### 100 Level

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Core</th>
<th>Instructor</th>
<th>Days</th>
<th>Times</th>
</tr>
</thead>
<tbody>
<tr>
<td>UHON 121001 Legacy of Dreams</td>
<td>Humanities</td>
<td>Higdon</td>
<td>TR</td>
<td>9:30am-10:45am</td>
</tr>
<tr>
<td>UHON 121002 Legacy of Storytelling</td>
<td>Humanities</td>
<td>Collison</td>
<td>M</td>
<td>1:00pm-3:30pm</td>
</tr>
<tr>
<td>UHON 121003 Legacy of Failure</td>
<td>Humanities</td>
<td>Swanson</td>
<td>MW</td>
<td>11:00am-12:15pm</td>
</tr>
<tr>
<td>UHON 121004 Legacy of Aztlan</td>
<td>Humanities</td>
<td>Gómez</td>
<td>TR</td>
<td>11:00am-12:15pm</td>
</tr>
<tr>
<td>UHON 121005 Legacy of Conquest</td>
<td>Humanities</td>
<td>Karmiol</td>
<td>MW</td>
<td>9:00am-10:15am</td>
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### 200 Level

**Rhetoric and Discourse**

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Core</th>
<th>Instructor</th>
<th>Days</th>
<th>Times</th>
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</thead>
<tbody>
<tr>
<td>UHON 201.001 Becoming a Better Writer</td>
<td>Writing &amp; Speaking</td>
<td>Brewer</td>
<td>M</td>
<td>1:00pm-3:30pm</td>
</tr>
<tr>
<td>UHON 201.002 The Articulate Citizen</td>
<td>Writing &amp; Speaking</td>
<td>Hickey</td>
<td>TR</td>
<td>3:30pm-4:45pm</td>
</tr>
<tr>
<td>UHON 201.003 The Occult Detective</td>
<td>Writing &amp; Speaking</td>
<td>DeBlassie</td>
<td>W</td>
<td>3:00pm-5:30pm</td>
</tr>
<tr>
<td>UHON 201.004 Mirror of My Own: Female Comics &amp; Poetry</td>
<td>Writing &amp; Speaking</td>
<td>Hickey</td>
<td>TR</td>
<td>3:30pm-4:45pm</td>
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</table>

**Mathematics in the 21st Century**

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Core</th>
<th>Instructor</th>
<th>Days</th>
<th>Times</th>
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</thead>
<tbody>
<tr>
<td>UHON 202.001 Statistics for Career and Life</td>
<td>Mathematics</td>
<td>Sorge</td>
<td>MW</td>
<td>11:00am-12:15pm</td>
</tr>
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</table>

**Science in the 21st Century (Physical and Natural Sciences)**

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Core</th>
<th>Instructor</th>
<th>Days</th>
<th>Times</th>
</tr>
</thead>
<tbody>
<tr>
<td>UHON 203.001 Physics is Everywhere: Rainbows to Refrigerators</td>
<td>P&amp;NS</td>
<td>Sorge</td>
<td>MW</td>
<td>9:00am-10:15am</td>
</tr>
<tr>
<td>UHON 203.003 Physics is Everywhere with Lab</td>
<td>P&amp;NS</td>
<td>Sorge</td>
<td>MW</td>
<td>9:00am-11:00am</td>
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</table>

**The Individual and the Collective (Social and Behavioral Sciences)**

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Core</th>
<th>Instructor</th>
<th>Days</th>
<th>Times</th>
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<tbody>
<tr>
<td>UHON 204.001 Individuals in Conflict with the Collective</td>
<td>S&amp;BS</td>
<td>Johnson</td>
<td>TR</td>
<td>11:00am-12:15pm</td>
</tr>
<tr>
<td>UHON 204.001 Understanding Social Change</td>
<td>S&amp;BS</td>
<td>Walsh-Dilley</td>
<td>TR</td>
<td>2:00pm-3:15pm</td>
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**Humanities in Society and Culture**

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Core</th>
<th>Instructor</th>
<th>Days</th>
<th>Times</th>
</tr>
</thead>
<tbody>
<tr>
<td>UHON 205.001 Surviving the Holocaust</td>
<td>Humanities</td>
<td>Karmiol</td>
<td>MW</td>
<td>1:00pm-2:15pm</td>
</tr>
<tr>
<td>UHON 205.002 The Orality of Poetry</td>
<td>Humanities</td>
<td>Noll</td>
<td>MW</td>
<td>9:00am-10:15am</td>
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**Fine Art as Global Perspective**

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Core</th>
<th>Instructor</th>
<th>Days</th>
<th>Times</th>
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<tbody>
<tr>
<td>UHON 207.001 Musical Theatre in America</td>
<td>Fine Arts</td>
<td>Szasz</td>
<td>TR</td>
<td>8:00am-9:15am</td>
</tr>
<tr>
<td>UHON 207.002 Musical Theatre in America</td>
<td>Fine Arts</td>
<td>Szasz</td>
<td>TR</td>
<td>12:30pm-1:45pm</td>
</tr>
<tr>
<td>UHON 207.003 The Art of Visual Literacy</td>
<td>Fine Arts</td>
<td>Meredith</td>
<td>TR</td>
<td>12:30pm-1:45pm</td>
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### 300 Level

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Instructor</th>
<th>Days</th>
<th>Times</th>
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<tbody>
<tr>
<td>UHON 302.001 Hidden Histories: Untold Stories</td>
<td>Chavez-Charles</td>
<td>TR</td>
<td>12:30pm-1:45pm</td>
</tr>
<tr>
<td>UHON 302.002 What Good is Tolerance?</td>
<td>Obenauf</td>
<td>MW</td>
<td>9:00am-10:15am</td>
</tr>
<tr>
<td>UHON 302.003 Writing the Body</td>
<td>Odasso</td>
<td>W</td>
<td>5:30pm-8:00pm</td>
</tr>
<tr>
<td>UHON 302.004 Cultural Construction of Serial Killers</td>
<td>Faubion</td>
<td>TR</td>
<td>8:00am-9:15am</td>
</tr>
<tr>
<td><strong>UHON 302.005 Sketching Autobiographix Part I (BLOCK CLASS)</strong></td>
<td>Ketcham</td>
<td>TR</td>
<td>11:00am-12:15pm</td>
</tr>
<tr>
<td><strong>UHON 302.006 Sketching Autobiographix Part II (BLOCK CLASS)</strong></td>
<td>Hickey</td>
<td>TR</td>
<td>12:30pm-1:45pm</td>
</tr>
<tr>
<td><strong>UHON 302.007 Geology &amp; Anthropology of Route 66 (BLOCK CLASS)</strong></td>
<td>Moore</td>
<td></td>
<td>Arranged</td>
</tr>
<tr>
<td>UHON 302.008 Molecules and Methaphor</td>
<td>James</td>
<td>MW</td>
<td>3:30pm-4:45pm</td>
</tr>
<tr>
<td><strong>UHON 302.009 Route 66 The Mother Road (BLOCK CLASS)</strong></td>
<td>Lovata</td>
<td>R</td>
<td>2:00pm-4:45pm</td>
</tr>
<tr>
<td>UHON 302.010 Sigmund Freud Debates C.S. Lewis</td>
<td>Delaney</td>
<td>W</td>
<td>3:00pm-5:30pm</td>
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<tr>
<td>UHON 302.011 Burning Life: Approaching the Promethean Idea</td>
<td>Donovan</td>
<td>TR</td>
<td>11:00am-12:15pm</td>
</tr>
<tr>
<td>UHON 302.012 Holmes &amp; Potter: Sherlock Goes To Hogwarts</td>
<td>Karmiol</td>
<td>MW</td>
<td>11:00am-12:15pm</td>
</tr>
<tr>
<td>UHON 302.013 The Scientific &amp; Social Aspects of Disease</td>
<td>Johnson</td>
<td>TR</td>
<td>2:00pm-3:15pm</td>
</tr>
<tr>
<td>UHON 302.014 Leadership and Public Speaking</td>
<td>Goloversic</td>
<td>W</td>
<td>5:00pm-7:30pm</td>
</tr>
<tr>
<td>UHON 302.015 A Dialogue on Creating Feminist Identity</td>
<td>Stracener</td>
<td>W</td>
<td>2:00pm-4:30pm</td>
</tr>
<tr>
<td>UHON 302.016 Theatre and Human Rights</td>
<td>Szasz</td>
<td>TR</td>
<td>9:00am-10:15am</td>
</tr>
<tr>
<td>UHON 302.017 Why People Believe Weird Things</td>
<td>Cargas</td>
<td>MW</td>
<td>3:00pm-4:15pm</td>
</tr>
<tr>
<td>UHON 302.018 Conexiones Ecuador (2nd 8 Weeks &amp; Summer 2018 Study Abroad Experience)</td>
<td>TBA</td>
<td></td>
<td>Arranged</td>
</tr>
</tbody>
</table>

** These classes must be taken together. **

### 400 Level

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Instructor</th>
<th>Days</th>
<th>Times</th>
</tr>
</thead>
<tbody>
<tr>
<td>UHON 402.001 Big Data, Big Opportunity</td>
<td>Moore</td>
<td>TR</td>
<td>11:00am-12:15pm</td>
</tr>
<tr>
<td>UHON 402.002 Scribendi Part II</td>
<td>Ketcham</td>
<td>TR</td>
<td>3:30pm-4:45pm</td>
</tr>
<tr>
<td>UHON 402.003 Researching Sports</td>
<td>Swanson</td>
<td>M</td>
<td>4:00pm-6:30pm</td>
</tr>
<tr>
<td>UHON 402.004 Chicanx Civil Rights &amp; Social Activism</td>
<td>Gómez</td>
<td>MW</td>
<td>9:00am-10:15am</td>
</tr>
<tr>
<td>UHON 402.005 Field Experience in Ethical Practice</td>
<td>Fornell</td>
<td>M</td>
<td>6:00pm-8:30pm</td>
</tr>
<tr>
<td>UHON 402.006 Shakespeare, History, and Propaganda</td>
<td>Faubion</td>
<td>TR</td>
<td>9:30am-10:45am</td>
</tr>
<tr>
<td>UHON 402.007 What Worlds May Come</td>
<td>Donovan</td>
<td>TR</td>
<td>2:00pm-3:15pm</td>
</tr>
<tr>
<td>UHON 402.013 Enigma of War</td>
<td>Thomas</td>
<td>M</td>
<td>1:00pm-3:30pm</td>
</tr>
</tbody>
</table>
COURSE DESCRIPTION

Legacy of Dreams will attempt to answer a number of questions about dreams. Why are dreams peculiar to mammals? Why exactly to we dream? Is dreaming both psychological and physiological? Do dreams have uses? Do dreams actually have meaning? To explore and evaluate answers given to these questions by theorists and dreams through the ages, we will study a range of dreams from the oldest recorded dream from Sumer to dreams we individually experience. The study will sweep us through five thousand years, six disciplines, and both Western and Eastern cultures.

