around 1500 words or so. Students are encouraged to draw on their journal entries when writing these essays. These essays will be graded based on their careful and critical engagement with the texts. The revision will also be graded based on the improvement it represents over the rough draft.

ABOUT THE INSTRUCTOR

I am currently a doctoral candidate in Political Philosophy at Tulane University, and my BA is from St John's College. My research focuses on the role of the individual within debates about the relationship of religion and politics. I look forward to lively discussions of classic texts with the Honors College students.

207-002: Fine Art as Global Perspective— American Musical Theatre

Maria Szasz (deschild@unm.edu)

Core: Fine Arts

COURSE DESCRIPTION

"The Broadway musical has always reflected different social and political forces—patriotism, skepticism, commercial consumption, escapism, revolt and globalization. The musical defines our culture and is, in turn, defined by it."

--Michael Kantor and Laurence Maslon, "Broadway: The American Musical"

Fine Arts as Global Perspective: American Musical Theatre will carefully consider one of America's unique contributions to the fine arts. We will read, listen to, and watch excerpts from the most revolutionary musicals from 1904-2004, concentrating primarily on American works. The class will extensively discuss the background and major accomplishments of the twentieth and twenty-first century's most significant musical theatre composers, lyricists, writers, actors, dancers, choreographers, directors, designers, and producers.

This class is, first and foremost, interdisciplinary. We will frequently discuss how the disciplines of theatre and history interact and co-exist. For instance, what do musicals say about American history? "South Pacific" suggests that American racism "has to be carefully taught"; "Hair" defiantly and poignantly protests the Vietnam War; "Guys and Dolls" celebrates American energy, drive and spirit. Our discussions will pay special attention to the ways musicals engage and respond to the major historical, political and social issues of their day.

We begin in the early years of the twentieth century, with the charismatic "song and dance man" George M. Cohan, whose upbeat, sassy songs and heroes in "Little Johnny Jones" (1904) and "George Washington, Jr." (1906) jump-started American musical comedy. Through "Oklahoma!" (1943), "South Pacific" (1949), and "West Side Story" (1957), we explore what made the "Golden Age" of American musical theatre so rich, creative, and admired. In the 1960s-1970s, we determine why both the form and content of musicals radically changed, with the bold introduction of "rock musicals" such as "Hair" (1967) and "concept musicals" such as "Company" (1970) and "A Chorus Line" (1975). In the 1980s-1990s, we focus on the "British Revolution," with the arrival of the "megamusicals" "Cats" (1982), "Les Misérables" (1987), "The Phantom of the Opera" (1988), and "Miss Saigon" (1989). We conclude by examining the most recent

developments in musical theatre that continue to invigorate theatergoers, such as "Wicked" (2003), "Memphis" (2009), "Million Dollar Quartet" (2010), "Spiderman: Turn Off the Dark" (2011), "The Book of Mormon" (2011), and "Once" (2012).

Our primary goal is to reach an understanding and appreciation of this eclectic, vibrant, innovative form of theatre that entertains and challenges audiences worldwide.

READINGS

George M. Cohan, "Little Johnny Jones" (1904)

Oscar Hammerstein II and Jerome Kern, "Show Boat" (1927)

Cole Porter, "Anything Goes" (1934)

Oscar Hammerstein II and Richard Rodgers, "Oklahoma!" (1943) and "South Pacific" (1949)

Fred Saidy, E. Y. Harburg, and Burton Lane, "Finian's Rainbow" (1947)

Frank Losser and Abe Burrows, "Guys and Dolls" (1950)

Leonard Bernstein, Arthur Laurents and Stephen Sondheim, "West Side Story" (1957)

Gerome Ragni, James Rado and Galt MacDermot, "Hair" (1967)

Stephen Sondheim and George Furth, "Company" (1970)

James Kirkwood, Nicholas Dante, Marvin Hamlisch and Edward Kleban, "A Chorus Line" (1975)

Claude-Michel Schönberg and Alain Boublil, "Les Misérables" (1987)

Claude-Michel Schönberg and Alain Boublil, "Miss Saigon" (1989)

Jonathan Larson, "Rent" (1996)

FILMS, ETC.

"Yankee Doodle Dandy" (1942)

"This is the Army", Irving Berlin (1943)

"Show Boat" (1951)

"Anything Goes" (1956)

"South Pacific" (1958)

"Hair" (1979)

"Finian's Rainbow" (2005)

"West Side Story" (1961)

"A Chorus Line" (1985)

"Oklahoma!" (filmed live on stage in 1999)

"Les Miserables" (Two versions: filmed live on stage in 2008 and the 2013 film)

"Rent" (filmed live on stage in 2009)

COURSE FEE

N/A

STUDENT REQUIREMENTS

Reliable attendance and consistent, thoughtful contributions to class discussions; two 2-3 page response papers; a group project: a twenty to twenty-five minute oral presentation on a musical theatre show, composer, lyricist, writer, performer, designer, director, choreographer, and/or producer; a one page proposal for a research paper; a ten minute conference with the instructor on the research paper topic; a rough draft and a final draft of a six to eight page research paper.

ABOUT THE INSTRUCTOR

Maria Szasz received her MA in Theatre Education from Emerson College and her PhD in English Literature from UNM, where she specialized in Drama and Irish Literature. Her love for musical theatre began with her discovery of the little known musical comedy *The Robber Bridegroom*.

207-003: Fine Art as Global Perspective- Mandala – The Art and Science of Composition

Atsuko Sakai (asakai@unm.edu)

Core: Fine Arts

COURSE DESCRIPTION

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, architecture 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 the Mandala Art from different countries.

Eventually, all of our explorations from these three channels (two compositional aspects and a study of the Mandala Art) 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

Amos Ih Tiao Chang, “The Tao of Architecture”

Giuseppe Tucci, “The Theory and Practice of the Mandala”

Richard E. Nisbett, “Geography of Thought”

Elizabeth ten Grotenhuis, “Japanese Mandalas: Representations of Sacred Geography”

Robert H. Sharf, Elizabeth H. Sharf, “Living Images - Japanese Buddhist Icons in Context”

Deice Patry Leidy and Robert A. F. Thurman, “Mandala”: The Architecture of Enlightenment”

Maggie Macnab, “Design by Nature”

David Eagleman, “Incognito: The Secret Lives of the Brain”

Hideki Mitsui, "New Theory of Art & Design" (in Japanese - translated by A. Sakai as needed.)

Margaret Livingstone, "Vision and Art: The Biology of Seeing"

*Additional online readings will be available through E-Reserves.

FILMS, ETC.

"The Magic of Illusion"

"Wheel of Time"

COURSE FEE

No (Some design tools/materials for drawing and model building will be needed.)

STUDENT 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 (5-10 pages), 1 group project, 1 final design project presentation board with written design concepts and visuals, 3D models, 1 oral presentation (15 minutes long) and final portfolio (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 worked for over 10 years at architectural design firms in Washington DC and Albuquerque. She also teaches the Architecture and Design for Children course at the UNM School of Architecture to share a joy of designing with people of all ages!

207-004: Fine Art as Global Perspective – The Arts of Visual Literacy

Ruth Meredith (ruthmrdth@gmail.com)

Core: Fine Arts

COURSE DESCRIPTION

Why study art? Humans have been making art for millennia and in the process they created human culture and civilization. This means that art is a very important way to understand what it means to be human. In this course, we will be focusing on postmodern art including graphic novels and animated film, because these two media are important ways we tell stories in our culture. However we will not forget the art from other periods and cultures, because as you will learn during this course, art has also had a profound influence on contemporary art.

Understanding art is as much a part of the creative process as making it because if an art work is not experience, it is just oil and canvas, carved rocks or digital pixels on a screen. I have designed this course so you will be able to experience both sides of the process that brings an art work to life. You will have an opportunity to learn how to look at many different kinds of art works and actually understand them.

READINGS

Meredith, *The Mona Lisa's Guide to Looking at Art: A Visual Literacy Workbook*
Strickland, Carol; *The Annotated Mona Lisa: A Crash Course in Art History from Prehistoric to Post-modern*
Chagoya, Gomez-Pena and Rice, *The Codex Espangliensis--Artist Book*

pdfs

Baxandall *Patterns of Intention* (Art History/Theory)
Csikszentmihalyi, *Why We Need Things* (Cognitive Psychology)

FILMS, ETC.

Robert Hughes, *The Shock of the New* (Critical history of Modernism)
John Berger, *Ways of Seeing* (video essays on how culture affects what we see)
Nigel Spivey *How Art Made the World* (Art and Culture)

COURSE FEE

N/A

STUDENT REQUIREMENTS

Weekly blog discussions which will give you to practice writing about art works using the concepts and vocabulary covered the week they are due.

7 Learning Projects designed to help you understand the concepts through experience of the process of construction rather than the more cerebral approach of discussion or analysis.

Museum Field trip report

1 Short Analytic film review

Final research project to create a virtual art collection/exhibit

ABOUT THE INSTRUCTOR

I was trained as a painter-printmaker as well as a philosopher and art historian. My dissertation in Art History was a combination of philosophy, art history and visual art and dealt with the question of how we make meaning. I argue that making and interpreting are two sides of the same process. I have been an artist since 1980. I do mixed media work in a postmodern style I call "Dada Kitsch." I am very interested in the contemporary art forms of animation and graphic novels.

207-005: Fine Art as Global Perspective- Designing Where We Live

Atsuko Sakai (asakai@unm.edu)

Core: Fine Arts

COURSE DESCRIPTION

"Home" is something very special to all of us. Whenever I work with children on a house design project, it is always amazing to see how unusually quiet and focused they become as if time was suddenly standing still.

House, shelter, dwelling; these are all just buildings, but when does a building become a "Home" - a place which touches one's heart with memories, images, feelings, and even smells? Home contains one's important private and family life both physically and spiritually. We humans modify and shape our surroundings to provide comfort and a quality of life. Design reflects those specific site contexts (i.e. geographical, social, cultural, etc.) of where and how we live.

Throughout the semester we will investigate "House Design" from multiple directions. Together we will go for a journey to discover your own definition of a "House" and a "Home" by analyzing architectural literature, brainstorming with your peers, and learning architectural design conventions all while designing your own house. (No previous drawing or model building experience is necessary.)

READINGS

Witold Rybczynski, "The Most Beautiful House in the World"

Tom Wolfe, "From Bauhaus to Our House"

Witold Rybczynski, "Home: A Short History of an Idea"

Laszlo Moholy-Nagy, "The New Vision: Fundamentals of Bauhaus Design, Painting, Sculpture, and Architecture"

Jeffery A. Lackney, "The History of the Studio-based Learning Model"

Christopher Alexander, "The Nature of Order (Book 1): The Phenomenon of Life"

Gaston Bachelard, "The Poetics of Space"

Daniel M. Herbert, "Graphic Process in Architectural Study Drawings"

*Additional online readings will be available through E-Reserves.

FILMS, ETC.

"The Sketches of Frank Gehry"

COURSE FEE

No (Some design tools/materials for drawing and model building will be needed.)

STUDENT 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 (5-10 pages), 1 group project, 1 final design project presentation board with written design concepts and visuals, 3D models, 1 oral presentation (15 minutes long) and final portfolio (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 worked for over 10 years at architectural design firms in Washington DC and Albuquerque. She also teaches the Architecture and Design for Children course at the UNM School of Architecture to share a joy of designing with people of all ages!

301-001: CONEXIONES SPAIN
Summer 2015 semester (3 credits)
399-030: Independent Study
Spring Intersession 2015 semester
(1 credit)

Margo Chávez Charles (margocc2126@yahoo.com) and
Celia López-Chávez (celialop@unm.edu)

COURSE DESCRIPTION

Field session: May 28-June 28, 2015

UHON 301-030: CONEXIONES SPAIN Summer 2015 semester (3 credits)

This course is an in-depth examination of Spanish culture and history and it is experientially based. It is a required Honors course as part of the Conexiones Spain Program- an intensive program of Culture and Language study at UNM and field sites in the region of Extremadura, Spain. Conexiones offers students an extraordinary and unique experience. During the field session, storks, seasonal residents of Extremadura, nest in town towers and roofs. There is plenty for students to experience Spanish life and culture: from Iberians and Romans, Moors and Christians, to the famous Spanish nightlife, modern architecture and cyber cafés. Students will live with a Spanish host family.