READINGS AND TEXTS


FILMS AND OTHER COURSE MATERIALS

Victor Fleming. Wizard of Oz (1939)
A Selection of Film Clips

STUDENT REQUIREMENTS

Two short essays on assigned topics
One group oral presentation
A dream journal with an accompanying interpretative essay

ABOUT THE INSTRUCTOR

David Leon Higdon holds the M.A. and Ph.D. degrees (University of Kansas, 1964, 1968), concentrating his studies on the history and theory of narrative with a focus on nineteenth and twentieth century British fiction. A very active dreamer since childhood, he has studied ancient, classical, medieval, Enlightenment, and modern dreams and theories. He was appointed the Paul Whitfield Horn Professor at Texas Tech University where he taught from 1971 to 2002. He developed “Legacy of Dreams” for the Honors College in 2009. He is the author of Time and English Fiction (1977), Shadows of the Past in Contemporary British Fiction (1984), Wandering into Brave New World (2013), as well as 135 scholarly essays on authors as diverse as Geoffrey Chaucer to Irvine Welsh. Currently he is working on a study of the circadian novel, many of which involve dreaming. All of these activities have taken him far away from his farm days raising Shorthorn cattle, playing the accordion rather well, and having an agricultural journalism major obliterated by his first university English courses.
COURSE DESCRIPTION

Our relationships with and understanding of our families influence every aspect of our lives—from how we view the world to how we view ourselves and create narratives about our lives. Numerous folk stories, epics, poems, plays, memoirs, and novels throughout history possess familial themes and structures. In this class, we will consider precisely what it is about family that shapes us, and how and why we communicate about, or share stories of, this process. Why do we spend so much time analyzing, writing about, vocalizing, and sharing family history? We will also look at many examples of family influencing individuals as well as influencing the state in many different genres of work. For instance, The Odyssey is said to have been themed around domesticity, yet this domesticity also has wide-ranging impact on the larger culture. How does the smaller family unit impact the larger culture in such a way, and vice versa? We will spend time considering our specific connections to family and how that impacts our ties to community and our own worldviews today. In this vein, the final project will be to connect to someone in the family, interview him/her, and then understand how that relationship and that story of the relationship ties us to something larger.

READINGS AND TEXTS

The Odyssey, Homer

Frankenstein, Mary Shelley

Selections from 100 Years of the Best American Short Stories, ed. Lorrie Moore

In group projects, the class will choose three additional texts

FILMS AND OTHER COURSE MATERIALS

Stepmom

The Joy Luck Club

COURSE FEE

N/A

STUDENT REQUIREMENTS

Attendance, active participation in class (discussion, in-class activities), attendance of a lecture, two short argumentative papers, group project with a reflective paper, and a final familial themed project with a final presentation.

ABOUT THE INSTRUCTOR

Kathryn Collison earned an M.F.A. in creative writing from Eastern Washington University and a B.A. in English from UNM. She has taught in Honors since 2007 and was the Scribendi 2007-2008 Faculty Advisor. She also teaches creative writing classes online at the University of Phoenix. She has taught poetry in prison, high school, and community college. Her poetry has been published in The Furnace Review, New Works Review, and The Pedestal Magazine. Her forthcoming poetry collection, Like Rain Returning Home, is expected in 2018 by FutureCycle Press.
COURSE DESCRIPTION

This course investigates notable failures, past and present. The course will weave together economics, history, and psychology in order to address how and why these failures occurred. Just as significantly, we will study how the rejections were received and the very definition of failure itself.

READINGS AND TEXTS

* My Losing Season, Born Losers: A History of Failure; The Glass Castle

FILMS AND OTHER COURSE MATERIALS

Many films, Many primary documents.

ABOUT THE INSTRUCTOR

Ryan Swanson has been a faculty member at the Honors College since 2013. He is a historian by trade and, having experienced many failures, is excited to be teaching this course.
COURSE DESCRIPTION

Aztlán is interpreted as either the ancestral homeland of the Aztec people of México or the contemporary homeland of Chicanas/os in the United States. Some people believe that Aztlán is simply a mythical place that is referenced in origin stories of Pre-Columbian peoples. Aztlán represents an imaginary place around which a unique spatial poetics has formed. It is a homeland to people who recognize Indigenous and Spanish ancestry and the complex colonial histories of Mexico and the United States. Migration stories, political histories, and cultural production have all shaped and been shaped by this eternal place, which has served as the influential homeland of a diverse group of people who maintain ties to their history and culture in the U.S. today.

In this class we will examine primary texts beginning in the Spanish Colonial period of the Aztec (Mexico) people in Tenochtitlan (modern-day Mexico City). We will examine the Aztec codices as well as read the colonizers’ documents. We will move throughout a 500-year history to discuss contemporary issues affecting Chicanas/os in the U.S. today. We will examine questions of race, gender, class, and sexuality throughout this course. We will pair the larger literary productions with contemporary music, poetry, and art—among other creative mediums—to understand the political, historical, and sociocultural significance of Aztlán.

READINGS AND TEXTS

Required Books
4. Heart of Aztlán, Rudolfo Anaya.

FILMS AND OTHER COURSE MATERIALS

Films
The Last Conquistador, John Valadez and Cristina Ibarra
I Am Joaquin, Luis Valdés
...And the Earth Did Not Swallow Him, Severo Pérez

STUDENT REQUIREMENTS

Students will be expected to read five (5) primary texts; participate in discussions and activities during class; analyze poetry, artwork, and music; write a review of a museum exhibit; lead a class discussion with a group; and write an analytical essay.

COURSE FEE

I don’t think there will be one. In the past I have negotiated free museum trips at NHCC and IPCC. This may change by the time I teach the course. In that event, I’ll change this.

ABOUT THE INSTRUCTOR

Myrriah earned her Ph.D. in English with an emphasis in Latina/o Studies. Before coming to the Honors College, Myrriah previously taught courses in the Department of Chicana/o Studies at UNM. She writes about home and the idea of the Chicana/o homeland. She has a forthcoming essay in a book called Querencia: Essays on the New Mexico Homeland.
COURSE DESCRIPTION

During the late nineteenth and twentieth centuries, literature and film created an American West that became more than a historical reality; it became an imagined location, where reality was easily over-shadowed by the myth of the American West, in which war paint and heroic cavalry soldiers, saloon brawls and outlaws, and schoolmarm and working girls created a new truth. Literature and film are mediums of information; however, both genres also convey and create mass culture. While western novels and short stories are capable of creating a new history, it is the Hollywood film, with its emphasis on providing entertainment, that creates images, which the audience all too often perceives as real. It is this intersection between fiction and reality that will be our focus during this semester. To construct the reality of life in the American West, we are reading excerpts from several histories of the American West. We will consider how western novels and film have created images of violence and of oppression, as well as a series of iconic figures associated with the western genre, including Cowboys, Indians, the Sidekick, the School Teacher, and the Saloon Girl. However, this class is more than a study of the iconic American West, it is also a study of the reality that existed in the 19th century and that was later rewritten in film and novel. Our emphasis this semester is on how this revisoning of the American West created a legacy of the American West, especially for the American Indian, that obscures the truth of the past.

READINGS AND TEXTS

Tomkins, West of Everything: The Inner Life of Westerns

Class reader

FILMS AND OTHER COURSE MATERIALS

We will watch brief selected excerpts from several Hollywood films, including Great Train Robbery, Battle at Elderbrush Gulch, Shane, The Searchers, Wyatt Earp & Annie Oakley (both from PBS The American Experience: Wild West), The Battle of Little Jo, Forty Guns, Broken Arrow, Rio Grande, & High Noon.

COURSE FEE

None

STUDENT REQUIREMENTS

Short papers, presentations, final project

ABOUT THE INSTRUCTOR

Dr. Karmiol has a Ph.D. in British literature. Much of her academic research had focused on behavioral and social anthropology and the ethical and philosophical decisions that people make to adapt to changes in their lives. Most of the classes that she teaches have centered on issues of social inequity, prejudice, and the marginalization of groups of people, who are classified as expendable members of society. Dr. Karmiol has been honored with awards for her teaching and has received two fellowships, including one for study at the United States Holocaust Memorial Museum. She also teaches classes on the Holocaust and on intolerance.
UHON 201.001 CRN: 38740 RHETORIC & DISCOURSE: BECOME A BETTER WRITER
Steve Brewer, abqbrewer@gmail.com
Core: Writing & Speaking

COURSE DESCRIPTION

Writing skills are valuable in every career and academic pursuit, so it’s imperative that Honors students have all the tools necessary to be excellent writers. In this course, we’ll explore the elements of good writing and editing, and get lots of practice in writing and editing nonfiction and short fiction.

READINGS AND TEXTS

On Writing Well by William Zinsser

STUDENT REQUIREMENTS

Students will read from the textbook each week and complete a writing assignment outside of class. These writing assignments typically will be short, but students will be expected rewrite and edit. We’ll also write short pieces in class each week, so attendance is mandatory.

ABOUT THE INSTRUCTOR

Steve Brewer, author of 30 books, is a longtime instructor in Honors. A graduate of the University of Arkansas-Little Rock, he is a former journalist and syndicated columnist. His first novel, LONELY STREET, was made into a 2009 Hollywood movie.
Course Description
Our Founding Fathers considered a well-informed citizenry crucial to the survival of our republic. In this course, we will critically evaluate some of the most important essays, speeches, and other documents from American History and use them as models for our own writing. We will read texts in various genres and intended for distinct audiences to help us learn how to deliver our own messages more effectively. We will explore some of the ways that our own predispositions may affect our writing, as well as the impact of bias on the way information is presented to us. We will practice by emulating some of the most inspiring American voices to make our own writing more nuanced and persuasive.

Readings and Texts
Our reading list is traditional by design. In this class, you’ll get a chance to read and critique some of the foundational primary sources of our democracy, such as the Declaration of Independence, the Seneca Falls Declarations of Sentiments and Resolutions, speeches by George Washington, Abraham Lincoln, Teddy Roosevelt, Woodrow Wilson, Herbert Hoover, Franklin Roosevelt, Dwight Eisenhower, John F. Kennedy, Martin Luther King Jr., and Lyndon Johnson. Other authors we’ll consider include Andrew Carnegie and E.B. White, among others (such as Jonathan Swift and George Orwell, who were not Americans). We will also look at media portrayal of current events and issues in order to understand the relationship between audience and slant, a skill that will be useful to you both as a scholar and as a citizen.

Student Requirements
Consistent attendance and active participation are required. Students may be expected to keep a reading journal which will form the basis for a series of short reaction papers. There will be five brief exercises and three short analytical essays, the last of which you will expand into your term paper.

About the Instructor
Richard Obenauf double majored in English and French at the University of New Mexico. He subsequently earned his MA in English and his PhD in English at Loyola University Chicago. His research centers on the relationship between knowledge and society, with a particular emphasis on censorship and intolerance.
COURSE DESCRIPTION

This 200-level course examines the origins and significance of the occult detective, an archetype birthed from the Spiritualism movement and the parallel invention of detective fiction in the Victorian Era. This figure—sometimes a literal investigator and other times an average person trying to grapple with strange or uncanny experiences—is frequently used in contemporary culture as a way to simultaneously contain or demystify the unknown and acknowledge its vastness. It seems like no small coincidence that the occult detective manifests himself (for he is a primarily white male figure) in direct contrast to—or as a result of—Post-Enlightenment Era's emphasis on reason. What then, is the place or purpose of the paranormal in a post-industrial, post-enlightenment world of logic?

This interdisciplinary course draws on studies in popular culture, psychology, and art and literary criticism to offer a rounded investigation on the cultural phenomena of the occult detective. We will explore this social tension—wanting to make the paranormal normal while at the same time seeking to make the mundane magical—as well as how this subgenre unMASKS the dark side of social conventions, psychological oppression, and society's unrelenting desire to make the intangible tangible. Lastly, we will critically engage with our own lives in New Mexico—and beliefs about the supernatural—as their own texts. Through this, students will learn how to think critically about pop culture, their lives, and the importance of examining texts through multiple lenses.

READINGS AND TEXTS

Short Texts:
Joseph Sheridan LeFanu's "Green Tea" (1869)
H.G. Wells's "The Red Room" (1896)
Kate Prichard and Major Hesketh Hesketh-Prichard's "The Story of Baelbrow" (1898)
I.T. Mead and Robert Eustace's "The Dead Hand" (1902)
Algernon Blackwood's "A Psychical Invasion" (1908)
William Hope Hodgson's "The Gateway of the Monster" (1913)
Freud's "The Uncanny" (1919)
Agatha Christie's "The Hound of Death" (1933)
Jung's "The Concept of the Collective Unconscious" (1936)
Excerpts from La Llorona: Encounters with the Weeping Woman (2004)
Justin Gustinis's "Deal Breaker" (2011)
Simon R. Green's "The Spirit of the Thing" (2011)
Carrie Vaughn's "Defining Shadows" (2011)
Tanya Huff's "See Me" (2011)
Daniel Jose Older's "Magdeleena" (2012)
Excerpts from La Llorona... (2012)
Joe Hayes's "La Llorona" (nd)
Longer Texts:

*Jim Butcher's Welcome to the Jungle* (2008)
*Dead to the World* (*iZombie*) (2011)

**FILMS AND OTHER COURSE MATERIALS**

*Art and Visual Culture:*
Selected Victorian Postmortem & Spirit Photographs (1800s)
Selected Representations of La Calavera Catrina by local artists

*Movies:*
*Ghostbusters* (1984)
*Ghostbusters* (2016)

*Television Episodes:*
The X-Files, “Pilot” (S1E1, 1993)
Buffy the Vampire Slayer, "Welcome to the Hellmouth" (S1E1, 1998), "The Harvest" (S1E2, 1998), & "Hush" (S4E10, 1999)
Supernatural, “Pilot” (S1E1, 2005), “Ghostfacers” (S3E13, 2008), & “The Real Ghostbusters” (E5E9, 2009)
Sleepy Hollow, “Pilot” (S1E1, 2013)
iZombie, “Pilot” (S1E1, 2015) & “Method Head” (S2E10, 2016)
Lucifer, “Pilot” (S1E1, 2016)
Dirk Gently, “Horizons” (S1E1, 2016)

**COURSE FEE**

None

**STUDENT REQUIREMENTS**

Students will be required to attend class regularly and be prepared for active participation and discussion of course texts. In addition to active participation and assigned readings, assignments include daily short in-class activities and exercises; a short oral presentation and guided discussion on a particular topic or reading for class; two 2-4 page analytical essays on given texts; and a final group presentation project.

**ABOUT THE INSTRUCTOR**

Maria DeBassie earned her B.F.A. in Creative Writing from UNM. She went on to earn both her M.A. and Ph.D. in Eighteenth- and Nineteenth-Century Literature from the University of Washington. She is currently full-time faculty at CNM and, when not teaching there or part-time at the UNM Honors College, is writing and blogging about everyday magic and mysticism. Her scholarly interests include the playful tension between high and low art, literature, and culture; contemporary romanticization of history; interdisciplinary and intercultural education; and things that go bump in the night.
UHON 201.004 CRN: 42267 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.

READINGS AND TEXTS

*Persepolis I & II* by Marjane Satrapi
*My New York Diary* by Julie Doucet
*One Hundred Demons* by Lynda Barry
*Citizen* by Claudia Rankine
*Relish* by Lucy Knisely
*Ms. Marvel* Vol. 1 by G. Willow Wilson

Other readings will come in PDFs and handouts.

STUDENT REQUIREMENTS

Students are required to read thoroughly and prepare for discussion. Reading journals and papers will ask students to examine the work at hand from a variety of positions. The class will culminate with a ‘zine project, where students will create their own work and critical preface.

ABOUT THE INSTRUCTOR

After receiving a BA in English Literature at Kalamazoo College, Nora attended the MFA program in Creative Writing at UNM. Her main focus was poetry, although she enjoys writing and reading widely. She has loved comics ever since she encountered Archie at the grocery store.
COURSE DESCRIPTION

Statistical Thinking will one day be as necessary for efficient citizenship as the ability to read and write. - H.G. Wells

That day is now. 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 analytically 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 AND TEXTS

Required texts will include “Naked Statistics: stripping the dread from data” by Charles Wheelan “What is a p-value anyway? 34 Stories to Help You Actually Understand Statistics by Andrew J. Vickers” and the optional “The Cartoon Introduction to Statistics” by Grady Klein.

We will also be reading provided selections from “Damned Lies and Statistics” by Joa 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. These will be available online.

FILMS AND OTHER COURSE MATERIALS

We will also 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 (if applicable)

$5. Consumables (We learn some statistical concepts by testing foods. For example, are there statistically fewer chips in off brand cookies when compared to brand name cookies?)

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 chose 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 for both papers.

You will be participating in hands on experiments in the classroom demonstrating statistics principles and writing up mini labs using the data. Most days you will have a short reflection due on the assigned reading which we will discuss in class. You will also write a final short reflection paper at the conclusion of the class.

ABOUT THE INSTRUCTOR

Carmen taught both physics and mathematics from middle school level through college. She has a Ph.D in Educational Psychology, a M.S. in Science Education and a B.S. in Physics. Carmen runs her own business as a statistical consultant. But what should really matter to you is that she has experience in making math and science useful, exciting and interesting.
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. The 3 hour course does not include a separate lab section; for the three hour class section, labs will be done during class.

A one hour lab is available as a SEPARATE class to be held outside of the regular class hours on the same days that class meets. The separate lab class is optional, if you need four hours of science credit, you can add the lab class to the three hour class. You will be designing and conducting your own experiments and demos and presenting them to the class. There is an additional course fee of $25 for the lab section. Contact me for further information.

READINGS AND TEXTS

The required book is For the Love of Physics: From the End of the Rainbow to the Edge Of Time - A Journey Through the Wonders of Physics by Walter Lewin
We will be reading sections from texts such as those listed below as well as from current scientific journals. These will be 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
Christopher P. Jargodzki and Franklin Potter, Mad about Physics: Brain twisters, Paradoxes and Curiosities
Paul G. Hewitt, Conceptual Physics Fundamentals
Students in the separate one hour lab class will have additional readings on lab design.

FILMS AND OTHER COURSE MATERIALS

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. Students may also be asked to bring in some materials from home such as empty 2 liter soda bottles. An additional fee of $25 will be required for the 1 hour class for the lab section.
STUDENT REQUIREMENTS

Regular attendance, active in class participation and weekly reading assignments are expected. Three short class presentations are required. One is on examining physics observable in the real world. The second involves finding physics demonstrations and concepts on the web. The third is a physics demonstration for your classmates. You will be participating in hands on experiments in the classroom demonstrating physics principles and writing up a report on each lab. Most days you will have a short reflection due on the assigned reading which we will discuss in class.

You will also evaluate a current article relating to physics. You may choose the topic based on your own interests or major. You will write a paper about this article.

You will also write a final short reflection paper at the conclusion of the class.

If you choose the extra one hour lab option you will be meeting with me to design and execute your own labs/demos and presenting the material to the rest of the class. These labs will be in addition to those done during class time.

ABOUT THE INSTRUCTOR

Carmen has taught both physics and mathematics from middle school level through college. She has 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 she has experience in making science useful, exciting and interesting.
UHON 203.003 CRN: 40117 SCIENCE IN THE 21ST CENTURY: PHYSICS IS EVERYWHERE with LAB
Carmen Sorge, csorge@unm.edu  [Return to Table of Contents]
Core: Physical and Natural Sciences

COURSE DESCRIPTION

Crucial to science education is hands-on involvement: showing, not just telling; real experiments and field trips and not just ‘virtual reality.’ Martin Rees

This class includes a one hour lab. You will be designing and conducting your own experiments and demos and presenting them to the class. Contact Professor Sorge for further information.

READINGS AND TEXTS

We will be reading sections from texts such as those listed below as well as from current scientific journals. These will be 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 Franklin Potter, Mad about Physics: Brain twisters, Paradoxes and Curiosities
Paul G. Hewitt, Conceptual Physics Fundamentals
Students in the separate one hour lab class will have additional readings on lab design.

FILMS AND OTHER COURSE MATERIALS

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 fee of $25 will be required for the 1 hour class for the lab section.