The Conexiones Spain course features investigative assignments to be completed while in Spain, specifically in the cities of Cáceres, Trujillo, Alburquerque, Mérida, and Guadalupe. Attendance at theater performances staged in ancient and medieval plazas and towns will be part of this unique experience. The richness and diversity of Extremadura's history, art, and geography make the culture study a unique experience in which students learn in the field the connections of time, space and culture of Spain's past and present. Before students register for this course, there is an application process in order to be accepted in the program.

UHON 399-030. INDEPENDENT STUDY Summer Intersession 2015 semester (1 credit)

All students accepted in the Conexiones Program and registered for the Conexiones Spain course must also register for this one-credit course that is based on two orientation sessions, a research paper and an essay to be completed prior to departure

to Spain. The completion of this course is done during the Summer Intersession (between May 15 and May 30.)

IMPORTANT REMINDER:

As long as registering for Fall or Spring intersession does not put students over their 18 hours for the semester, students may use their scholarship money for the semester towards intersession courses. Students who are doing Conexiones Spain 2015 may plan in advance to make sure this one credit hour of Independent Study can be covered by their scholarship.

READINGS

John A. Crow, "The Root and the Flower. An Interpretation of Spain and the Spanish People" (Berkeley-LA: University of California, 1985 or 2006).

Mark R. Williams, "The Story of Spain: The Dramatic History of Europe's Most Fascinating Country" (San Mateo, CA, Golden Era Books, 2009).

Additional readings to be found in the Conexiones' google documents web site :

"Spain at the Extreme" (from *Conde Nast Traveler*- an article from a travel magazine that focuses on the region of Extremadura).

"Background Books: Spain in Search of Itself" (from *Wilson Quarterly*-a review of several current books about Spain).

"Spain in Search of Itself" (from *Wilson Quarterly*-an essay by John Hooper, a renowned scholar of contemporary Spain, author of *The New Spaniards*).

"Spain and Integration" (from *Contemporary Spain*-this excerpt, and the following, deal with Spain's place in the European Union)

"Spain in the EU machinery" (from *Contemporary Spain*)

"The Media" (from *Contemporary Spain*)

A chapter that addresses the press, the radio, and television and the State.

"Social Welfare, Health and Education" (from *Contemporary Spain*)

A chapter that looks at social security, health care, education, and reform.

"The Environment" (from *Contemporary Spain*-issues addressed are: pollution, landscape change, and protection of the environment).

Audio:

"America's Hispanic Heritage" (it requires an audio program such as iTunes or similar to play these audios on a computer).

FILMS, ETC.

N/A

COURSE FEE

TBD

STUDENT REQUIREMENTS

UHON 301-030: CONEXIONES SPAIN (3 credits)

One-month field study in Spain

- Time, Space, and Culture Group Tour
- Cuaderno
- Final Presentation
- Outline and Bibliography for final presentation

ABOUT THE INSTRUCTOR

Margo Chávez-Charles holds a B.A. in English from NMSU, an M.A. in Teaching English as a Second Language and Teaching French from the School for International Training in Vermont, and an M.A. in Liberal Education from St. John's College. Her special interests include literature, interdisciplinary education, intercultural communication, experiential education, and the history of ideas. She currently teaches classes in the Honors College and works for the CONEXIONES programs in Nicaragua, Mexico, and Spain.

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. Her last book length manuscript is titled "Land Upon Which No Christian Set Foot: Frontier and Empire in the Spanish American Colonial Epic". She has directed programs with a study abroad component such as: Conexiones Summer Program in Spain, From the Rockies to the Andes and Drums and Dreams: Latin American Music as Text (the last two in Argentina.)

302-001 The Making of a Magazine (Scribendi Part Two)

ketchama@unm.edu

COURSE DESCRIPTION

Scribendi is an annual undergraduate Honors publication affiliated with the Western Regional Honors Council as well as Honors College. Produced at UNM by Honors College students, *Scribendi* publishes work submitted by Honors students from more than 200 colleges and universities in the 14-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 edition of our high-quality literature and art magazine. Students perform all of the 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 producing a small press publication. For student staff members, *Scribendi* is a highly rewarding experience that begins in the fall and culminates with this course. PERMISSION TO ENROLL IS REQUIRED.

If you are interested in joining next year's staff, look for applications in March!

READINGS

Scribendi Staff Website

Laura Anderson, *McGraw-Hill's Proofreading Handbook*

Denise Bosner, *Mastering Type*

Bill Walsh, *The Elephants of Style*

Robin Williams, *The Non-Designer's InDesign Book* (optional)

STUDENT REQUIREMENTS

Attendance, timely completion of production and management tasks, weekly work reports, and final 15-page reflective paper.

ABOUT THE INSTRUCTOR

Professor Amaris Ketcham received her MFA in Creative Writing from the Inland Northwest Center for Writers at Eastern Washington University. 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.

302-002: World-building- Designing the Multiverse of Speculative Fiction

Elizabeth W. (Betsy) James (betsy@betsyjames.com)

COURSE DESCRIPTION

Cada mente es un mundo: each mind is a world.

The worlds built by our culturally-conditioned minds differ, mostly unconsciously, from the demonstrable world of molecules. What happens when we examine the verbal/visual worlds of speculative fiction, then consciously build our own? What do we discover about nature, culture, and personal bias?

The multiverse of speculative fiction—novel, graphic novel, screenplay, illustration, map, you name it—provides cultural thinking tools and arenas for syncretic experiment. Want to explore your understanding of this world? Build one yourself. You can't build convincingly unless you've thought about the myriad ways in which a world might be put together, from geology on up: ecology, society, and ethos, all expressed, finally, in the behavior of its denizens.

In this course you'll read and write speculative fiction and pertinent works of nonfiction; examine and experiment with maps and diagrams, both realistic and symbolic; explore illustrative and narrative art, including comics and the graphic novel. You'll compose your own short works and critique them as cultural constructs, good writing, and interesting documents.

READINGS

In addition to short fiction, graphic novels and essays, you will read and discuss a selection of such longer works of fiction and nonfiction as:

Fiction:

"The Secret History of Fantasy", Peter Beagle

"American Gods", Neil Gaiman

"The Beginning Place," U. K. Le Guin

"The Tricksters", Margaret Mahy

"The Moon and the Sun", Vonda McIntyre

"Among Others", Jo Walton

Nonfiction:

"You Are Here: Personal Geographies and Other Maps of the Imagination",

Katharine Harman

"Cheek By Jowl", U. K. Le Guin

"Architecture Without Architects", Bernard Rudofsky

"The Demon-Haunted World: Science as a Candle in the Dark", Carl Sagan

"Your Inner Fish", Neil Shubin

FILMS, ETC.

You will consider selected speculative fiction book/cinema/graphic novel crossovers such as McInyre's "The Moon and the Sun", Itimaera's "Whale Rider", and Miyazaki's "Spirited Away", as well as a range of related graphic art. Nationally published authors of science fiction and fantasy will visit the classroom for presentation and discussion, as well as professionals in fields where speculative fiction provides outside-the-box insight—for example, architecture and satellite mapping.

COURSE FEE

N/A

STUDENT REQUIREMENTS

Daily and weekly assignments require reading, writing, and experiments with graphics—no artistic skill necessary—followed by peer critique and/or guided discussion. A choice of longer projects will range from writing or writing-illustrating fiction, through graphic novels, other graphic experiments, and self-led field experience. Because its tools include peer critique and in-class discussion, this course is interactive and highly participatory; attendance is mandatory, and both absence and lateness will affect the grade.

ABOUT THE INSTRUCTOR

Betsy James is the author and illustrator of sixteen books for adults and children. Among other honors, her books have been named: New York Public Library Best Book for Teens; Voices of Youth Advocates Best Book; Junior Library Guild Selection; Canadian Children's Book Center Best Book; International Reading Association Children's Choice; and Tiptree Award Honor Book. She has taught and presented on fiction and speculative fiction for more than twenty years, and leads workshops nationally and in Mexico. She lives in the North Valley.

<http://www.listeningatthegate.com> (older readers)

<http://www.betsyjames.com> (younger readers)

302-003: Socio-cultural Studies of Health, Illness, and the Biomedical Sciences

Bruce Struminger, MD, AM (bstruminger@unm.edu)

COURSE DESCRIPTION

The course will review a variety of theoretical perspectives in medical anthropology and social medicine on the ways in which medicine and the biomedical sciences both shape and are shaped by history, political-economy, and culture. This seminar will provide students an opportunity to explore social, cultural, economic, and political influences on health, illness, and biomedicine. Other topics of discussion will include the effects of social inequalities on health, medicine and social justice, cross-cultural interpretations of the body and disease, and social critiques of emerging bio-sciences and technologies.

READINGS

The majority of the readings will include scholarly articles available for downloading via a Dropbox account or as eReserves. Several books required for the course will be on sale at the UNM Bookstore; these include *Biology as Ideology* by Richard Lewontin, *The Expressiveness of the Body* by Shigehisa Kuriyama, and *Reimagining Global Health*, edited by Paul Farmer, Jim Kim, Arthur Kleinman, and Mathew Basilico. Copies of these books will also be on reserve at Zimmerman Library.

FILMS, ETC.

Films recommended for students to view in conjunction with the course include: Rashomon, Bladerunner, and TED talks by Juan Enriquez and Sanjeev Arora, among others.

COURSE FEE

N/A

STUDENT REQUIREMENTS

Students will be required to write a ~250 word summary of critical thoughts and questions arising during the week's reading and submit this by e-mail before midnight the day prior to the course meeting. Seminar participants will be expected to have read these comments before coming to the seminar. Each student will be expected to submit twelve of the weekly short essays. Students will be required to lead one class discussion during the semester. Students will be required to write a 5-7 page midterm essay in response to issues raised in the reading and seminar discussions; a 10-12 page essay will be due at the end of the course critically addressing issues raised by the readings and

class discussions. No more than one unexcused absence will be permitted; students with more than one unexcused absence will be dropped from or fail the course.

ABOUT THE INSTRUCTOR

Bruce Stuminger, MD, AM is a practicing Infectious Disease and Public Health physician (MD, Johns Hopkins School of Medicine 1998) with the University of New Mexico Health Sciences Center. He recently joined UNM as the Associate Director of *Project ECHO and cares for patients with HIV at the UNM Truman Street Clinic. Previously he served with the Indian Health Service on the Navajo Reservation [2002-2006 & 2012-2013] and with the US Centers for Disease Control as the Country Director in Cote d'Ivoire [2007-2009] and Vietnam [2009-2012]. He is a medical anthropologist (MA, Harvard University, in Social/Medical Anthropology 1999) who has taught courses in Medical Anthropology and the Social Studies of Science at Johns Hopkins School of Public Health, the University of Michigan, and with the University of New Mexico Honors Program [2006 & 2013]. His recent and current research focuses on the individual and cultural interpretations of the health effects of uranium mining in South Africa, Namibia, and on the Navajo Indian Reservation; issues related to addressing the global HIV and TB epidemics; and implementation science related to strengthening community health among Native Americans.

*[Project ECHO is a national innovative clinical support and educational initiative whose mission is to develop capacity of primary care teams in rural and underserved communities to safely and effectively treat chronic, complex diseases like HCV, HIV, and MDR-TB]

302-004: *Water in Earth Systems*

Gary Weissmann (weissmann@unm.edu)

Group: Physical & Natural Science

COURSE DESCRIPTION

Life on Earth depends on water. Water supports the biological systems that make Earth unique in our solar system (and potentially much of the universe). Water's unique chemistry regulates many of Earth's systems. Its presence controls weathering rates, global energy transfer, biochemical processes to create food and consume that food, and overall climate on Earth. Understanding water and processes surrounding water is fundamental to understanding how Earth became the home we know and responds to changes and perturbations to the system.

We will explore the full hydrologic cycle and how this both drives and influences Earth's systems. We will explore energy balance on Earth related to water transfer, feedbacks that include water transfer, and drivers for movement of water through the hydrologic cycle. We will use some mathematics to describe and characterize water movement, and work with simple models used to understand water in our environment. We will also evaluate how human development impacts water supply and quality, and means that water science uses to assess these impacts.

READINGS

"Elements of Physical Hydrology", Hornberger et al. (covers the science of hydrology)
"Cadillac Desert", Reisner (good history of water development in the West)

FILMS, ETC.

TBD

COURSE FEE

N/A

STUDENT REQUIREMENTS

Weekly assignments to include some of the following:

- * problem sets to help understand how we model water systems.
- * mapping assignments to delineate drainage basins and observe water use.
- * database evaluation to explore water supply and uses.
- * short essays related to water issues.