STUDENT REQUIREMENTS

You will be participating in hands on experiments in the classroom demonstrating physics principles and writing up a report on each lab. You will also research and present a short physics demonstration to the class. You will be meeting with me to design and execute your own labs/demos and presenting the material to the rest of the class. These labs will be in addition to those done during class time.

ABOUT THE INSTRUCTOR

Carmen has taught both physics and mathematics from middle school level through college. She has 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 she has experience in making science useful, exciting and interesting.
COURSE DESCRIPTION

“I like it when a flower or a little tuft of grass grows through a crack in the concrete. It’s so f***** heroic.” George Carlin

Carlin’s description of the flower or tuft of grass growing through a crack in the concrete can be read as a metaphor for individuals who have, throughout much of human history, found their desires, needs, and actions subordinated to the needs or demands of the collective, whether that collective is defined as the individual’s family, political or religious community, or socio-economic class. As much as the flower or tuft of grass may want to reach out to the sunlight and grow, the concrete serves to hinder that growth. Similarly, as much as an individual, male or female, may wish to strive for personal development, collective institutions often function to hinder that development or even prevent it entirely. In much of pre-modern society, collective structures and institutions such as gender roles, politico-military authorities, and racism limited the ability of individuals to pursue their own goals, regardless of whether those goals had the aim of contributing to the greater good of the collective itself or the good of the individual alone. Beginning in the 19th century, however, as philosophers, political and social scientists, and even poets began to discuss the merits of individuality, individualism came to be viewed in a positive light in the Western world, largely because of a growing emphasis on democracy and legal and social equality. In this class, we’ll examine the ways in which the collective has traditionally functioned, and in some societies still does function, to hinder individualism. We’ll also examine individuals who have, like George Carlin’s flower growing through a crack in concrete, broken through the barriers placed in their way by collective structures and institutions and gone on to be regarded as heroes or, in some cases, villains.

READINGS AND TEXTS


Other readings will be made available on the class website.

FILMS AND OTHER COURSE MATERIALS


COURSE FEE

N/A

STUDENT REQUIREMENTS

Active participation in discussions.

Leadership of one discussion session, including providing a list of discussion topics/questions.

Two 5-page biographical papers focusing on specific individuals in conflict with their collective.

One 10-page research paper that will focus on the structures and institutions that collectives use to hinder individuality and individualism. This paper may draw from material presented in the two 5-page biographical papers.

An oral presentation on the research paper.
ABOUT THE INSTRUCTOR

Dr. Lizabeth Johnson graduated from New Mexico Tech with a B.S. in Biology and went on to earn a Ph.D. in Medieval History from the University of Washington. She teaches history of science courses and social science courses for the Honors College. With regard to social science, she is particularly interested in how gender roles, theories regarding race, and institutionalized racism affect individuals and, in some regions of the world, still prevent individuals from striving for independence and personal growth.
COURSE DESCRIPTION

This course is an interdisciplinary introduction to the social and behavioral science, applying the theories of society and social change to the contemporary social issues taking place around us. With rapidly changing technologies and the increasing flow of people, goods, and cultural influences across regional and national boundaries, the world as we know it is changing at a rapid pace every single day. How can we make sense of this rapid social change? How does perpetual transformation impact how people live together and make collective meaning? How do these forces of change influence our everyday lives, identities, cultures, and opportunities? How do we as individuals fit into this context of social change, and how do we contribute to it? These questions echo similar ones asked during another period of rapid social and technological change. The industrial and political revolutions and the related social and economic transformation of the 19th and early 20th centuries prompted the emergence of a new “science of society”, in which scholars and laypeople tried to build new forms of knowledge to better understand the increasingly precarious world. We will study some of the principal and most enduring theories of modern society in order to build a toolbox of ideas and concepts with which we can better understand our own contemporary social world.

READINGS AND TEXTS

- Course reader combining selections from the canon with readings that examine contemporary social issues
- Modern Romance by Aziz Ansari

FILMS AND OTHER COURSE MATERIALS

- Podcasts: Social Science Bites and Philosophy Bites
- News from reputable news organizations
- Documentary films about contemporary issues

COURSE FEE (if applicable) & BRIEF DESCRIPTION OF HOW FEES WILL BE USED

None

STUDENT REQUIREMENTS

Students will:

- Participate actively in classroom discussion having completed required readings and preparation
- Stay abreast of current events and present news stories in class
- Write three short essays about: the most pressing issue facing society today, the biggest concerns to social theorists, and the application of social theory to contemporary issues

ABOUT THE INSTRUCTOR

Marygold Walsh-Dilley is Assistant Professor of Social and Behavioral Sciences in the Honors College. She holds a PhD in Development Sociology, an MS in Applied Economics, and a BA in International Studies. She conducts research on food and agriculture, rural development, resilience and climate change, and indigenous politics, primarily in the Andes. She loves social theory because it gives us tools and a language with which to think critically about the big issues that affect our everyday lives.
COURSE DESCRIPTION

As Vilma Grunwald was about to board a truck to take her to the gas chambers and her death, she wrote a quick note to her husband, who was also a prisoner at Auschwitz-Birkenau. She wrote, "Take care of the little golden boy... I will be thinking of you and Misa. Have a fabulous life; we must board trucks. Into eternity." Vilma’s husband and son, Misa survived the death camps. Vilma’s son, Frank (Misa), donated the letter to the USHMM, where it is available for study.

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

What students have said about this class:
• “I feel I am leaving this class with a better understanding of how people behave.”
• “This course really showed us so much more of the Holocaust than is generally taught. It is a very emotional and powerful class that teaches us about what humans are capable of doing to one another.”
• “I learned a greater appreciation for life. I feel I can talk about the Holocaust and help prevent it from happening again.”
• “I would consider this one of the most valuable courses I have ever taken.”
• “This class made me change my major to history.”
• “Everyone should take this class. It changed my life.”

READINGS AND TEXTS

Deborah Dwork, Voices and Views: A History of the Holocaust
Simon Wiesenthal, The Sunflower
Browning, Ordinary Men
Levi, If This is a Man

FILMS AND OTHER COURSE MATERIALS

Several documentaries, where Holocaust survivors tell their stories.

COURSE FEE (if applicable) & BRIEF DESCRIPTION OF HOW FEES WILL BE USED

None

STUDENT REQUIREMENTS

2 short papers, presentations, research/term paper

ABOUT THE INSTRUCTOR

Dr. Karmiol has a Ph.D. in British literature. Much of her academic research had focused on behavioral and social anthropology and the ethical and philosophical decisions that people make to adapt to changes in their lives. Most of the classes that she teaches have centered on issues of social inequity, prejudice, and the marginalization of groups of people, who are classified as expendable members of society. Dr. Karmiol has been honored with awards for her teaching and has received two fellowships, including one for study at the United States Holocaust Memorial Museum. She also teaches classes on the Holocaust and on intolerance.
Course Description

This course explores poetry from the perspectives of performance and critical listening to better understand the ways in which poetry can be communicated in spoken form. A plethora of poetry will be evaluated from aesthetic and technical perspectives as experienced through vocalization.

Readings and Texts

A course reader will be available for purchase. Students are also required to have access to a poetry anthology (approved by the professor).

Films and Other Course Materials

Video and audio recordings of various poets will be used in classroom sessions. Listed here are some samples: The Poet’s View, a documentary featuring John Ashbery, Louise Gluck, Anthony Hecht and W.S.Merwin. Audio recordings of 75 poets and readers by The Academy of American Poets. Various poet performances accessed from the internet.

Student Requirements

Students will have an opportunity to deepen an appreciation for poetry as well as for the spoken word. The communication skills of discussion, listening and critical writing can be improved upon in this class. A variety of poetic styles from across cultures and centuries will be read, heard and analyzed. Specific assignments will include prepared readings, written critiques of poetry events, participation in class activities, critical reflective papers and short performance-readings of poetry.

About the Instructor

Dr. Bruce Noll has taught this course for five years for Honors. He has also taught many courses at UNM and elsewhere in communication, including speech. He was awarded Lecturer of the Year at UNM in 2000. He is a poet whose works appear in regional and national journals and periodicals. He has authored four poetry books: Circumference of Light (2016), Notes to My Mortician (2013), The American Entomologists Poet’s Guide to the Orders of Insects (editor, 2014) and The Gospel Edits (a chapbook, 2010). For the past 45 years Bruce’s presentation of Whitman’s Leaves of Grass, entitled PURE GRASS has been seen in 27 states and five other countries. He also presents a program on Whitman for the New Mexico Humanities Council Chautauqua Program.
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: Musical Theatre in America 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 (1991). We conclude by examining the most recent developments in musical theatre that invigorate theatre-goers, such as Wicked (2003), Memphis (2009), Million Dollar Quartet (2010), Spiderman: Turn Off the Dark (2011), The Book of Mormon (2011), Once (2012) and Hamilton (2015). 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 AND TEXTS

George M. Cohan, (Little Johnny Jones) 1904
Oscar Hammerstein I and Jerome Kern, (Show Boat) 1927
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 Loesser 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) 1991
Jonathan Larson, (Rent) 1996
Lin-Manuel Miranda, (Hamilton) 2015
FILMS AND OTHER COURSE MATERIALS
(Yankee Doodle Dandy) 1942
(Show Boat) 1951
(Anything Goes) 1956
(South Pacific) 1958 and 2013
(Hair) 1979
(West Side Story) 1961
(Finian’s Rainbow) 1968
(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 (if applicable) & BRIEF DESCRIPTION OF HOW FEES WILL BE USED
No special course fee required.

STUDENT REQUIREMENTS
Reliable attendance and consistent, thoughtful contributions to class discussions; two 2-3 page response papers; a group project: a sixty 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 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.
COURSE DESCRIPTION

Our media based society is saturated with visual images. Art is used to sell ideas, objects and ways of life. We can be exploited by the persuasive expressiveness of visual language. The power of art to shape our imaginations means that visual literacy should be treated as a critical thinking skill that is as important as reading and writing.

There is a vast difference between someone who is visually literate and someone who simply knows what they like, but too often, this goes unnoticed. Sure, each viewer is entitled to their own interpretation of a work. The meaning of a work of art is grounded in the viewer’s experiences. It is inherently subjective and personal. But that does not make it arbitrary. Even though there is no right answer, there are plenty of wrong answers which means that uncritical viewers can be led by the nose.

In this course, students will learn to do visual analysis to interpret the meaning of works of art from different cultures and times (including our own). Visual analysis is a skill and, like all skills, requires practice. In the process, students will engage with art rather than just reading about it and have a chance to practice the critical thinking skills relevant to evaluating the images that bombard us day in and day out.

READINGS AND TEXTS:
Available online:

Meredith Visual Literacy Workbook (VLW) PDF—(Primary text)
   Download the PDF to make it easier to use for the weekly reading assignments.
Michael Baxandall Patterns of Intention (PDF)
Mihalyi Csikszentmihalyi Finding Flow chapter 2 (PDF)
Mihalyi Csikszentmihalyi Why we need Things (PDF)
John Dewey Art as Experience excerpt chapter 2 (PDF)
Meredith: Hermeneutic Bestiary

FILMS AND OTHER COURSE MATERIALS

John Berger Ways of Seeing (part one)
Nigel Spivey How Art Made the World series
Austin Kleon Steal Like an Artist

COURSE FEE

NONE

STUDENT REQUIREMENTS

This course is project based. Because it engages your right brain, learning-by-doing is a very important part of the course. That is why the primary text for the class is a workbook rather than a text book.

- Weekly Reading and Viewing assignments related to topic for the week
- Class exercises and critiques will provide the basis for class discussion
- Weekly Blogs to practice writing about art with peer comments providing feedback
- Weekly Learning Projects: With a few exceptions, you will be working on leaning projects in class
- Final Research Project: Virtual Art Exhibit
- Regular attendance is very important. If you aren’t in class, it makes it hard for you to makeup the work especially the learning projects.

ABOUT THE INSTRUCTOR

I am trained as a painter-printmaker as well as a philosopher and art historian. 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 which use visual language to tell stories. In my Art History dissertation, I argued that making and interpreting are two sides of the same creative act. I wrote the Visual Literacy Workbook which is the primary text for this class based on my dissertation. This year I received the UNM Golden Paw award for best practice course design for the 100-level online version of this course.
COURSE DESCRIPTION

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

READINGS AND TEXTS

Required Readings:

- Howard Zinn, A People’s History of the United States and The People Speak: American Voices, Some Famous, Some Little Known
- Lillian Hellman, Scoundrel Time
- Tim O’Brien, The Things They Carried
- Stephen Kinzer, Overthrow
- Aguilera and Fredes, Chile: The Other September 11th
- Reading packet of selected articles and essays to be purchased in Honors Office

FILMS AND OTHER COURSE MATERIALS

Viewing of excerpts from feature films, documentaries, and You Tube are a regular part of the class work.

COURSE FEE

Course Fee of $10. Guest speakers are invited and several of them live in Santa Fe. The course fee is used to offer an honorarium that will at least cover their gas expenses.

STUDENT REQUIREMENTS

Regular attendance; active participation in class discussions; response papers; one longer essay of 5 pages; final research paper; participation in group led class and final presentation on research

ABOUT THE INSTRUCTOR

Margo Chávez-Charles holds a B.A. in English from the University of New Mexico, and 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, social justice, and the history of ideas. She also regularly works for the Conexiones program in Spain and Latin America.
Course Description

From heresy to hate crimes, humans have a long and tortured history of subjecting one another to persecution.

In this course, we will be asking under what circumstances intolerance might be justified in the modern world, and in what cases we might prefer something beyond toleration such as the enthusiastic endorsement of difference. We will survey justifications for intolerance in the Western tradition, spanning the Middle Ages through the present day, with a particular interest in the rise of toleration as a founding and guiding principle of the United States. We will examine the dangers associated with difference in homogeneous societies while also exploring some ways that diversity is understood to enrich our culture and our political process. We will read a variety of highly canonical texts dealing implicitly and explicitly with our topic of tolerance, and we will discuss them in their literary, social, historical, and political contexts.

Readings and Texts

Our dynamic reading list will include recent works on tolerance by political philosophers including Preston King and Michael Walzer; *medieval and Renaissance* handbooks offering advice to rulers by John of Salisbury, Machiavelli, and Erasmus; documents from the *American Revolution*; essays by Emerson, Thoreau, and E.M. Forster; a variety of works by authors including Augustine of Hippo, Boethius, Chaucer, Hobbes, Locke, Smith, Marx, Swift, Hawthorne, and others.

Films and Other Course Materials

None

Course Fee

None

Student Requirements

Consistent attendance and active participation are required. Students will be expected to keep a reading journal which will form the basis for a series of short reaction papers. There will be one shorter analytical essay and a longer seminar paper, plus a concise presentation summarizing your research. Depending on enrollment, each student may be expected either to lead class discussion for approximately thirty minutes at some point during the semester or to offer a series of three-minute “leads” to stimulate our discussion throughout the semester.

About the Instructor

Richard Obenauf earned his BA at the University of New Mexico and his MA and PhD in Medieval and Renaissance English Language and Literature at Loyola University Chicago. He has argued that the roots of formal print censorship in England are to be found in earlier forms of intolerance which sought to enforce conformity, and that censorship is not distinct from intolerance, but rather is another form of intolerance.
COURSE DESCRIPTION

In Early Modern works like Mary Shelley’s Frankenstein and Edgar Allan Poe’s The Fall of the House of Usher, as well as in contemporary works like Octavia Butler’s Wild Seed and Raphael Carter’s The Fortunate Fall, characters whose bodies and physical senses operate outside the perceived norm have played a critical role in the evolution of various popular prose genres. This course will examine such characterization and narratives through the lenses of early and contemporary Anglophone Horror, Mystery, and SF/F/Spec fiction.

READINGS AND TEXTS

- Frankenstein (Uncensored 1818 Edition), by Mary Shelley
- The Fall of the House of Usher, by Edgar Allan Poe
- Harrison Bergeron, by Kurt Vonnegut
- The Westing Game, by Ellen Raskin
- Doomsday Book, by Connie Willis
- Wild Seed, by Octavia Butler

FILMS AND OTHER COURSE MATERIALS

The Fall of the House of Usher full-length film adaptation (1960)


The Westing Game full-length film adaptation (1997)

COURSE FEE (if applicable) & BRIEF DESCRIPTION OF HOW FEES WILL BE USED

NONE

STUDENT REQUIREMENTS

Group Work: Students must be prepared to periodically participate in small-group discussions.

Reading Response Questions: For each class session, students will be required to formulate at least one discussion question derived from the assigned readings that will further class discussion.

Essays: Students will be required to write two 7-10 page essays for this course.

Short Story: Students will be required to write one 2,000 – 5,000 word piece.

ABOUT THE INSTRUCTOR

A.J. Odasso holds degrees from Wellesley College (B.A.), University of York (M.A.), and Boston University (M.F.A.), where she spent 2015-16 as a Teaching Fellow. She's a poet (Lost Books and The Dishonesty of Dreams from Flipped Eye Publishing) and writer of short fiction; she also serves as Senior Poetry Editor at Strange Horizons magazine. Her interests include creative writing, editing, Middle English alliterative verse, modern poetry, and SF/F/Speculative literature.
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) 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 AND TEXTS

Jenkins, Using Murder: The Social Construction of Serial Homicide
Suskind, Perfume
Harris, The Silence of the Lambs
Also 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 AND OTHER COURSE MATERIALS

Fritz Lang, M
Nick Broomfield, Aileen: The Life and Death of a Serial Killer

COURSE FEE (if applicable) & BRIEF DESCRIPTION OF HOW FEES WILL BE USED

NONE

STUDENT REQUIREMENTS

Three essays; a multi-stage research project leading to an investigation of some element of the cultural construction of serial killing; a formal presentation; 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. She has published articles on H.D. and Tim O’Brien and has won four awards for excellence in teaching.
Course Description

Creative writing and comics have more in common than you might think. Image has been a cornerstone of poetry for a century. We ask that writers "show" instead of "tell." When we hear a good story, we want to be able to visualize it. More and more artists are starting to draw from creative writing to create autobiographical and lyrical comics. Memoir is perhaps one of the most democratic forms of writing—anyone who has lived and been passionate about a subject can write one. Many of the autobiographix (drawn memoir) we will read in this course act as eyewitness accounts of history. Students will delve into coming of age stories that take place during wars and social upheaval. They will explore lyricism and its relationship to image, the power of text when joined with art, and the various forms in which we can create poetry and memoir comics. In this block course, students will enroll in two sections of UHON 302 to practice writing and sketching both poetry and essay comics. They will analyze examples, learn the history of comics, and ultimately, create their own comics. There will be opportunity to create and experiment in class, and workshop works in progress. Open to creatives of all levels and abilities—no background in art or creative writing necessary.

Readings and Texts

Scott McCloud Understanding Comics
Alison Bechdel Fun Home
John Lewis March
Marjane Satrapi Persepolis
Art Spiegelman Maus
Lucy Knisley An Age of License
Bianca Stone Book of Hours

The reader will have more text selections from:
Mary Karr The Art of Memoir
Mary Oliver A Poetry Handbook
Taylor Branch Parting the Waters: America in the King Years 1954-63
Mary Fleener Life of the Party
Joe Brainard I Remember
Julie Doucet Carpet Sweeper Tales
Ariel Schrag Likewise
Lynda Barry
Hilary Chute Disaster Drawn

Course Fee

None

Student Requirements

Active participation
Several in-class assignments
Five take-home assignments
Two Presentations
10-15 page final comic
One short reflection and analysis essay

About the Instructor

Amaris Ketcham earned her M.F.A. in Creative Writing from the Inland Northwest Center for Writers at Eastern Washington University. Amaris has published essays, poetry, and short fiction in a variety of magazines, anthologies, and online venues. 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.

Nora Hickey teaches composition, reading, humanities and creative writing courses at The University of New Mexico and Santa Fe University of Art and Design. Her work has appeared in Bennington Review, the Massachusetts Review, Guernica and other journals. She podcasts with City on the Edge, a show about all things Albuquerque.
UHON 302.007 CRN: 40728 Geology & Anthropology of Route 66 (BLOCK Class)
UHON 302.009 CRN: 45089 Route 66 The Mother Road (Block Class) [Return to Table of Contents]
Troy Lovata, lovata@unm.edu    Jason Moore, jrm@unm.edu

Note: Rt 66 includes two separate, three credit courses and students must register for both. Thus this title and course description applies to both, though only Dr. Moore’s section entails the course fee.

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

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

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 both the Spanish-era Camino Real from Mexico City to Santa Fe and 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, camels 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 study the road in general and in Albuquerque in particular at weekly meetings during the first half of the semester. Then we will spend Spring Break 2018 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 to the Grand Canyon, Arizona the first weekend of Spring Break 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. Following Spring Break students will prepare and publicly present research projects on their travels.