Final Project: Students will be required to evaluate some aspect of the hydrologic system using techniques covered in the class. The range of projects may be wide, with some

covering aspects of scientific evaluation of a watershed to others that may cover more socio-political aspects of water use and water policy.

Professionalism and group work: Students are expected to fully participate in projects and class exercises, thus participation is required.

ABOUT THE INSTRUCTOR

Gary Weissmann has worked in natural resource and environmental geoscience since 1981. I received my PhD in Hydrologic Sciences and MS and BA in Geology. My research focuses on river deposits to help us build better models of rocks from rivers. I like this research because I see these rocks as "pretty puzzles."

302-005: Rt 66: The Interaction of Landscape and Culture Along the Mother Road

Jason Moore (jrm@unm.edu) and Troy Lovata (lovata@unm.edu)

COURSE DESCRIPTION

"If you ever plan to motor west,

Travel my way, take the highway that is best, Get your kicks on route sixty-six."

-Bobby Troup

Route 66 was designated in 1926 as one of the original pieces of the US Highway System. It deeply affected how people traveled, how they settled on the land, and how they viewed the world around them. It stretched over 2,400 miles from Chicago, Illinois to California's Santa Monica Pier before it was officially decommissioned in 1985. Yet this was neither the beginning nor the end of the flow of humanity down this iconic corridor.

Route 66 follows the course of the Santa Fe Railroad, which traced the route of the camel-surveyed Beale Wagon Road, which intersects with and parallels the Zuni-Hopi trail that Coronado followed in search of the Seven Cities of Gold. Even after it was decommissioned, the road did not die. Portions of the route and sites along the way have been designated National Historic Sites, thousands continue to visit and travel the road each year, and the idea of the American Road continues to shape people's consciousness. Nobel Prize winner John Steinbeck, in his novel *The Grapes of Wrath*, christened it the "Mother Road" and Route 66 continues to provide insight into both historic and modern American life, culture, and landscape.

Why has this swath of the North America drawn and fascinated travelers since the first humans settled the continent? In this course we will follow in the footsteps, camel trails, railway tracks and tire treads of those generations of past explorers and try to understand the genesis and evolution of this corridor (reaching back millions of years) and how that interacts with our experiences of the Mother Road today.

This course is an interdisciplinary, experiential geological and archaeological study of land and place. We will spend Spring Break 2015 traveling Route 66 through New Mexico, Arizona, and Texas in order to experience the life and land along the road first-hand. Students will travel by train to Flagstaff, Arizona the first Sunday of Spring Break where they will meet their professors and begin a multi-day drive in vans back to

Albuquerque along the historic road. After spending a night at home mid-week; they will start again in vans heading East along Route 66 to Santa Fe, Eastern New Mexico, and West Texas. Students will also have the opportunity to arrive in Flagstaff a day early to view the geology and culture of the Grand Canyon.

READINGS

1. "Route 66: The Mother Road", by Michael Wallis
2. A series of readings available on UNM Ereserves including: Excerpts from "The Geology of the Route 66 Region" NMGS 64th Annual Field Conference Guide; other NMGS field conference guides covering the eastern portions of Route 66; and selections from Anthropology, Archaeology, and Cultural Geography peer-reviewed journals about landscape and place.

COURSE FEE

There is a required \$575 course fee that covers transportation (a train ride to Flagstaff and buses along the route), lodging (we will be staying at historic campgrounds, hotels, and motels along the road), and some meals. Students will have the option of touring the Grand Canyon for 1 day before the trip officially starts, which will be an added cost of \$45 for food, lodging, transportation not collected as regular course fees.

STUDENT REQUIREMENTS

Students are required to register for both Route 66 courses for a total of 6 credits. Students will meet 3 to 4 times prior to Spring Break to prepare for their travels, spend approximately 6 days traveling Route 66 over break, and meet approximately 4 times after Spring Break to discuss findings, observations, and experiences and synthesize the different perspectives they have gained on Route 66. Students will complete a series of readings and related reading guides before traveling. During their journey, at cultural and geologic sites along the road, students will make observations and collect data in a field/workbook. Students will complete a research paper after their travels and present their findings to others.

ABOUT THE INSTRUCTOR

Dr. Moore took his undergraduate degree in Earth Sciences from the University of Cambridge, where the classical geology program provided him with the tools to interpret and understand the geological histories of diverse landscapes. Courtesy of 14 years of experience carrying out fieldwork in the American West, he has gained

experience, and an affinity for the amazing stories told by the rocks therein. He looks forward to integrating his newly gained perspective on Route 66 geology into this class. Dr. Lovata is a tenured professor in the Honors College, where he has taught courses on landscape, culture, and place for a dozen years. He graduated cum laude with a Bachelor's in Anthropology from Colorado State University and earned Masters and Doctorate degrees in Anthropology with a focus on Archaeology from The University of Texas.

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302-006: Rt 66: The Interaction of Landscape and Culture Along the Mother Road

Troy Lovata (lovata@unm.edu) and Jason Moore (jrm@unm.edu)

COURSE DESCRIPTION

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Travel my way, take the highway that is best,
Get your kicks on route sixty-six."

-Bobby Troup

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where they will meet their professors and begin a multi-day drive in vans back to Albuquerque along the historic road. After spending a night at home mid-week; they will start again in vans heading East along Route 66 to Santa Fe, Eastern New Mexico, and West Texas. Students will also have the opportunity to arrive in Flagstaff a day early to view the geology and culture of the Grand Canyon.

READINGS

1. "Route 66: The Mother Road", by Michael Wallis
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FILMS, ETC.

N/A

COURSE FEE

There is a required \$575 course fee that covers transportation (a train ride to Flagstaff and buses along the route), lodging (we will be staying at historic campgrounds, hotels, and motels along the road), and some meals. Students will have the option of touring the Grand Canyon for 1 day before the trip officially starts, which will be an added cost of \$45 for food, lodging, transportation not collected as regular course fees.

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ABOUT THE INSTRUCTORS

Dr. Lovata is a tenured professor in the Honors College, where he has taught courses on landscape, culture, and place for a dozen years. He graduated cum laude with a Bachelors in Anthropology from Colorado State University and earned Masters and Doctorate degrees in Anthropology with a focus on Archaeology from The University of Texas.

Dr. Moore took his undergraduate degree in Earth Sciences from the University of Cambridge, where the classical geology program provided him with the tools to interpret and understand the geological histories of diverse landscapes. Courtesy of 14 years of experience carrying out fieldwork in the American West, he has gained experience, and an affinity for the amazing stories told by the rocks therein. He looks forward to integrating his newly gained perspective on Route 66 geology into this class.

302-007: Clothing and Society

Julie Hillery (jhillery@unm.edu)

COURSE DESCRIPTION

Everyone in society is affected by the clothing, dress and the appearance of themselves and others. In fact, dress is one of the most personal and visible forms of self-expression and can indicate an individual's current position or future aspirations in society. In this class we will explore some of the specific factors influencing clothing choices, perceptions of those choices, and the role that society plays. Some of the specific issues we will examine as related to clothing and society include:

Identity of the Individual and Social Self: What role does clothing and appearance play in the construction of individual and social identities, and does that role change over the lifespan? How does clothing help define cultural, political, and social movements?

Class, Race, Ethnicity, and Culture: How are class, racial, and ethnic categories and ideologies constructed through dress and appearance? What role does culture play in defining these constructs?

Gender roles: How does gender affect dress and does modern-day gender bending re-define what is appropriate for different genders?

Work and leisure: How is our work dress different from leisure? Is the trend for casual-dress enduring in the work place?

READINGS

Readings assignments will be in the form of articles from both scholarly and popular media and will be available for electronic download. Readings may also be provided by the Professor as current events occur related to our class topics.

FILMS, ETC.

Some of the Films and Documentaries in full or part include:

"America the Beautiful"

"Goth Cruise"

"September Issue"

"Beautiful Sisters"

"Paris is Burning"

"Secondhand (Pepe)"

We will also use Ted Talks, You Tube videos, blogs, and other popular social media for current events related to the course.

COURSE FEE

N/A

STUDENT REQUIREMENTS

Since this class is not lecture-based, students are expected to attend class regularly and come to class prepared to participate in lively discussions. Specific assignments will include:

Social media posts; short assignments for class discussions; Interview Paper (5 - 7 pages) and presentation.

ABOUT THE INSTRUCTOR

Dr. Hillery is a Professor in Fashion Studies at Columbia College Chicago, and was also the Kohl's Professor of Retailing at Northern Illinois University. Her degrees include a B.S. and M.S. from The Ohio State University and a Ph.D. from the University of Wisconsin-Madison. In addition to writing two college textbooks, Dr. Hillery has received numerous teaching awards for undergraduate education. Since New Mexico is her absolute favorite place on earth she is thrilled to be teaching at UNM especially in the Honors' College.

302-008: History of Contemporary Dress and Fashion in America

Julie Hillery (jhillery@unm.edu)

COURSE DESCRIPTION

Course Description: Dress and Fashion mirror society at any given moment in time. This class will examine contemporary American fashion and dress beginning around 1910 and move forward to current day. We will explore the spirit of the times (the Zeitgeist) for each decade and look at specific examples of how clothing reflects the important social, cultural, political, and technological developments in modern times. Important fashion designers for each time period will also be identified.

READINGS

There will be no required text. Reading assignments will be in the form of articles from both scholarly and popular media and will be available for electronic download. Sources for the class include:

Farrell-Beck, J. & Parsons, J. *20th-Century Dress in the United States*. New York: Fairchild Publications, Inc., 2007.

The Fashion Reader edited by Linda Welters & Abby Lillethun (Second Edition)
London: Berg, 2014.

Watson, L. *20th Century Fashion*. Buffalo NY: Firefly Books, 2004.

WWD Century: One Hundred Years of Fashion. New York: Fairchild Publications, Inc., 1998.

WWD Ninety: Being there. New York: Fairchild Publications, Inc., 2001.

WWD The Magazine: A Century of Style. New York: Fairchild Publications, Inc., 2007.

Worsley, H. *100 Ideas that Changed Fashion*. London: Laurence King Publishing, Ltd., 2011

FILMS, ETC.

Additional Materials: There are many films that illustrate dress and fashion through the decades. Some of my favorites from which we will watch clips include:

American Gigolo
Breakfast at Tiffany's
Far from Heaven
Funny Face
It Happened One Night
Love Story
Rebel without a Cause
Saturday Night Fever
The Wild Ones

We will also watch *Hollywood Fashion Machine*, a documentary that looks at the interplay between fashion and film from the 1930s through the 1990s in addition to watching TV-show clips and accessing online slides from the Metropolitan Museum in NYC, the Victoria and Alberts Museum in London. Music from each decade will also be provided to illustrate its' impact on dress and fashion.

COURSE FEE

N/A

STUDENT REQUIREMENTS

Students will complete short assignments based on readings and weekly topics, participate in field trips to local museums and vintage clothing stores, and complete a semester-long project (includes journaling) to examine how current fashion reflects both past and present culture. In addition students will be expected to participate in class discussions and lead one class discussion.

ABOUT THE INSTRUCTOR

Dr. Hillery is the Carruthers Distinguished Chair in Honors for this school year. Prior to coming to UNM, Dr. Hillery was a Professor in Fashion Studies at Columbia College Chicago, and was also the Kohl's Professor of Retailing at Northern Illinois University. Her degrees include a B.S. and M.S. from The Ohio State University and a Ph.D. from the University of Wisconsin-Madison. In addition to writing two college textbooks, Dr. Hillery has received numerous teaching awards for undergraduate education. Since New Mexico is her absolute favorite place on earth she is thrilled to be teaching at UNM especially in the Honors' College.

302-009: Scientific and Social Aspects of Disease

Lizabeth Johnson (lizjohnson@unm.edu)

COURSE DESCRIPTION

Human society has a complicated relationship with disease. The earliest written accounts of contagion in human communities demonstrate that people tended to view disease as a result of divine wrath. In such cases, a cure could only be found by determining why the gods had sent the disease and how to regain divine goodwill. In addition, the earliest medical theories regarding disease tended to focus not only on possible environmental factors, but also on the sufferer's ethnic or social origin as a factor in the disease. These tendencies to view disease as the result of angering the gods and as connected to a person's ethnic or social identity continued well into the medieval period in European society. Even the growing body of medical knowledge offered by ancient and medieval physicians, again pointing largely to environmental factors, could not combat the conception of disease as divine retribution or as endemic among certain groups.