READINGS AND TEXTS

Route 66: The Mother Road by Michael Wallis

A series of readings available on UNM Reserves 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.

A field/workbook available for purchase from the Honors College

FILMS AND OTHER COURSE MATERIALS

N/A
COURSE FEE

$575, to cover transportation, lodging, entrance fees, and some food while in the field.

STUDENT REQUIREMENTS

Students are required to register for both Route 66 courses—one with Dr. Moore and one with Dr. Lovata—for a total of 6 credits. Students will meet 6-8 times prior to Spring Break to prepare for their travels, spend approximately 6 days traveling Route 66 during Spring 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 project after their travels and present their findings to others.

There is a required $575 course fee that covers transportation (primarily vans, possibly trains), lodging (we will be staying at historic hotels and motels as well camping at three National Parks/Monuments along the road), some entrance fees at sites visited, and some meals.

ABOUT THE INSTRUCTORS

Dr. Moore is in his fifth year as a full-time faculty member of the Honors College, and enjoys combining his scientific background with other disciplines to address complex real-world problems. He 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 deep time histories of diverse landscapes. Courtesy of 18 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 and landscapes therein. He looks forward to integrating his perspective on the landscapes of Route 66 into this class.

Dr. Troy Lovata is a tenured Professor in the Honors College, where he has taught courses on landscape, culture, and place for more than 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. He is especially interested in how people from prehistory through the present conceive of and mark their landscape and the paths people etch on the land in their travels.
Course Description
At any given moment, where do you stand: in reality or imagination? In the molecular world of physics, or in the metaphorical world of “other physics,” culture’s literalized extensions? As humans we are constantly crossing, confusing, and combining the two. When you begin to distinguish molecules from metaphor, does that change how media affect you? Speculative fiction or SF—science fiction, fantasy, magic realism, horror and the rest of the “what if?” genres—illuminates, identifies and experiments with the human tendency to see the imaginary as molecularly real. When, as investigators, we read it, write it, watch it, experiment and play with it in various guises, it becomes easier to identify which world, molecular or metaphorical, we’re standing in. We get better at seeing its role in human cultures—including our own.

This course combines an interdisciplinary lineup of readings from biology, medicine, sociology, and anthropology with a range of writings in and about speculative fiction. Students will examine the gap between hard science and culture’s “extensions” as illuminated in SF, and will work at recognizing cultural projection in popular media and their own work. In assignments that combine reading, writing, graphic and other elements, students will experiment with various forms of rhetoric—alternative history, grant proposal, explorer’s journal, political screed, etc.—that imagine fictional cultures and their extensions, and in so doing will become better able to identify bias and ethnocentrism in their own.

Readings and Texts
The Secret History of Fantasy, Peter Beagle
You Are Here: Personal Geographies and Other Maps of the Imagination, Katharine Harmon

With short readings from such works as
Metaphors We Live By, George Lakoff and Mark Johnson
The Demon-Haunted World: Science as a Candle in the Dark, Carl Sagan
When They Severed Earth from Sky: How the Human Mind Shapes Myth, Elizabeth Wayland Barber & Paul T. Barber
The First Fossil Hunters: Paleontology in Greek and Roman Times, Adrienne Mayor
How the Mind Works, Steven Pinker
Hallucinations, Oliver Sacks
Your Inner Fish: A Journey into the 3.5 Billion-Year History of the Human Body, Neil Shubin
Journeys and Journals: Five Centuries of Travel Writing, Farid Abdelouahab
Divine Horsemens: The Living Gods of Haiti, Maya Deren
We Chose the Islands: A Six-Year Adventure in the Gilberts, Sir Arthur Grimble
Twenty Years A-Growing, Maurice O’Sullivan
Breaking the Maya Code, Michael D. Coe
The Art of Language Invention: From Horse-Lords to Dark Elves: the Words Behind World-Building, David J. Peterson
Style: Ten Lessons in Clarity & Grace, Joseph M. Williams

Other Readings and Media:
Scientific and socio-cultural articles, documentaries, movies, etc., paired with short popular fiction.

Student Requirements
Weekly writing assignments, maximum 1000 words
Daybook: the filling of 100-page blank 9x12 notebook
Attendance at pertinent movies and/or conferences
Midterm paper
Final Project
Portfolio

About the Instructor
Betsy James is the author-illustrator of 17 books, as well as short stories and articles, for adults, young adults, and children. She has taught writers’ workshops nationally and internationally for more than 25 years.
https://listeningattheagate.com
Course Description
The current course provides a bridge between the behavioral sciences and the humanities, and in particular draws upon the behavioral science discipline of psychology and the humanities disciplines of religious studies and philosophy. The fundamental question to be addressed is, as Freud termed it, “The Question of a Weltanschauung [worldview].”

Arguably the most influential individual in the history of psychology, Sigmund Freud’s concepts such as ego, repression, and sibling rivalry have become part of our vernacular, and the sexual revolution he helped spawn, a pervasive feature of modern life. Freud’s atheism, like his focus on sexuality, is well known. One might think his life would have little in common with that of C. S. Lewis, the Oxford professor who wrote not only the Chronicles of Narnia but also numerous books arguing for belief. However, they faced many of the same struggles. Both experienced losses in their childhood: Freud lost his nanny; Lewis, his mother. Later in life, Freud battled cancer and Lewis agonized through the illness and death of his wife. Through such challenges, Freud and Lewis developed their perspectives on life’s deepest questions.

Despite their similar life experiences, Freud and Lewis arrived at radically different worldviews. This class will focus on Freud and Lewis’ thoughts about sexuality and love, pain and suffering, and ultimate questions of human significance, such as the meaning of life and the existence of God. We will also be examining their biographies, trying to discern the commentary their lives offer on the viability of their views. Although they never met, juxtaposing their writings and life stories permits their diametrically opposed positions to stand out in bold relief for evaluation like two debaters on a stage. Participants in this seminar will enter into this debate, and in the process refine our own answers to some of life’s ultimate questions.

Readings and Texts
Other primary sources will include excerpts from Freud’s Civilization and Its Discontents and his extensive correspondence, and excerpts from C. S. Lewis’ The Problem of Pain, and Nature and Supernature.

Films and Other Course Materials
Video clips and other resources from PBS series on The Question of God.
The movie Shadowlands with Anthony Hopkins and Debra Winger

Student Requirements
Students will be asked to prepare regular written responses to Study Questions on the assigned readings, advocating or opposing the positions advanced by Freud and Lewis. Class sessions will require regular participation in small and large group discussion. Students will be required to write a term paper on a topic related to the course (e.g. evaluating empirical research on happiness or sexuality as the evidence relates to Freud or Lewis’ philosophical perspectives; or examining from a behavioral perspective the role of psychological conditioning in shaping values or conversely examining research in positive psychology on how moral choices can promote well-being). Students will then make a Powerpoint presentation for viewing by others in the class based on research for the term paper. Students will also be asked to participate in a final formal debate addressing a series of issues from Freud or Lewis’ perspective.

About the Instructor
Psychology professor Harold Delaney has directed the Psychology Honors Program and been teaching about Freud in the history of psychology for 25 years. He has written over 50 articles, co-authored a graduate text, and co-edited Judeo-Christian Perspectives on Psychology: Human Nature, Motivation, and Change, published by the American Psychological Association.
UHON 302.011 CRN: 37868 BURNING LIFE: APPROACHING THE PROMETHEAN IDEA
Leslie Donovan, ldonovan@unm.edu and Samuel Shoemaker-Trejo, wierdcobbler@gmail.com

COURSE DESCRIPTION

The founding of the modern understanding of the Promethean Idea—the concept of striving to a goal and bettering the self regardless of the attainability of one’s goals—began with the play Prometheus Bound by Aeschylus. From that seminal work forward, students of this course will examine the ideals of Prometheus philosophy, investigate the concepts of triumph and success, and uncover and apply the useful aspects of the Promethean idea in their assignments. This idea should not be mistaken for Prometheanism, which involves assuming human superiority or divine right over the resources of the earth. Instead, this course encourages students to delve into the Promethean Idea from both a scholarly and personal angle, answering such questions as “how does the structure of a story reflect the Prometheus idea in form?” alongside such questions as “how do I define personal success?” To accomplish this, students will: gain a familiarity with major works from a variety of Prometheus thinkers; complete assignments in a class structure that reflects the Prometheus idea; and develop strong skills in revision, personal assessment, and measurable goal-setting.

The practical work of the course will revolve around two independent projects: an extensive research paper with an annotated bibliography and a self-designed “TED Talk.” Instead of many smaller homework assignments, this course will focus on multiple revisions of these major projects. Students will revisit their work over the course of the semester and refine it through a series of revision goals. The objective will be to craft polished, publishable products. In turn, the instructors promise a similar process with the course itself and will actively revise (within reason) the course to better serve its students.

READINGS AND TEXTS

Aeschylus, Prometheus Bound
Mary Shelley, Frankenstein
Other texts and materials provided online may include: Thomas Kuhn, The Structure of Scientific Revolutions (selections); Johann Wolfgang von Goethe, Faust (selections); Langston Hughes, “The Negro Artist and the Racial Mountain”; Octavia Butler, “The Book of Martha”; Logicomix; Gurren Laggan; The Mandelbrot Set.

STUDENT REQUIREMENTS

1 extensive research paper with an annotated bibliography (with multiple revisions), 1 TED Talk style video presentation (also with multiple revisions), daily attendance, meeting deadlines, and active seminar participation.

ABOUT THE INSTRUCTORS

Leslie Donovan earned her B.A. in Creative Writing-Poetry and M.A. in English from UNM, followed by graduate programs in Iceland and Ireland before earning her Ph.D. in Medieval Literature from the University of Washington. She is an alumna of UNM’s Honors College and currently teaches courses on the future, J.R.R Tolkien, creative expression, ancient and medieval subjects, and popular culture. She also has led Honors study abroad programs to England on Tolkien and Shakespeare.