These early medical theories took a giant leap forward during the Scientific Revolution, when physicians and scientists developed the tools necessary to study and understand the nature of disease vectors and developed methods to combat various diseases. This body of medical knowledge continued to grow from the 1700s onward, with the introduction of vaccines, antibiotics, and pharmaceuticals, such that entire communities or nations could benefit from efforts to eradicate, or at least control, common diseases such as smallpox, polio, and measles. Despite these developments in medical science, however, some have continued to view disease as a sign of divine wrath. Others have continued to believe that those who suffer from particular diseases suffer because of the ethnic or social group to which they belong, or even that the sufferer's biological sex or his or her sexual preference is a key factor in affliction. Even more recently, some have argued that the very tools that physicians use to treat or prevent diseases are the cause of other, potentially life-threatening medical conditions. These less-than-scientific and, in some cases, anti-scientific views of disease continue to be a troublesome issue even in the 21st century, complicating physicians' efforts to fight disease and perpetuating stereotypes of certain individuals and groups.

In this course, we'll examine humanity's complex relationship with disease from the ancient period forward, using medical, scientific, historical, literary, and visual sources that depict both the scientific and the social view of disease.

READINGS

Daniel Defoe, "A Journal of the Plague Year", revised ed., Penguin Books, 2003.
Steven Johnson, "The Ghost Map: the Story of London's Most Terrifying Epidemic—and How it Changed Science, Cities, and the Modern World". Riverhead Trade, 2007.
James H. Jones, "Bad Blood: the Tuskegee Syphilis Experiment", new and expanded edition. Free Press, 1992.
David M. Oshinsky, "Polio: An American Story", Oxford University Press, 2006.
Richard Preston, "The Hot Zone: A Terrifying True Story", Anchor Books, 1995.

Other readings will be available on the class website.

FILMS, ETC.

Stephen Fry documentary, "HIV & Me".

COURSE FEE

N/A

STUDENT REQUIREMENTS

- Active participation in class discussions
- Leadership of one discussion session, including providing background on the discussion topic and questions/topics for discussion
- Three 5-page papers on three separate readings/sets of readings in the class
- A 15-page research paper that will focus on disease from both a scientific and social perspective
- An oral presentation on the research paper, including a handout with a 250-word abstract and references for fellow students

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.

302-010: War Cry

Margo Chávez-Charles (margocc2126@yahoo.com)

COURSE DESCRIPTION

For more than a decade the United States has been involved in a war that has divided the nation. In this course we will look at our current wars, and look back at our other wars, at their rationale and their effects. We will look at the ways that war has been glorified and condemned, romanticized and stripped of romance. We will begin the class with an examination of the concept of "just war."

We will debate the practical and ethical issues involved in the justification of war. We will explore the effects of war as portrayed in literature and film. Homer begins his epic war poem, "The Iliad", depicting Achilles' "rage" or "wrath." But the story is also about the working up of collective rage that incites men to kill other men in war. The poem addresses issues of duty, honor, glory, aggression, patriotism, and other concepts that arise in the context of war. We will explore these ideas as well as the issue of justice after war: punishment and retribution, reconciliation and reconstruction.

The readings will include novels about the experience of war and battle, as well as poetry and non-fiction: memoirs, essays, historical readings, and theoretical articles. We will focus on modern times, particularly the wars of the 20th and 21st centuries, but we will look at examples from other wars. We will have guest speakers from peace activists to military personnel.

READINGS

"All Quiet on the Western Front", Erich Maria Remarque

"Catch-22", Joseph Heller

"Tiger at the Gates", Jean Anouilh

"The Things They Carried", Tim O'Brien

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

"We Wish to Inform You that Tomorrow We Will Be Killed with Our Families: Stories from Rwanda", Philip Gourevitch

"War and Our World", John Keegan

"The Just War: An American Reflection on the Morality of War in Our Time", Peter S.

Temes and selections from "Just War: Authority, Tradition, & Practice", Lang, O'Driscoll, & Williams, eds.

A Course Reader to be purchased from the Honors office

FILMS, ETC.

We will watch excerpts from films, including:

"All Quiet on the Western Front"

"Gallipoli"

"Hearts and Minds"

"Why We Fight"

COURSE FEE

N/A

STUDENT REQUIREMENTS

1. Regular attendance and active participation
2. 2-page responses to each book
3. Journal with observations/responses to weekly readings
4. One 5-page analytical paper
5. Group and Individual presentation
6. Final Research Paper

ABOUT THE INSTRUCTOR

Margo Chávez-Charles holds a B.A. in English from NMSU, an M.A. in Teaching English as a Second Language and Teaching French from the School for International Training in Vermont, and an M.A. in Liberal Education from St. John's College. Her special interests include literature, interdisciplinary education, intercultural communication, experiential education, and the history of ideas. She also regularly works for the CONEXIONES programs in Nicaragua, Mexico, and Spain.

302-011: Theatre and Human Rights

Maria Szasz (deschild@unm.edu)

COURSE DESCRIPTION

"Art has a purpose, and that purpose is action: it contains the energy to change things."

--James Baldwin and Lorraine Hansberry

Theatre and Human Rights will investigate the complex and fascinating ways twentieth-century world drama has questioned, probed and pushed forward in the quest for equal rights. This class is primarily interdisciplinary. We will specifically focus on the disciplines of fine arts, history, and politics as we ponder how they intersect, overlap and influence one another. For instance, we will discuss four plays that have responded to the rampant injustices in some of the most defining wars in history, such as the Thirty Years War in Europe (1618-1648), World War II (1939-1945), the Irish Civil War (1922-1923), and the Vietnam War (1965-1975). Our journey will also take us to the major recent conflict in South Africa, where we will discuss how the dramatist Athol Fugard has used the theatre to chronicle the struggle for equality under the South African apartheid regime (1948-1990).

We will also read plays from Trinidad and Tobago and Ireland, which scrutinize the long-term impact of British colonialism. In addition, the class will discuss plays that reflect upon the rise of women's rights, and the search for equality for Hispanics, African-Americans and the First Nations People of Canada. Our discussions will explore how the theatrical genre known as "political drama" has changed during the twentieth century, comparing Bertolt Brecht's notion of "Epic Theatre," Augusto Boal's Theatre of the Oppressed and the growth of agit-prop drama.

Throughout the semester, we will consider the particular tactics and styles our playwrights use as they comment on the provocative and divisive issues that underlie human rights. Do the dramatists rely on irony, humor and wry commentary on their particular human rights issue, or do they write more directly, with palpable and undisguised raw emotion? Which approach is most effective from an audience's perspective?

This seminar will discover, as critic Brian Crow has stated, "where normal political forms of opposition are ruthlessly silenced, art—and perhaps especially the theatre—may become a means of resistance, however enfeebled by censorship and harassment." Please join us in this seminar to see how twentieth-century drama has led the way in the continuing, passionate struggle around the globe for equality and respect for the entire

human race. As Paul Rae states in "Theatre and Human Rights", "as an inherently social activity, the theatre provides a distinctive platform for addressing human rights issues."

READINGS

Sean O'Casey, "The Plough and the Stars", (1926)
Bertolt Brecht, "Mother Courage and Her Children", (1941)
Samuel Beckett, "Waiting for Godot", (1953)
Arthur Miller, "The Crucible", (1956)
Brian Friel, "The Freedom of the City", (1974)
Maria Irene Fornes, "Fefu and Her Friends", (1977)
Derek Walcott, "Pantomime", (1978)
Luis Valdez, "Zoot Suit", (1979)
Athol Fugard, "Master Harold" ... and the Boys", (1982)
Gao Xingjian, "The Bus Stop", (1983)
Claude-Michel Schönberg and Alain Boublil, "Miss Saigon", (1989)
August Wilson, "Two Trains Running", (1990)
Drew Hayden Taylor, "Only Drunks and Children Tell the Truth", (1991)
Tony Kushner, "Angels in America, Part One: Millennium Approaches and Part Two: Perestroika" (1991 and 1992)

FILMS, ETC.

1. "Bertolt Brecht: Great Writers of the Twentieth Century" series about the German dramatist, produced by the BBC.
2. The Samuel Beckett-directed, "Waiting for Godot"
3. "The Crucible", directed by Nicholas Hytner, starring Daniel Day-Lewis and Winona Ryder
4. "Boesman and Lena" by Athol Fugard
5. "Bloody Sunday", Paul Greenberg documentary about Civil Rights march on 30 January 1972 in Derry, Northern Ireland
6. "Pantomime" by Derek Walcott
7. "A Conversation with August Wilson", about the African-American playwright August Wilson
8. "The Making of Miss Saigon", the behind-the-scenes DVD of the casting, rehearsals, and opening night of Claude-Michel Schönberg and Alain Boublil's musical about Vietnam, Miss Saigon
9. The Emmy-award winning version of "Angels in America", directed by Mike Nichols and starring Al Pacino, Meryl Streep and Emma Thompson

COURSE FEE

N/A

STUDENT REQUIREMENTS

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

ABOUT THE INSTRUCTOR

Maria Szasz holds an MA in Theatre Education from Emerson College, and a PhD in English from UNM, where she focused on Theatre and Irish Literature. Her book, "Brian Friel and America" (Glasnevin Press, 2013) looks at Ireland's most famous living playwright's impact on American Theatre.

302-012: Theatre and Human Rights

Maria Szasz (deschild@unm.edu)

COURSE DESCRIPTION

"Art has a purpose, and that purpose is action: it contains the energy to change things."

--James Baldwin and Lorraine Hansberry

Theatre and Human Rights will investigate the complex and fascinating ways twentieth-century world drama has questioned, probed and pushed forward in the quest for equal rights. This class is primarily interdisciplinary. We will specifically focus on the disciplines of fine arts, history, and politics as we ponder how they intersect, overlap and influence one another. For instance, we will discuss four plays that have responded to the rampant injustices in some of the most defining wars in history, such as the Thirty Years War in Europe (1618-1648), World War II (1939-1945), the Irish Civil War (1922-1923), and the Vietnam War (1965-1975). Our journey will also take us to the major recent conflict in South Africa, where we will discuss how the dramatist Athol Fugard has used the theatre to chronicle the struggle for equality under the South African apartheid regime (1948-1990).

We will also read plays from Trinidad and Tobago and Ireland, which scrutinize the long-term impact of British colonialism. In addition, the class will discuss plays that reflect upon the rise of women's rights, and the search for equality for Hispanics, African-Americans and the First Nations People of Canada. Our discussions will explore how the theatrical genre known as "political drama" has changed during the twentieth century, comparing Bertolt Brecht's notion of "Epic Theatre," Augusto Boal's Theatre of the Oppressed and the growth of agit-prop drama.

Throughout the semester, we will consider the particular tactics and styles our playwrights use as they comment on the provocative and divisive issues that underlie human rights. Do the dramatists rely on irony, humor and wry commentary on their particular human rights issue, or do they write more directly, with palpable and undisguised raw emotion? Which approach is most effective from an audience's perspective?

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human race. As Paul Rae states in "Theatre and Human Rights", "as an inherently social activity, the theatre provides a distinctive platform for addressing human rights issues."

READINGS

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1. "Bertolt Brecht: Great Writers of the Twentieth Century" series about the German dramatist, produced by the BBC.
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5. "Bloody Sunday", Paul Greenberg documentary about Civil Rights march on 30 January 1972 in Derry, Northern Ireland
6. "Pantomime" by Derek Walcott
7. "A Conversation with August Wilson", about the African-American playwright August Wilson
8. "The Making of Miss Saigon", the behind-the-scenes DVD of the casting, rehearsals, and opening night of Claude-Michel Schönberg and Alain Boublil's musical about Vietnam, Miss Saigon
9. The Emmy-award winning version of "Angels in America", directed by Mike Nichols and starring Al Pacino, Meryl Streep and Emma Thompson

COURSE FEE

N/A

STUDENT REQUIREMENTS

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

ABOUT THE INSTRUCTOR

Maria Szasz holds an MA in Theatre Education from Emerson College, and a PhD in English from UNM, where she focused on Theatre and Irish Literature. Her book, "Brian Friel and America" (Glasnevin Press, 2013) looks at Ireland's most famous living playwright's impact on American Theatre.

302-013: Russia and Ukraine- Understanding the Crisis

Marina Oborotova (president@centerforinternationalstudies.net)

COURSE DESCRIPTION

Russia and Ukraine are facing one of the worst, if not the worst, crisis in their relations. How could two neighboring countries tied together with the bonds of history, culture and inter-marriage end up so badly? Why did the most recent crisis happen? Who is the one to blame: Ukraine, Russia, the European Union or the United States? What is to be done? What's next? And what does it tell us about the new post-Cold War world order?

READINGS

Andrew Wilson, "The Ukrainians. Unexpected Nation," Yale University Press, 2009, third edition

Leon Aron, "Russia's Revolution: Essays 1989-2006, " AEI Press, 2007

Anders Åslund, "How Ukraine Became a Market Economy and Democracy", 2009

Anders Aslund, "Russia's Capitalist Revolution", 2007

Allen Lynch, Vladimir Putin & Russian Statecraft," Potomac Books, 2011

A Manual for Writers of Term Papers, Thesis and Dissertations, University of Chicago Press, latest edition

STUDENT REQUIREMENTS

1. Attendance
2. Reading of the assigned materials prior to the class
3. In class participation: questions, comments, discussion
4. Oral presentation: books review leading into discussion
5. Term Paper – 10-12 pages
 - Table of contents, outline, and bibliography required, in addition to 12 p.p. paper
 - Your paper should be read by a classmate prior to submission. Read one of your peer's term papers, write comments (1-2 pages)

ABOUT THE INSTRUCTOR

Marina Oborotova is President of the Center for International Studies and the Albuquerque International Association. She has an M.A. from the Moscow State University for Foreign Affairs of the Russian Foreign Office and a Ph.D. from the Institute of World Economy and International Relations, Russia's leading think-tank, where she worked as a senior researcher. Her career includes experience in many parts of the world in foreign policy, international business, academic research, and university level teaching. In the U.S. she has taught at the

University of New Mexico in the Departments of History, Political Science, the Anderson School of Management and the Honors Program. She also worked as Director of International Programs at Technology Commercialization, and as a program manager for the United States Industry Coalition.

302-014: Food And Society- Why we eat what we do, and why it matters

Marygold Walsh-Dilley (ms396@cornell.edu)

COURSE DESCRIPTION

What did you eat for breakfast this morning? Better yet, why did you eat it? Of course, we eat to satisfy biological needs, but, as Sidney Mintz (1996) tells us, "eating is never a 'purely biological' activity". Food is undeniably substantive, but it is also symbolic and social, and producing, preparing, and consuming food reflects who we are and how we fit into the world (even if we don't always realize it).

In this course, we will investigate some of the social, political, and historical factors that shape what we eat, and why. This course emphasizes that food is never simply natural or personal, but is rather influenced by social institutions (from colonialism to class) as well as people's resistance to these forces. We first look at how food both shapes and is shaped by culture and identity. We then turn to the politics behind the distribution of food, examining both hunger and obesity. Finally, we'll turn to agriculture and food production, to examine our current agricultural system to ask who benefits and at whose expense, and what we can do to improve it. After taking this class, you'll never look at your breakfast the same again.

READINGS

We will read a variety of texts across the disciplines, including magazine articles, journal articles, and popular as well as academic books.

Some of the principal texts that we will read include:

Jeffrey M. Pilcher, "Que vivan los tamales! Food and the Making of Mexican Identity".

Melanie DuPuis, "Nature's Perfect Food: How Milk Became America's Drink".

Michael Pollan, "The Omnivore's Dilemma: A Natural History of Four Meals".

FILMS, ETC.

"Food Inc."

"Farmland"

Cookbooks

Guest speakers

COURSE FEE

TBD

STUDENT REQUIREMENTS

Group presentations

Cookbook analysis

Special Food Interview, Presentation, & Essay

Final Project: Commodity Chain Analysis & Presentation*

*Student requirements subject to change

ABOUT THE INSTRUCTOR

Marygold Walsh-Dilley holds a PhD in Development Sociology, and conducts research on food systems, security and sovereignty, rural development and agriculture, social movements, and indigenous communities, primarily in highland Bolivia. She thinks that food is one of the best ways to get students to think sociologically, and to connect their own personal biographies and experiences to broader social structures and history.

302-015: *Voyaging Subjects- Travel, Contact, Critique*

M. R. Hofer (mrh@unm.edu)

COURSE DESCRIPTION

We are all, in a sense, voyaging subjects. In this wide-ranging seminar we will investigate the pleasures of travel and the travails of displacement. Our conversations will foreground methods of literary, visual, cultural, and anthropological analysis by addressing the formation and transformation of cultures within New Mexico and beyond. Together, we will read and discuss memorable texts from a variety of genres—including the poem, photo-essay, novel, short story, stage play, and film—which examine and appraise cross-cultural encounters. By focusing on both the linguistic and social mediations such encounters occasion, our consideration of “spaces,” “places,” and “boundaries” (whether real or imaginary) will clarify how individual subjects are shaped by the narratives they tell as well as those told about them. Hardly presuming that we know definitively what “culture” means, we will be paying rigorous attention to some of the contexts within which the very concept of culture emerged, changed, and is changing still.

READINGS

We will read selections taken from the following:

Elizabeth Bishop, [Questions of Travel](#)

Claude Lévi-Strauss, [Tristes Tropiques](#)

Xavier de Maistre, [Voyage Around My Room](#)

Alain de Botton, [The Art of Travel](#)

William Shakespeare, [The Tempest](#)

William Carlos Williams, [In the American Grain](#)

Juan de Oñate, [Colonizer of New Mexico, 1595-1628](#)

Jonathan Swift, [Gulliver's Travels](#)

Fernando Pessoa, [The Book of Disquietude](#)

Franz Kafka, “In the Penal Colony”

Robert Creeley, [Pieces & Later](#)

Edward Dorn & Leroy Lucas, [The Shoshoneans](#)

Jerome Rothenberg, [Shaking the Pumpkin](#)

Wendy Rose, [Lost Copper](#) & [The Halfbreed Chronicles](#)

Jay Wright, [Soothsayers and Omens](#)

Nathaniel Tarn, [Seeing America First](#)

FILMS, ETC.

Aguirre, the Wrath of God

The Last Conquistador

Dead Man

COURSE FEE

N/A

STUDENT REQUIREMENTS

In addition to regular attendance/participation—including regular response assignments and substantive quizzes—students will complete three integrative writing assignments that will culminate in an interdisciplinary research essay.

ABOUT THE INSTRUCTOR

Matthew Hofer writes about and teaches courses on English-language poetry and poetics, especially formally innovative and experimental work in the tradition of Ezra Pound, Gertrude Stein, and William Carlos Williams. He edits, for UNM Press, the series *Recencies: Research and Recovery in Twentieth-Century American Poetics*, serves on the editorial board of the annual *1913: A Journal of Forms*, and is a consulting editor for the chapbook series *Voices from the American Land*. He has written extensively on modernist poetry and the public sphere, and is currently working on a book-length manuscript on “spareness” in twentieth-century poetry. He has edited volumes on Edward Dorn (2013), Sinclair Lewis (2012), and Oscar Wilde (2009), and has guest edited a special issue of *The Langston Hughes Review* (2010). His articles have appeared in such journals as *Modernism/Modernity*, *New German Critique*, *Contemporary Literature*, and *Paideuma*. He has also contributed chapters to many edited volumes, including *The Cambridge History of American Poetry* (“Ezra Pound, William Carlos Williams, and the East Coast Projectivists”), *The Blackwell Companion to Modernist Poetry* (“Contemporary Critical Trends”), *Ezra Pound in Context* (“Education”), and *American Literary Scholarship* (two chapters on poetry, 1900-1945, and four on T. S. Eliot).

302-016: People and Animals

Michael Thomas (mthomas@unm.edu)

COURSE DESCRIPTION

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 which were apparently hunted and eaten by our distant ancestors. The earliest art was devoted to the images of animals which humans needed and which excited the imagination. Much later, people revolutionized their way of life through domestication of several species. In modern times, human existence is utterly enmeshed with connections to other animals. We eat them (and they us). They compete with us for resources. They provide us with clothing, entertainment, companionship, aesthetic inspiration, selfless labor, and powerful metaphors for our religions and philosophies. We live in the company of animals.

In this seminar students will be asked to study the nature of our relationships to other creatures. We will particularly focus on unpopular animals (vermin, outlaw animals, pests), animals that people despise and/or fear. Using approaches drawn from anthropology, economics, psychology, history, and ecology, we will explore these animals and our relation to them. As we do so, perhaps we can come to a deeper understanding of ourselves.

READINGS

"Temple Grandin: Animals in Translation", 2005, Scribner Books

Other readings will be provided as downloads on the wiki. The readings include articles by Charles Darwin, David Quaman, Gary Snyder, Rachel Carson, Jonathan Rosen, Margaret Atwood, Paul Shepherd, Craig Stanford, Stephan J. Gould, Ed Abbey, Bernard Rollin and others.

FILMS, ETC.

This will depend on the directions student research takes.

COURSE FEE

N/A

STUDENT REQUIREMENTS

- Reading Topic 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 the animal's natural history and its status in relation to humans. I encourage collaboration.
 - Project Proposal: 10%
 - Status Report: 10% (one month prior to the paper and presentation due date)
 - Oral Presentation: 10% (A brief, research-based presentation; given as the reading and discussion of a synopsis of the final paper, a poster presentation and discussion based on the paper, or a PowerPoint presentation and discussion based on the paper)
 - Final Research Paper: 30%

ABOUT THE INSTRUCTOR

Michael Thomas received his Ph. D. in Anthropology from the University of Washington. He writes fiction and has "owned" cats, dogs, donkeys, cows, goats, sheep, a mule, parrots, fish and amphibians. His novel, "OSTRICH" (U. Nevada Press 2000), which offers a humorous look at the place of animals in American life.

302-017: People and Animals

Michael Thomas (mthomas@unm.edu)

COURSE DESCRIPTION

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 which were apparently hunted and eaten by our distant ancestors. The earliest art was devoted to the images of animals which humans needed and which excited the imagination. Much later, people revolutionized their way of life through domestication of several species. In modern times, human existence is utterly enmeshed with connections to other animals. We eat them (and they us). They compete with us for resources. They provide us with clothing, entertainment, companionship, aesthetic inspiration, selfless labor, and powerful metaphors for our religions and philosophies. We live in the company of animals.

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FILMS, ETC.

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COURSE FEE

N/A

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- Final Project- 60%: Each student will focus on a particular animal and research the animal's natural history and its status in relation to humans. I encourage collaboration.
 - Project Proposal: 10%
 - Status Report: 10% (one month prior to the paper and presentation due date)
 - Oral Presentation: 10% (A brief, research-based presentation; given as the reading and discussion of a synopsis of the final paper, a poster presentation and discussion based on the paper, or a PowerPoint presentation and discussion based on the paper)
 - Final Research Paper: 30%

ABOUT THE INSTRUCTOR

Michael Thomas received his Ph. D. in Anthropology from the University of Washington. He writes fiction and has "owned" cats, dogs, donkeys, cows, goats, sheep, a mule, parrots, fish and amphibians. His novel, "OSTRICH" (U. Nevada Press 2000), which offers a humorous look at the place of animals in American life.

302-018: Getting Away with Murder- The Cultural Construction of Serial Killers

Renee Faubion (sanren@unm.edu)

COURSE DESCRIPTION

German Expressionists were preoccupied with the phenomenon of serial murder. In numerous paintings, a few staged photographs, and one great film (Fritz Lang's *M*), they return again and again to this subject. As educated audiences, we understand that works of art and film present interpretations of reality, as opposed to being objective depictions of events. What we might miss, however, is the fact that other assessments of serial killing in disciplines such as the sciences and sociology might themselves also be interpretations shaped to some extent by the cultures that create them.

In this class, we will consider the stories (both fictional and academic) that cultures develop to explain the phenomenon of serial killing. For example, why is sexual deviance often assumed to be a motive even when no overtly sexual aggression is demonstrated in the course of a particular serial crime—and why are such killings at times romanticized? What happens to a culture's explanations of serial killing when the perpetrator is a woman?

The Ripper crimes, perhaps the most famous serial killings in western culture, will be a focus of extended study this semester as we try to understand how a range of cultural forces, including sensationalism, anti-Semitism, Victorian sexuality, and social reform movements, came together to shape responses to this legendary crime. Our texts will come from a range of disciplines, including art, literature, the history of criminal psychology, and cultural studies.

READINGS

Jenkins, *Using Murder: The Social Construction of Serial Homicide*; Patrick Suskind, *Perfume*; Jakubowski and Braund, *The Mammoth Book of Jack the Ripper*

We will also read articles and book excerpts addressing a range of elements that play into the presentation of serial murder, including its symbolic significance, attempts at diagnosis, and examinations of its appeal in popular culture.

FILMS, ETC.