Samuel Shoemaker-Trejo is a Senior majoring in Honors Interdisciplinary Liberal Arts and minoring in Theatre. He is an Honors Peer Advisor, has performed in and worked on many UNM and local theatre productions. Most recently, he directed a highly successful run of A Bench at the Edge by Luigi Jannuzzi. In addition, he competes in regional and national tournaments of Magic: The Gathering™.
COURSE DESCRIPTION

“It is a capital mistake to theorize before one has data. Insensibly one begins to twist facts to suit theories, instead of theories to suit facts.” Sir Arthur Conan Doyle, *A Scandal in Bohemia.*

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

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

As a detective story, Holmes teaches us about Victorian life—the society in which he lived and the values of the period. If we re-imagine Potter as a late 20th c. detective trying to solve crimes in his modern world, what do we learn about the late 20th century? Criminal forensics have changed in the 21st century, but does the reliance on new science eliminate the need for behavioral studies and for deductive reasoning to solve mysteries and crime? Choose to enter into this class and immerse yourself in the mysteries to be solved. You need only walk through the door.

READINGS AND TEXTS

Doyle, *Sherlock Holmes: The Major Stories with Contemporary Critical Essays*
Doyle, *The Hound of the Baskervilles*
Doyle, *The Sign of Four*
A reader (available @ DSH)

FILMS AND OTHER COURSE MATERIALS

*How Sherlock Changed the World*

*A Study in Pink*

COURSE FEE

None
STUDENT REQUIREMENTS

Discussion Leader, 2 short papers, Presentation on a topic of choice, final project

ABOUT THE INSTRUCTOR

Dr. Karmioi has a Ph.D. in British literature. Much of her academic research had focused on behavioral and social anthropology and the ethical and philosophical decisions that people make to adapt to changes in their lives. Most of the classes that she teaches have centered on issues of social inequity, prejudice, and the marginalization of groups of people, who are classified as expendable members of society. Dr. Karmioi has been honored with awards for her teaching and has received two fellowships, including one for study at the United States Holocaust Memorial Museum. She also teaches classes on the Holocaust and on intolerance.
COURSE DESCRIPTION

“Of course, there had been plenty of diseases, long before humans had been around. But humans had definitely created Pestilence. They had a genius for crowding together, for poking around in jungles, for setting the midden so handily next to the well. Pestilence was, therefore, part human, with all that this entailed.” Terry Pratchett, Thief of Time.

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. This association of diseases with divine wrath and/or specific ethnic or social groups persisted from the Classical Greek and Roman period to the Late Middle Ages, with ordinary people and even physicians viewing the infamous Black Death as the Christian God’s means of punishing sinners in European society. Even worse, during the first outbreak of the Black Death, some individuals believed the disease was being spread by Jewish residents in European communities, which led to a rise in anti-Semitism throughout much of Europe, a trend which culminated in the Holocaust during World War II. It was only in the 19th century that physicians and scientists were able to begin making significant strides forward in identifying disease vectors and offering effective treatments, but even those advances in medical science did not always deter people in modern society from viewing diseases as the result of divine wrath or, more problematically, as the inevitable result of disease-prone ethnic or social groups mingling with the healthy majority. For example, in early 20th century American society, many people believed that immigrants to the country were more prone to diseases such as Typhoid, Cholera, and Smallpox, a view which reappeared in public discussions in the United States in 2014 during the West African Ebola outbreak. Similarly, in the late 20th century, when AIDS began to reach epidemic proportions in the United States, many people believed that it was a disease that only affected LGBTQ communities while others argued that it was evidence of the Christian God’s desire to punish those individuals for their immoral sexual behavior. Although there were epidemics where these preconceived notions about certain individuals being disease-ridden were set aside, as during the Polio outbreak in the mid-20th century, in general, human society often seems to fall back on the idea that some people are, by their very nature, “diseased” and are, therefore, a threat to healthy individuals. In this course, we’ll examine this complex relationship humans have had 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 AND TEXTS


Other readings will be made available on the course website.

FILMS AND OTHER COURSE MATERIALS

Jared Diamond, Guns, Germs, and Steel, We Were Here: The AIDS Years in San Francisco, Stephen Fry, 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.

Two 5-page analytical papers based on readings assigned for the class.

One 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

Dr. Lizabeth Johnson graduated from New Mexico Tech with a B.S. in Biology and went on to earn a Ph.D. in Medieval History from the University of Washington. She teaches history of science courses and social science courses for the Honors College. With regard to the history of science, she is particularly interested in ongoing research on various diseases, including the Bubonic Plague and Ebola, and how communities have responded to the presence of such diseases historically and in the modern era.
COURSE DESCRIPTION

Leadership is highly sought after in the workplace to improve profits, productivity, and employee retention. What makes finding good leaders so difficult? Leadership is hard to pin down, it is flexible, and it can be fleeting. Required leadership traits are almost impossible to define for every situation. Making things even more difficult is certain styles are not transferable to different work environments. Are there some simple leadership rules to improve your everyday life and performance at work? I believe there are...but first you need to be introspective and ask yourself some questions to see if you want to become a leader. In this course, we will explore the theories, traits, successes, and failures of leadership. An important part of becoming a leader is the ability to speak to your audience. Speak clearly, convey your information, motivate your employees, and address their needs.

Over the semester you will acquire knowledge, experience, and skills to aid you in developing your leadership skills. You will need these skills to excel in your chosen field.

READINGS AND TEXTS


Golovesci, Timothy: You Can be a Leader. April 2016. ASIN:B01EO3PRBA. Amazon Kindle electronic or paperback.


FILMS AND OTHER COURSE MATERIALS

How lifelong dedication and obsession with quality can pay off: Jiro Dreams of Sushi
The Best Tips to Transform Your Life: TED Talks: Life Hacks is a collection of 10 popular TED lectures that offer tips and insights for success in life and business
How to Adapt Constantly to Stay Relevant: Joan Rivers: A Piece of Work.
Why Showmanship is Important: Steve Jobs: One Last Thing (in-class viewing)
How Economics Explains What Motivates People: Freakonomics: a 2010 film based on the book by Steven Levitt and Stephen Dubner, explores the scientific and economic concepts behind human behavior. It will open your eyes to what motivates your customers, employees, and coworkers. (in-class viewing)

COURSE FEE

None

STUDENT REQUIREMENTS

Individual Essay and Individual Presentation

Each student will research and analyze an assigned topic, turn in an essay, and present their research findings to the class.

Group Oral Presentation

During the first week of class, you will be assigned to a group to research and present information to your classmates on the topic of the week.

Analytical Group Paper and Presentation

Student 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.

Weekly research along with class discussions and debates.
ABOUT THE INSTRUCTOR

Tim is a retired Army Aviation Officer, former Commander and Platoon Leader, and a Desert Storm combat veteran. He was a Detachment Commander in Hungary and a Platoon Leader in Bosnia as part of the peacekeeping operations task force enforcing the Dayton Peace Accords. Tim was awarded the General McArthur Leadership award, for the Pacific Theater, for his performance as a Company Commander while stationed in Japan.

After retiring from the Army, he spent some time working in corporate America as a Program Manager, before moving on to a career in academia. He taught Army Leadership in the ROTC program at IUP for three years, and has taught at several universities over the last ten years. He also instructs Air Force pilots in the field of Combat Search and Rescue. In addition, he is the author of three books.

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.
UHON 302.015 CRN: 38756 A Dialogue on Creating a Feminist Identity
Dawn Stracener, dawns@unm.edu

COURSE DESCRIPTION

The narratives of our past are permeated with the myths of inner-patriarchy which repeatedly separate us from our ‘mothers’ and often force us to seek an identity in a masculine defined culture. Our present is a journey of re-storying, of finding our feminine ‘spirit’. Our future is an imagined narrative in which we create a vision of ourselves as a feminist who learns to view her hard-earned skills and successes as opportunities for achieving her goals. Students in this seminar will learn how ‘love’ is sacred, redemptive, and healing through the feminist lens of bell hooks. We will study and explore environmental, feminist and women’s spirituality movements while understanding an ethos focused on affirmation of beauty, life, and love rather than patriarchal domination, power, and violence. Participants in this course will identify the past, present, and future parts of themselves through dialogue, readings, service, and journaling, learning in the process to integrate and balance feminist, spiritual energies.

READINGS AND TEXTS

Irene Diamond & Gloria Feman Orenstein, *Reweaving the World: The Emergence of Ecofeminism*

China Galland, *The Bond Between Women: A Journey to Fierce Compassion*

bell hooks, *All About Love: New Visions*

Carol P. Christ, *Rebirth of the Goddess: Finding Meaning in Feminist Spirituality*

Small course reader

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. Effective participation is dependent on several factors: First, you must be engaged in the readings. I think you will really enjoy the books selected for this class. Class discussions are a part of your grade and if you are not prepared, it will be difficult to contribute your wonderful insights. Secondly, you will be asked to write some personal journal entries and then share them with the class. Therefore, it is important that we develop a circle of trust and respect for one another. This will be your first lesson in developing feminist compassion. Finally, I want each of you to remember that you cannot measure your self-worth against the performance of others. You are each unique individuals with creative talents and intelligent insights that are yours alone. Learn to honor that part of yourself and you will discover that participation comes much easier. All articles and books must be brought to class the day the reading is due or I will deduct participation points for that day. Various short in-class assignments will be given often, i.e. free writes, role play, debates, mind mapping. These assignments are designed to generate class discussions and/or give you a place to start when analyzing texts or doing written assignments. Responsible and serious effort on these exercises will make up a substantial portion of your participation score. In addition to participation, attendance, and assigned readings students will also be given the following assignments for assessment: a personal praxis journal; service learning project; 2 short papers (one analytical essay, one interview paper), and final paper which needs to be a dialogical narrative in which you weave personal reflections, academic knowledge, experiential learning and course reading materials together in order to create your own theory on Feminist Identity. My expectation is that you will design your own creative final paper.

ABOUT THE INSTRUCTOR

Dawn Stracener has spent the past 40 years experiencing and studying the nature of women and our spirituality. 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 fighting against institutional discrimination and racism. Dawn honors our Great Mother and goddess culture recognizing that ancient energy that flows through all women. Dawn has an interdisciplinary Ph.D. in Language, Literacy, and Sociocultural Studies with a focus on Feminist theory. Dawn is looking forward to learning from her students and teaching her favorite subject.
“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 these disciplines 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, by comparing Bertolt Brecht’s notion of “Epic Theatre” with 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.” As Paul Rae states in his book, Theatre and Human Rights: “as an inherently social activity, the theatre provides a distinctive platform for addressing human rights issues.” 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.