Fritz Lang, *M*

Nick Broomfield, Aileen: *The Life and Death of a Serial Killer*

COURSE FEE

N/A

STUDENT REQUIREMENTS

- Two shorter essays, including an analysis of various narratives (ethnic, class, gender, etc.) surrounding some of the key suspects in the Jack the Ripper case to cap our module on that figure
- a research project leading to a cultural study of a serial killer case not addressed in class;
- co-facilitation of discussion; strong preparation and participation in seminar sessions

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" was recently published in *Critique*. She has won three awards for excellence in teaching.

302-019: Fine Arts and Humanities Picture a Story—The Art of Graphic Novels

(in LoboWeb as The Picture as Story)
Ruth Meredith (ruthmrdth@gmail.com)

COURSE DESCRIPTION

Throughout this course, we will cover how pictures tell stories, how words and images are related and of course, how to make a short visual story of your own. We will also be examining the larger philosophical question of how we make meaning through the creative synthesis of knowledge and experience.

The readings and learning projects will investigate the idea that making and interpreting are two sides of the same process. In the final group project, we will test this idea by creating a very short collaborative graphic novel based on the models we have been studying. In the process you will learn how to use images as a visual language and understand how words and images communicate meaning differently.

Previous visual art or creative writing experience is helpful but NOT required if students are willing to stretch their imaginations and work together to achieve a creative goal. In addition to being a lot of fun, this course will help you get in touch with your own creativity which is a life skill in the 21st century. So come join us in this adventure into the world of pictures that tell stories.

READINGS

Required Texts:

Scott McCloud, *Making Comics*

Scott McCloud, *Reinventing Comics*

David Carrier, *The Aesthetics of Comics*

David Herman, *Basic Elements of Narrative*

Judith Salavetz and Spencer Drate, *Creating Comics*

PDFs:

Meredith Visual Narrative Workbook (pdf)

Jonah Lehrer, "The Power Of Q" *Imagination: How Creativity Works* (excerpt)

Douglas Wolk, "Reading Comics" (excerpt)

Paul Gravett, *Graphic Novels: Stories to Change Your Life* (excerpt)

FILMS, ETC.

"7 Stages of Creative Process" (Ted Talks)

"How to Steal like an Artist" (TED talks)

"Meredith Creativity Made Easy" video lecture

COURSE FEE

N/A

STUDENT REQUIREMENTS

Weekly Blogs + 4 comments

Attendance/Participation

Analytic Book Review

3 Learning Projects

Collaborative Comics Project

ABOUT THE INSTRUCTOR

Trained as a philosopher and painter/printmaker, Ruth Meredith has been working as an Honors professor since 1991. She received her BA in philosophy from Bryn Mawr College, her MA from UNM in philosophy with a fine art concentration and received her Ph.D in Art History from UNM. Her multidisciplinary dissertation dealt with the problem of how we make meaning. She creates graphic novels, animated short films using PowerPoint and mixed media artist books.

302-020: Why People Believe Weird Things

Sarita Cargas (cargas@unm.edu)

COURSE DESCRIPTION

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 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. In the latter portion of the class you will be able to choose a controversial topic and apply critical thinking to the various arguments made on the different sides of the issue. This course has potential to help you become an even smarter person.

READINGS

"Why People Believe Weird Things", Michael Shermer

"Thinking Fast and Slow", Daniel Kahnman (This author won a Nobel Prize for the research that went into this book.)

Additional books and articles based on your chosen research topic.

COURSE FEE

N/A

STUDENT REQUIREMENTS

Most weeks there are short writing assignments based on the readings, and a longer paper will be due at the end of the semester based on the six weeks of research on your controversial topic. The paper will be written in stages ensuring student success.

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.

302-021: Business and Film in Literature

Shawn Berman (sberman@unm.edu)

COURSE DESCRIPTION

This course explores how business is portrayed in both film and literature, especially as it pertains to ethics in business. Through a combination of reading books and watching movies, we will discuss why business is portrayed the way it is in fiction and in movies. Each week we will discuss a reading or watch all or part of a movie. In some weeks we may do both. Readings will encompass both novels and short stories. Students will be required to write reaction papers and also two longer papers, which integrate the films and readings with our readings from ethics and corporate social responsibility. Discussion will be a heavy component of the grade. Additionally, we will incorporate readings from business ethics and corporate social responsibility to gain a better understanding of business as it is actually practiced and portrayed in film and literature. Finally, we will discuss the media industry as a business in order to understand what drives the portrayals of business we see.

READINGS

Some of the readings for the class will include works such as "The Death of A Salesman", by Arthur Miller, "Never Let Me Go", by Kazuo Ishiguru, "Liars Poker", by Michael Lewis, and selections from "Atlas Shrugged", by Ayn Rand. Readings from the management literature will include Ed Freeman, Sandra Waddock, and Harry Van Buren.

FILMS, ETC.

Some of the films will include "GlenGarry Glen Ross", written by David Mamet, "The Hudsucker Proxy", written by the Coen brothers and Sam Rami, and "Tucker" written by Arnold Schulman and David Seidler and directed by Francis Ford Coppola.

COURSE FEE

N/A

STUDENT REQUIREMENTS

Students are expected to participate actively in class discussions, write three reaction papers and two longer papers.

ABOUT THE INSTRUCTOR

Shawn L. Berman is an associate professor of management at the University of New Mexico's Anderson School of Management and the ASM Alumni Endowed Professor of Management. He received his Ph.D. in Strategic Management from the University of

Washington. He has been at the Anderson School of Management for eight years, and for the last four he has been teaching an Honors seminar titled "The Corporation and Society". At Anderson, Shawn is a Bill Daniels Ethics Fellow. Before coming to Anderson he served on the faculties at Boston University and Santa Clara University, where he was a fellow to the Markkula Center for Applied Ethics. He is also a senior fellow at the Olsson Center for Applied Ethics at the Darden Business School, the University of Virginia. His three main research interests are: Stakeholder Theory, especially measurement issues; intra- and inter-organizational trust; and issues of corporate governance. Since he has been teaching in a business school he has been interested in how business is portrayed in fiction and film, so is very excited to teach this course.

302-022: Corporation and Society

Shawn Berman (sberman@unm.edu)

COURSE DESCRIPTION

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, Chester Barnard, Ed Freeman, and others. The final paper will be based on a film raising questions about business and capitalism (previous films for the paper include "The Corporation", "Capitalism: A Love Story", and "GlenGarry Glen Ross").

The 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 Milton Friedman, Ed Freeman (leading scholar on Stakeholder Theory), Ed Schein (Organizational Culture), Ed Epstein (Corporation in American Politics) and others. We will also include readings from "The Economist" and several in class case studies.

We will also watch the films "Enron: The Smartest Guys in the Room" and "The Corporation".

FILMS, ETC.

We watch two films in this course, one is always "Enron: The Smartest Guys in the Room", because we use the Enron example for discussions in Corporate Social Responsibility and Business Ethics. The other film rotates through such films as "The Corporation", "GlenGarry Glen Ross", "Capitalism: A Love Story", and "The Queen of Versailles".

COURSE FEE

N/A

STUDENT 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 movie raising questions about the business and society relationship. 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 L. Berman is an associate professor of management at the University of New Mexico's Anderson School of Management and the ASM Alumni Endowed Professor of Management. He received his Ph.D. in Strategic Management from the University of Washington. He has been at the Anderson School of Management for eight years, and for the last four he has been teaching an Honors seminar titled "The Corporation and Society". At Anderson, Shawn is a Bill Daniels Ethics Fellow. Before coming to Anderson he served on the faculties at Boston University and Santa Clara University, where he was a fellow to the Markkula Center for Applied Ethics. He is also a senior fellow at the Olsson Center for Applied Ethics at the Darden Business School, the University of Virginia. His three main research interests are: Stakeholder Theory, especially measurement issues; intra- and inter-organizational trust; and issues of corporate governance.

302-023: Harry Potter—Philosopher and Theologian

Sheri Karmioli (metzger@unm.edu)

COURSE DESCRIPTION

This course could be sub-titled *What Harry Potter can Teach Readers about Philosophy and Religion and the Ambiguities of Choice While Trying to Live a Moral Life*. It is a mouthful, but it captures the heart of this course. Throughout the semester, we will focus our attention on historical and literary depictions of evil and how evil functions in Rowling's seven Harry Potter novels. In addition, we will consider how she uses ancient and medieval conceptions of good and evil to illuminate the problems of evil in our own world.

Throughout the semester, we will explore how individuals in the Hogwarts world make decisions and how they decide what kind of life they will lead--either a moral life or an evil life or something in-between. You can expect to read a lot of philosophy. We will use those readings to discuss how philosophers regard the moral battle between good and bad choices. We will also spend time in each class discussing individual characters and their actions as a way to understand moral decision making.

Lest anyone think this class will be (only) a joyous romp through the seven Harry Potter novels, I would suggest a review of the supplemental readings listed. Among these texts are works by Augustine, Aquinas, Calvin, Voltaire, Hobbes, Kant, Nietzsche, Einstein, and Freud. We are also reading secondary texts that focus on how JK Rowling uses historical ideas about the conflict between good and evil in the Harry Potter novels. These secondary texts focus on many issues, including obedience to man's law versus God's law, on animal cruelty, on the subjection of slaves, and on social class inequities. We will discuss CS Lewis and Tolkien's influence on JK Rowling and the many symbols of Christianity that are present in the novels and how they are designed to function in a world in which Harry is clearly a Christ-like savior. We will make connections between Harry Potter and genocide, noting that Hitler Youth is well represented in these novels, as are Hitler-like clones. As we discuss these novels, within a framework of ancient and modern religious and philosophical ideas, we will reflect on the ethical dilemmas that Rowling presents, her characters' responses to evil, and what readers might learn from books in which good does, in fact, sometimes defeat evil, even if only for a short period of time.

READINGS

Rowling, "Harry Potter", etc.

Baggett & Klein, "Harry Potter and Philosophy: If Aristotle Ran Hogwarts"

Prizi, "Harry Potter & Imagination: The Way Between Two Worlds"

Reading Packet:

STUDENT REQUIREMENTS

Essay, group presentation, discussion leader, research project, and active participation.

ABOUT THE INSTRUCTOR

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

302-024: Rhetoric and Discourse: Meet the Authors—Exploring the Creative Process

Steve Brewer (abqbrewer@gmail.com)

Core: Writing & Speaking

COURSE DESCRIPTION

New Mexico's landscapes, traditions, people and folklore have captivated and nurtured the imaginations of artists and writers from the time of our state's first settlement. The 21st Century has witnessed vibrant new stories, poems and images from New Mexicans that provide readers with new perspectives on the creative process, genre development, the lives of artists and the state itself. In this course, students will study and meet with nationally known New Mexico authors to discuss their published works, creative process and public lives. We will explore works in a variety of fictional genres, plus poetry and non-fiction. Each week, students will read and discuss works by a different author and prepare questions for the face-to-face meeting.

READINGS

The reading list will depend upon the final lineup of authors. Students will be allowed to read anything written by that week's author, so short stories, poems and non-fiction are included. Students will be encouraged to use library books and e-books to keep costs down.

FILMS, ETC.

N/A

COURSE FEE

N/A

STUDENT REQUIREMENTS

Students will be graded on attendance, class participation and on their research papers. We'll do three papers -- two short and one longer, final paper -- over the course of the semester.

ABOUT THE INSTRUCTOR

Albuquerque author Steve Brewer has published 25 books, including the Bubba Mabry mystery series and new Random House/Alibi thrillers written as Max Austin. A former

journalist and humor columnist, he has been a full-time author since 1997. He also teaches the Become a Better Writer course in Honors.

302-025: *Games for Change*

Chris Holden (cholden@unm.edu)

COURSE DESCRIPTION

Maybe you think videogames are just entertainment, a simple waste of time. But today they're also being put to many serious uses, a practice which has quickly become a multi-billion dollar industry. We even have a new term for this activity: gamification. Some people want to teach with games, others want to make us skinny, or help us understand Somali pirates. Education, health, politics—it seems like no arena is untouched. The aim of this course is to explore, analyze, and even become involved in the movement sometimes known as Games for Change.

Why all this serious interest in games? Well it turns out not all of this interest is new. The military and physical education have always made prodigious use of games—videogames are just a new wrinkle. And what is school if not a game? There are points and competition. But is it a good game? Why does it matter? At the same time, simulations, a close cousin of digital games, have recently become an indispensable part of science. When we start looking, we begin to see games everywhere.

But the fad of gamification comes from the success of videogames as entertainment. They are excellent at recruiting not only time and dollars from their consumers but motivation, activity, and agency. In a lot of ways, the games that people play for fun bring out the best in them. Gamification is a name for asking the question: "If games are so good at what they do for entertainment, can we make other situations more like games to make them better?"

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

[Check out the final projects](#) from the Spring 2013 run of this course to get an idea about what you too might be able to do

READINGS

Reality is Broken by Jane McGonigal

How to Do Things with Videogames by Ian Bogost

The Well Played Game by Bernie DeKoven

Electronic Reserves and Online Readings

At least one modern video game

STUDENT REQUIREMENTS

Students will need the right frame of mind to succeed in this class:

Curiosity - There is no set curriculum of knowledge to spoon feed you. We will be explorers of a vast new territory. You will need to provide some direction of your own, an actual interest in discovery that propels you through the semester.

Initiative - Inspiration is not enough. Initiative is what allows you to follow through with interesting ideas. You will need to try new things, look into things I have not assigned, and just generally be able to dig in.

Teamwork - This course is designed to be accomplished by the collective work of small teams. You will depend on each other for ideas, feedback, and labor. You will need to share and build together what you could not do alone.

Our work in and out of class will serve three main goals:

Explore - Basic research to examine areas where games are being used or could be used to change the world.

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

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

The details involve:

Reading - doing assigned reading and finding other reading on your own.

Discussing - having something to contribute to our discussions based on relevant experience and reflection, bringing something to the table.

Writing - short assignments like documenting your research into practice and theory, journaling your game play experiences, and advertising your game to prospective players or funders; one or two longer assignments, most likely a design post-mortem that doubles as a conference paper submission.

Making - Finding and using relevant tools to conceive and produce a game design, or implement and evaluate an existing game for change in some real arena. Even if you make a board game, you're gonna need some markers.

302-026: Fine Art as Global Perspective Drums and Dreams- Latin American Music as Text

Celia López-Chávez (celialop@unm.edu)

COURSE DESCRIPTION

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 four 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 context. Special attention will be given to the African influences in music, especially the case of Cuba. A second module will focus on music, nation and identity, with the analysis of the case of Mexico. Other aspects of musical history within the context of nation and identity in Latin America will be covered through students' presentations. The third module will cover the interesting case of Brazil, its Modernism and the musical legacy of this movement in the 20th century. Module 4 will be about Argentina and its Tango.

This class is designed to be an interdisciplinary exploration of music of Latin America, and students will be encouraged to analyze and interpret readings and musical examples to be able to find the interconnectedness of different fields, including music, history, geography, and cultural studies. A final research paper will be based in the integration of those disciplines.

There will be an optional two-credit hour course titled "Sounds of Havana", that includes field study in the city of Havana, Cuba, during the Spring break. An application process will be required and students who register in the Drums and Dreams course have priority for acceptance (they also have to fill out an application form.)

READINGS

Carpentier, Alejo; "Music in Cuba." (2001)

Jaek, Louis Marie; "Viva México/Viva la Revolución; one hundred years of popular/protest songs: the heartbeat of a collective identity." (2001)

Jakubs, Deborah; "From Bawdyhouse to Cabaret: The Evolution of the Tango as an Expression of Argentine Popular Culture." (1984)

Madrid, Alejandro; "Sounds of the Modern Nation: Music, Culture, and Ideas in Post-Revolutionary Mexico" (2008)
Moreno Fragnals, Manuel; "Cultural Contributions and Deculturation. In Africa in Latin America. Essays on History, Culture, and Socialization" (1984)
Schuller, Gunther; "Early Jazz: Its Roots and Musical Development. The History of Jazz" (1986)
Stevenson, Robert; "Music in Mexico: A Historical Survey" (1952)
Tomlinson, Gary; "The Singing of the New World: Indigenous Voice in the Era of European Contact" (2007)
Wade, Peter; "Racial Identity and Nationalism. Ethnic and Racial Studies, 24-5." (2001)
Wiarda, Howard and Harvey, Kline; "Latin American Politics and Development" (2007)

FILMS, ETC.

N/A

COURSE FEE

N/A

STUDENT REQUIREMENTS

Regular attendance, active class participation, weekly assignments and readings, two presentations, a short essay, and a final research paper.
The optional international field study will have separate requirements.

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. Her last book length manuscript is titled "Land Upon Which No Christian Set Foot: Frontier and Empire in the Spanish American Colonial Epic". She has directed programs with a study abroad component such as: Conexiones Summer Program in Spain, From the Rockies to the Andes and Drums and Dreams: Latin American Music as Text (the last three in Argentina.)

312-001: University Honors Seminar Lab: Sounds of Havana (2 credits)

Celia López-Chávez (celialop@unm.edu)

COURSE DESCRIPTION

This is a two-credit hour Honors seminar in which students will research the historical, cultural, geographic, and ethnic dimensions of the musical forms originated in Cuba. During the Spring break students will do field study in Havana where they will research in the actual sites where music originated and developed; specifically Cuban genres such as rumba and son. Havana will be the mini laboratory to understand how concepts of urban space, time, and music are interconnected. Lectures by Cuban scholars, and workshops with musicians and dancers, will give the context related to the history of Cuban music, the importance of European and African influences, and the importance of syncretism in Afro-Cuban music and culture, including the important component of religious syncretism. The academic activities will also provide students with knowledge about musical instruments, especially the diverse use of drums. The main goal is for students to put in practice techniques such as: observation, immersion, hands-on work, and integration. The field study takes place between March 6 and 14 (departure from Abq. March 5, arrival to Abq. March 15).

Additional note:

Students who register for the course "Drums and Dreams: Latin American Music as Text", have priority acceptance and are required to apply. Students who do not take the course "Drums and Dreams" are welcome to apply. Acceptance will be based on academic merit and whether or not we have met our field study occupancy cap of 18 students. If more than 18 students apply there will be an interview process. For information on the application process send an email to the teacher, Celia Lopez-Chavez at celialop@unm.edu.

READINGS

Selected academic readings will be provided in electronic format by the end of January.

FILMS, ETC.

N/A

COURSE FEE

\$1,750. Plus \$200 non-refundable application fee to be paid after acceptance in the program.

STUDENT REQUIREMENTS

Before departure to Havana students will be required to write an essay on Cuban history and culture, using selected readings. During eight days of intensive field work students will complete specific research assignments using worksheets and other guided learning tools. They will also keep a journal to record their experience academically and as a traveler. Finally, students will choose a specific topic to research in Havana and complete in New Mexico. This paper will be presented before the end of the semester.

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. Her last book length manuscript is titled "Land Upon Which No Christian Set Foot: Frontier and Empire in the Spanish American Colonial Epic". She has directed programs with a study abroad component such as: Conexiones Summer Program in Spain, From the Rockies to the Andes and Drums and Dreams: Latin American Music as Text (the last two in Argentina.)

402-001 Turning the Weird Pro: The Craft and Practice of Narrative Journalism

ketchama@unm.edu

COURSE DESCRIPTION

"When the going gets weird, the weird turn pro." – Hunter S. Thompson

Narrative journalism has been called many things: gonzo, the art of hanging out, full immersion, participant journalism. Critics have called it stunt journalism or playing tourist, but this research strategy involves introducing an experiment into your life and using yourself as a baseline to learn more about your subject, yourself, and the surrounding world. In this course, we will investigate narrative journalism through readings, writing, research and most importantly, action.

Throughout this creative writing course, students will develop techniques for approaching the angle of journalistic and anthropologic assignments, such as finding the telling detail, writing profiles, covering events, and characterizing place. Students will be comfortable holding craft-based writing discussions, writing articles with narrative arcs, developing tension through scene and syntax, keeping the audience engaged with the text, acknowledging their stance within the text, and offering constructive criticism based in the goals of the piece. They will also develop a basic understanding of ethical issues involved in writing about living people and the fallibility of memory. We will work on acknowledging subjectivity, placing the journalist within the writing, conducting interviews, and reconstructing scenes, characters, and dialogue.

We will enter narrative journalism as participants, and challenge ourselves to undergo a change for thirty days in the form of a self-initiated and vetted life experiment. You may find yourself entering the fixed gear cyclist community, trying out a paleo-diet, becoming a guru, befriending a ten-year old—the possibilities are up to you.

READINGS

The course reader will include selections from Hunter S. Thompson, Gay Talese, Susan Orlean, John Jeremiah Silva, Joan Didion, Phillip Gourevitch, John D'Agata, Sarah Vowell, Lee Gutkind, Robin Hemley, Tom Wolfe.

Plus students will read Dave Eggers's *Zeitoun* and John McPhee's *The Pine Barrens*.

FILMS

Kumare

STUDENT REQUIREMENTS

Requirements include attendance, active participation in discussions, substantial research and writing, public presentation, and one life experiment.

ABOUT THE INSTRUCTOR

Amaris received her MFA in Creative Writing from the Inland Northwest Center for Writers at Eastern Washington University. 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.

402-003: Analysis of Environmental Issues: Science, Society, and Action

Gary Weissmann (weissmann@unm.edu)

Group: Physical & Natural Science

COURSE DESCRIPTION

Society is facing significant complex environmental issues, and an informed public needs to be able to understand some of the science involved in understanding these issues. Some of the issues we face include changing global climate, diminishing water supplies, contamination of known water supplies, and sustainable energy sources. As leaders, we must be able to communicate key aspects of scientific knowledge to help inform the public decisionmaking.

Legacy and current contamination from long-term industrial use of land puts populations at risk of exposure to toxic waste. Issues surrounding these environmental problems are complex. Science related to remediation (clean-up) is often unclear. Political biases and economic pressures often add another layer of complexity, and worried members of the public often have a hard time grasping the concepts surrounding these contaminated sites.

In this class, we will explore means to (1) evaluate and analyze the science for a complex environmental problem and (2) design means to communicate this assessment to the general public. We will use the Kirtland Air Force Base (KAFB) fuel spill as the specific example for this assessment. We will explore and evaluate data collected and released to the public on the geology, geochemistry, and hydrology associated with the contaminant plume. Additionally, we will study the public reaction to agency actions, and agency (e.g., Air Force and the Department of the Environment) responses to the public. Though we will be evaluating this site in detail, the process we will use to understand the dynamics at this site provide a framework for working with other environmental issues. The ultimate goal of this class is for the students to provide a "teach-in" for the public to help inform them about concepts surrounding this site.

READINGS

Sections, as needed, from Groundwater Science, by Fitts (sections will be copied as needed).

Quarterly reports and other reports produced by KAFB and the state environment department

FILMS, ETC.

TBD

COURSE FEE

N/A

STUDENT REQUIREMENTS

Your final grade will be based on your performance in three different areas, weighted as below:

Weekly progress report and data analysis: 60%

*Data analysis reports (from data compiled during the week)

*Some short essays summarizing data obtained.

*Summary report from a public meeting.

Professionalism and group work: 15%

*Students will be required to work in groups and participate in projects.

Final project – teach in materials and participation: 25%

*Our goal is to summarize data from the fuel spill and produce a comprehensive database of findings at the KAFB site, culminating in a teach-in to disseminate this information to the public.

There is no extra credit available.

ABOUT THE INSTRUCTOR

Gary Weissmann has worked in natural resource and environmental geoscience since 1981. I have a PhD in Hydrologic Sciences and MS and BA in Geology. My research focuses river deposits to help us build better subsurface models of rocks from rivers for groundwater and petroleum studies. I like this work because these rocks are “pretty puzzles.”

402-004: *Big Data, Big Opportunities*

Jason Moore (jrm@unm.edu)

COURSE DESCRIPTION

Do you want to know why Google, Facebook and Amazon are worth so much money? Living in the information age, we are awash with data. Everything from where we are, to what information we seek, to what we create, what we buy, and with whom we communicate, is recorded digitally; in minute details by the devices with which we interact on a second-by-second basis. Additionally, we have the means to gather data in unprecedented quantities relating to any question in which we have interest, and to store it in perpetuity; readily accessible to anyone with an internet connection. If we can translate these reams of data into terms that we can understand, these data can answer a huge range of questions of fundamental interest. With the right data, we can create tailored cancer therapies for individuals based on their genetics, we can predict the outcome of elections ahead of time with a 98% accuracy, and we can describe the fundamental processes sculpting the world around us in unprecedented detail.

In this course we will learn many of the techniques that we can use to ask and answer questions of datasets that are far too vast for the human mind to be able to comprehend in toto. Using the freely available statistical software R and similarly freely available online datasets, we will see the power of computer-driven multivariate statistical analyses. With this newly gained knowledge and tools, you will find a dataset of your own, pose some hypotheses, analyse your data and draw some completely new insights into the world around us.

The societal issues associated with big data are also complex - from the recent revelations about NSA and GCHQ data collection from innocent citizens to the fact that credit card companies are able to predict both pregnancy and due date before a mother knows. We will debate these as we begin to understand the breadth and power of big data analyses.

READINGS

The course will use online tutorials in the statistical programming language R. Peer reviewed articles providing background to the introductory exercises will be provided. The majority of the course will be students individual projects, and students will be responsible for researching and reading the relevant literature.

FILMS, ETC.

N/A

COURSE FEE

N/A

STUDENT REQUIREMENTS

Students must attend all classes and participate actively. We will learn how to analyse large datasets using the statistical programming language R. Be prepared to delve into its depths! Students will undertake a series of exercises at the beginning of the course to familiarize themselves with R, and the manipulation of large datasets. Each exercise will be written up for credit. A long paper investigating the ethical issues raised by a chosen aspect of big data will be due half way through the semester. The second half of the semester will comprise a student-driven research project in an area of your choice. You will be expected to locate a suitably big dataset, and subject it to analysis using the techniques that you have learnt during the class, and to present a formal write-up of your analyses and conclusions.

ABOUT THE INSTRUCTOR

Dr. Moore received his Ph.D. in Vertebrate Palaeontology from the University of Cambridge. His doctoral dissertation, and much of his subsequent work has focused on the statistical analysis of large palaeontological and geological datasets to provide insight into past life on Earth. The techniques that he uses are applicable to a vast range of problems, however, and he is excited to see what novel questions we can answer during this course!

402-005: Field Experience in Ethical Practice: An Experiential Honors Course

Paul Fornell (pfornell@aol.com)

COURSE DESCRIPTION

Field Experience in Ethical Practice: An Experiential Honors Course – 400 Level

Are you familiar with the expression, “everyone talks about the weather, but no one ever does anything about it?” Well, whether you are familiar with that expression about the weather or not, a similar statement could be made about ethical behavior; “everyone (business executives, media personalities, educators, politicians, technology gurus, religious leaders, et.al.) talks about ethical behavior, but no one ever does anything about it!”

In this field experience in ethical practice you will work in an environment of your choice (business, non-profit, media, education, government, etc.) where you will have the opportunity to actually do something about ethical practices. You will work side by side with professionals who care about ethics and who are anxious to utilize your talents to enhance the ethical practices of their organization. While these professionals have years of experience in their field; you will bring fresh, innovative, cutting edge ideas to them.

If you are ready to immerse yourself in the practical study of ethical behavior and decision making then this experiential course is for you. You will learn through observation and hands on interaction what happens in the real world of ethics. Apply what you have learned in your classes by truly utilizing your technological and communication skills as well as your gift for building systems for the future. If making discoveries, conducting observations and research excite you then consider Field Experience in Ethical Practice.

READINGS

Each student will select appropriate materials with the instructor and their on-site mentor. These materials will be available for both student and mentor use.

FILMS, ETC.

Course materials will be selected with each student and each site in mind. These will be customized to maximize the learning experience for the student and their colleagues in their selected organization

STUDENT REQUIREMENTS

As an experiential course, students will be expected to make a commitment to the organization that they have selected to work with. Expectations in terms of hours, duties and the other day-to-day considerations will be developed into a learning contract. A log of the student's experiences will be required and this log will provide the valuable information that each student will share with the other students and the mentors in this course. Each student will produce a "work product" (manuscript, monograph, journal article, media project, or manual) that will showcase their advanced written communication skills.

ABOUT THE INSTRUCTOR

Paul David Fornell, MS, LPCC has taught undergraduate and graduate courses in ethics and is a practicing clinical mental health counselor. Paul has served as Director of Ethics for the American Counseling Association and has also served as the chair of the ethics committee for the New Mexico Counseling Association. He has extensive experience working with students in experiential courses including internships, practicum, cooperative education and field work.

402-006: Post War Studies- Iraq

Timothy Goloversic (tim-goloversic@hotmail.com)

COURSE DESCRIPTION

In this course we will examine how the geographical, religious, conquests and colonialism of Mesopotamia and Islam led to the formation of the country of Iraq by a League of Nations mandate. Our studies will travel from the great schism in Islam to the current post-Iraq War situation formed in part by the implementation of the U.S. led Provisional Coalition Authority.

Some questions we want to answer during our studies are: How and why did a country formed with three different distinct peoples the Sunni, Shiites, and Kurds survive? Can Iraq survive in its current form? Will the current civil war in Syria and the spread of ISIS destroy Iraq? We will research if post-war Iraq will ultimately prosper or become separate countries by analyzing the political, historical, religious, economic, and social driving factors.

READINGS

"Understanding Iraq: The Whole Sweep of Iraqi History, from Genghis Khan's Mongols to the Ottoman Turks to the British Mandate to the American Occupation", William R. Polk

"The Endgame: The Inside Story of the Struggle for Iraq, from George W. Bush to Barack Obama", Michael Gordon and Bernard Trainor

"Iraq, Its Neighbors, and the United States: Competition, Crisis, and the Reordering of Power", Henri J. Barkey and Scott B. Lasensky

Recommended:

"Sectarian Politics in the Gulf: From the Iraq War to the Arab Uprisings (Columbia Studies in Middle East Politics)" by Frederic M. Wehrey 2013

"FM 3-24 Counterinsurgency", David Petraeus

"Iraq: From War to a New Authoritarianism", by Toby Dodge

FILMS, ETC.

"Islam Empire of Faith": PBS Documentary

"Voices of Iraq": Documentary

"The Dream of Sparrows": Documentary

"Iraq in Fragments": Documentary

"The Iraq War", BBC three part series.

"Inside Iraq": The Untold Story.

COURSE FEE

N/A

STUDENT REQUIREMENTS

Students are required to research assigned topics and present their findings to the class for debate and discussion. Participation and attendance are required because much of the learning and critical discussion takes place in the classroom. This course is historic, religious, and intercultural and requires collaborative research, writing, and presenting. During the first week of class, you will be assigned to a group for the two person presentation and to a group of three for the final project to research and present information to your classmates.

Presentations must include the following material:

1. A thorough discussion of the assigned topic presented in a logical sequence including the background and any contemporary issues.
2. The effects of your topic on Iraq and the religious/ethnic groups involved.
3. Your ideas and thoughts on how these events may affect the future outcome of Iraq.
4. Bibliography:

The three major assignments in this course are:

1. Students will individually research a topic assigned by the instructor, write a three to four page essay on the topic, and present their findings to the class in a 15 minute presentation. Be prepared to answer questions and defend your research after your presentation in a 15 minute answer/question session.
2. Groups of two students will research and present a topic to the class. You will have 30 minutes for this oral presentation plus an additional 15 minutes for discussion/questions. Writing is not required for this assignment, but the use of multi-media and a bibliography are required.
3. For the final paper students will be divided into groups of three and assigned specific topics/ethnic groups to research about post-War Iraq deciding if the region will ultimately prosper by analyzing the civil war, political, historical, religious, economic, and social driving factors that currently affect the middle-east region. Students will use critical thinking to derive conclusions on whether Iraq will remain a country or if breaking up into individual countries would be positive for the region and peace. The paper will also include persuasive arguments based on research and characterized by

original and insightful theses using knowledge that integrates ideas and methods from different disciplines. The focus of the research will be to make recommendations to an organization such as the United Nations or State Department about the effectiveness of using the former Iraq as a model to peacefully end other ongoing conflicts. The groups will present their findings in a document modeled after an internal governmental white paper consisting of a one page executive summary with an additional 10 to 12 pages of writing.

The paper will address whether or not lessons learned can be applied to help end wars in other regions of the world. The paper will include the student's research-based predictions and findings on how political, ethnic, religious, military, educational, debt redistribution, economic, social, and/or cultural topics affected the region.

Student groups will lead presentations based on their findings that include arguments to support their recommendations. Plan on a thirty minute presentation followed by a thirty minute question/discussion session. The exercise of preparing and presenting will prepare you for real world situations in the future whether it is presenting a paper at a conference or applying for a job.

ABOUT THE INSTRUCTOR

Tim Goloversic is an Iraq war veteran and has travelled other parts of the Middle East. During his career he trained with Iraqi Officers in the United States of the Shia and Shiite faith. While living in Europe he has met many displaced Kurds and is very interested to see if the Kurds will have a future nation. Prior to the last Iraq war, Tim had a series of three OP EDS published in the Japan Times on the issues associated with trying to forcibly transplant Jeffersonian Democracy in Iraq. Tim holds an MBA from IUP, a Master's of International Relations from Troy University, and a Bachelor's of Science Aeronautics: Embry-Riddle Aeronautical University. In addition he is a retired U.S. Army Major and works as an instructor for the Air Force which keeps him current in ongoing geopolitical events in the Middle-East.

402-007: *The Space-Age Epic: Technology, Imagination and Form*

Matthew Hofer (mrh@unm.edu)

COURSE DESCRIPTION

The dates for this interdisciplinary analysis of the fantasy and reality of space travel—from the mid-1950s to the early 1980s—span the period from the launch of Sputnik I to the first Challenger shuttle mission. Grounded in literature, film, music, history, cultural studies, and philosophy, the course is based on popular notions of science “fiction” becoming thinkable possibility, even “fact.” Beginning shortly after the so-called Golden Age of science fiction and stopping just before Ridley Scott and William Gibson produced the masterpieces (Blade Runner [1982] and Neuromancer [1984], respectively) that helped give rise to Steampunk/Cyberpunk as a popular aesthetic, it adopts the New Wave focus on the person holding the “gizmo” rather than the “gizmo” itself. In terms of critical thinking, its overarching objective is to address in critical and historical terms the extension of High Modernist aesthetic innovation into a multi-generic proto-postmodernism that asks meaningful questions about the forms of human discovery. Our key themes will turn on concepts of normativity and difference, and will include “languages,” “bodies,” “minds,” “home,” “exile,” “freedom,” and “authority.”

READINGS

We will read selections taken from the following:

Martin Heidegger, The Question Concerning Technology

Howard E. McCurdy, Space and the American Imagination

Megan Prelinger, Another Science Fiction

Tzvetan Todorov, The Fantastic

Robert Scholes, Structural Fabulation

Michel Foucault, Technologies of the Self

N. Katherine Hayles, How We Became Posthuman

Harry Martinson, Aniara (trans. Hugh MacDiarmid)

Samuel R. Delany, Babel-17

Edward Dorn, Gunslinger

Ursula K. Le Guin, The Left Hand of Darkness

Sun Ra, from This Planet Is Doomed, prose writings, & Lanquidity (album)

Parliament, Mothership Connection (album)

William S. Burroughs/Brion Gysin, from The Third Mind & Nova Express

Ronald Johnson, Ark

FILMS, ETC.

2001: A Space Odyssey

Space Is the Place

Alphaville

COURSE FEE

N/A

STUDENT REQUIREMENTS

In addition to regular attendance/participation—including regular response assignments and substantive quizzes—students will complete three integrative writing assignments that will culminate in an interdisciplinary research essay.

ABOUT THE INSTRUCTOR

Matthew Hofer writes about and teaches courses on English-language poetry and poetics, especially formally innovative and experimental work in the tradition of Ezra Pound, Gertrude Stein, and William Carlos Williams. He edits, for UNM Press, the series *Recencies: Research and Recovery in Twentieth-Century American Poetics*, serves on the editorial board of the annual *1913: A Journal of Forms*, and is a consulting editor for the chapbook series *Voices from the American Land*. He has written extensively on modernist poetry and the public sphere, and is currently working on a book-length manuscript on “spareness” in twentieth-century poetry. He has edited volumes on Edward Dorn (2013), Sinclair Lewis (2012), and Oscar Wilde (2009), and has guest edited a special issue of *The Langston Hughes Review* (2010). His articles have appeared in such journals as *Modernism/Modernity*, *New German Critique*, *Contemporary Literature*, and *Paideuma*. He has also contributed chapters to many edited volumes, including *The Cambridge History of American Poetry* (“Ezra Pound, William Carlos Williams, and the East Coast Projectivists”), *The Blackwell Companion to Modernist Poetry* (“Contemporary Critical Trends”), *Ezra Pound in Context* (“Education”), and *American Literary Scholarship* (two chapters on poetry, 1900-1945, and four on T. S. Eliot).