READINGS AND TEXTS

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
August Wilson, (Fences) 1983
Gao Xingjian, (The Bus Stop) 1983
Claude-Michel Schönberg and Alain Boublil, (Miss Saigon) 1989
Drew Hayden Taylor, (Only Drunks and Children Tell the Truth) 1991
FILMS AND OTHER COURSE MATERIALS

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. (Master Harold ... and the Boys) by Athol Fugard

5. (Bloody Sunday), Paul Greenberg documentary about Civil Rights march on 30 January 1972 in Derry, Northern Ireland

6. Derek Walcott’s (Pantomime)

7. (Fences) by August Wilson, directed by Denzel Washington

8. (A Conversation with August Wilson), about the African-American playwright August Wilson

9. (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

10. The Emmy-award winning version of (Angels in America), directed by Mike Nichols and starring Al Pacino, Meryl Streep Emma Thompson

COURSE FEE

No special course fee required.

STUDENT REQUIREMENTS

Regular attendance and active, energetic participation in the class; two response papers, two to three 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 60 minute presentation about a play, playwright and 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.
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. You will also spend several weeks researching a current controversial issue of your choice. This course has potential to help you become an even smarter person.

Readings and Texts

*Why People Believe Weird Things*, Michael Shermer
This book written for popular consumption discusses our unfamiliarity with the scientific method and how that has lead people to believe in such things as UFOs and deny the Holocaust.

*Thinking Fast and Slow*, Daniel Kahnman
This author won the noble prize for his work. He explains that we think in two ways - one fast and one slow. The fast enables us to make quick survival judgements but leads us astray because we operate with numerous biases. Thinking slow is luckily a skill we can hone leading us to be much improved thinkers thereby saving us from making potentially seriously wrong and harmful decisions.

Course Fee

None

Student Requirements

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

About the Instructor

Sarita Cargas, D.Phil. Oxford University, MA Theology Aquinas Institute of Theology, MA Psychology Georgetown, BA St. John's College (ed. Encyclopedia of Holocaust Literature). My main research area is human rights, and I am currently writing a textbook on human rights. I have been teaching human rights for eight years (including in Geneva, Switzerland). Another interest is the pedagogy of critical thinking.
UHON 302.018 CONEXIONES ECUADOR

2nd 8 Weeks Course and Summer Study Abroad Experience

Information sessions will be hosted in late January and early February. Students interested in the Conexiones Program should email honors@unm.edu to get added to the Conexiones mailing list.
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. Our lives are recorded digitally in minute details by the devices with which we interact, often on a second-by-second basis - where we are, what information we seek, what we create, what we buy, with whom we communicate, etc. 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. These reams of data can answer a huge range of questions of fundamental interest, if we can translate the data into terms that we can understand. 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 AND TEXTS

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.

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 familiarise 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.

ABOUT THE INSTRUCTOR

Jason Moore earned his Ph.D. from the University of Cambridge in 2006, with a focus on the reconstruction of vertebrate palaeoecological patterns. Subsequently he has worked on a large number of studies examining ecology in the past, both from recent assemblages (i.e. bones from the Yellowstone River in Montana and shells from Baja California) and fossil assemblages (from a range of time periods in the US and India). Dr. Moore is fascinated by both the complexity of teasing ecological information from the past, and by the amazing insight that can be gleaned with the correct techniques.
UHON 402.002 CRN: 37081 SCRIBENDI PART II: THE PUBLICATION PROCESS
Amaris Ketcham, ketchama@unm.edu

COURSE DESCRIPTION

Scribendi is a high quality, award-winning publication of art and literature, sponsored by the Western Regional Honors Council and the UNM Honors College. Produced completely by Honors College students, Scribendi publishes creative works by undergraduate honors students in more than 200 western colleges and universities. This first half of our year-long process is designed specifically for students who have committed themselves to the immensely rewarding and enormously challenging experience of producing our award-winning publication.
Functioning largely as an educational internship in small publication production, this course provides students with practical, hands-on experience in copyediting, typography, magazine design and layout (using Adobe Creative Suite desktop publishing software), fundraising, marketing and distribution, as well as small press management. The Scribendi experience differs from the usual academic class in that it is focused on active learning accomplished by intensive discussion, practice and application, and an emphasis on professional behavior. Enrollment is limited to students selected through an application and interview process conducted by the instructor. Students should understand this is a two-semester commitment, spanning both fall and spring semesters.

READINGS AND TEXTS

Scribendi Staff Handbook (available free online)
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

Requirements:
Attendance; participation in class discussions and activities; maintenance of weekly office hours; 10 assignments covering design, software, copyediting, and assessment; and a final 10-15-page miniature magazine project.

ABOUT THE INSTRUCTOR

Amaris Ketcham earned her M.F.A. in Creative Writing from the Inland Northwest Center for Writers at Eastern Washington University. Amaris has published essays, poetry, and short fiction in a variety of magazines, anthologies, and online venues. 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.
Course Description

We live in a sports obsessed society. The sports connection starts young. Millions of American boys and girls spend their afternoons and weekends playing in soccer leagues and on t-ball teams. The kids might do it for the post-game popsicles, but their parents yell at the referees and spend increasing amounts of money for these supposedly formative experiences. Beyond the kiddie realm, high school, college, and professional sports serve as powerful community building institutions. These athletic endeavors help define American identity, perhaps as powerfully as political, religious or media constructs do. Take the Super Bowl for example. Super Bowl Sunday is a treasured American holiday. It demonstrates Americans’ fondness for (among other things) competition, violence, consumerism, and good food. The day has become such a ubiquitous part of American life that I always wonder who these people are that reportedly don’t watch the big game. What are they doing?

In this course we will explore the role of sports in American society from a distinctly interdisciplinary perspective. We will approach sports through literature, economics, history, government, and health studies, just to name a few approaches. How, we will ask, did sports become so important? What positives and negatives result from America’s unique sporting construct? In doing so we will read several lively books, investigate primary sources such as sports contracts and statistics, and we will assess the role of Hollywood in creating American sports lore. While one might argue that a game is just a game, I think you’ll be convinced by the end of the semester that sports are an invaluable lens by which to examine American society.

Readings and Texts

Laura Hillenbrand, Seabiscuit: An American Legend
Don Van Natta Jr., Wonder Girl: The Magnificent Sporting Life of Babe Didrikson Zaharias
Michael Lewis, Moneyball: The Art of Winning an Unfair Game

Films and Other Course Materials

Knute Rockne All-American
The Jackie Robinson Story
Rocky IV
Hoosiers

Course Fee

None

Student Requirements

Students will be required to write two analyses papers for the course, make an oral presentation, and attend a sporting event or two. You will end the course by producing an original, interdisciplinary research project. Much of the class is predicated on working together to assess American sports history. We will be analyzing documents and discussing the merits of particular theories and sports phenomena. As such, robust participation is expected.

About the Instructor

Ryan Swanson earned his PhD in History at Georgetown University. He is a historian who studies sports and the US 19th century primarily.
Course Description

The Chicano Civil Rights Movement, or El Movimiento, of the 1960s-70s is the period most recognized during which Chicanas/os across the United States mobilized for the advancement of Mexican American people; however, Chicana/o social activism is not limited to that historical moment. The course examines Chicana/o civil rights movements by exploring forms of collective social action on behalf of immigration rights/reform, education rights/reform, labor rights, treaty rights, environmental justice, gender rights, veterans’ rights, and political (mis)representation prior to, during, and after El Movimiento. We will investigate how social injustices related to race, class, gender, and sexuality led to El Movimiento and how these related issues also affected internal relations within the movement in the 1960s and thereafter using both primary source and secondary sources. We will also investigate how and why the terms “Chicana” and “Chicano” evolved as gendered, political terms used for self-identification among Mexican Americans and how and why the terms became popularized.

Readings and Texts

Required Books
Title: No Mexicans, Women, or Dogs Allowed: The Rise of the Mexican American Civil Rights Movement
Author: Cynthia E. Orozco
ISBN: 978-0292721326
Price: $16.72 (NEW)

Title: \textit{Chicana Power!: Contested Histories of Feminism in the Chicano Movement}
Author: Maylei Blackwell
ISBN: 978-0292726901
Price: $24.11 (NEW)

Course reader (available for purchase in Honors College office)

Films and Other Course Materials

\textit{Walkout}
\textit{Salt of the Earth}
\textit{As Long as I Remember: American Veteranos}

Student Requirements

- Students will be expected to complete class readings, participate in discussions and activities during class, analyze cultural texts in class, write summaries on local issues pertaining to class topics, write an annotated bibliography; and complete a group case study with an individual writing component.
- Students will be expected to read approximately 150 pages of text per week.
- Students will work in groups to complete a case study.

About the Instructor

Myrriah Gómez has a Ph.D. in English with an emphasis in U.S. Latina/o Studies from The University of Texas at San Antonio. Her teaching and research interests include Chicana/o and Native American literature and history, nuclear history, and New Mexico spatial poetics.
UHON 402.005 CRN: 45091 FIELD EXPERIENCE IN ETHICAL PRACTICE
Paul David Fornell, MS, LPCC, pfornell@unm.edu  [Return to Table of Contents]

COURSE DESCRIPTION

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 AND TEXTS

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 AND OTHER COURSE MATERIALS

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 students 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 the Director of Ethics for the American Counseling Association, is the current chair of the ACA Ethics Interest Network and has served as the chair of the ethics committee for the New Mexico Counseling Association and the New Mexico Clinical Mental Health Counseling Association.
UHON 402.006 CRN: 45092 Shakespeare, History, and Propaganda
Renee Faubion, sanren@unm.edu

COURSE DESCRIPTION

Much of what we think we know about King Richard III comes from William Shakespeare’s play. Shakespeare’s version of those events was derived in part from the chronicles written by Edward Hall and Raphael Holinshed, but he was also influenced by his desire to win the good will of Elizabeth I, who reigned during much of his life. Like her father, Henry VIII, Elizabeth was unusually savvy in using propaganda—including art—to shore up her legitimacy as monarch. Shakespeare was a shrewd participant in this process, and it is often argued that he did much to advertise the Tudor version of events and to help his fellow citizens think through their anxieties about being governed by a female monarch.

To examine how Shakespeare wrote history and the ends to which he put his awesome talent, we will examine chronicles and other texts which provided him with his raw material. We will also look at modern histories of the era and consider the Elizabethans’ attitude toward history—not only their own, but that of the Romans as well. Our explorations of art and architecture from the era will give us a better sense of how Elizabeth used propaganda to strengthen support for her reign. And of course, we will spend the bulk of our time reading several of Shakespeare’s plays to better understand the art and the politics shaping his work. As we move through the semester, we will sharpen our understanding of how literature and history work together to shape our understanding of our world.

READINGS AND TEXTS

*Henry VI (Part II)*
*Richard III*
*Richard II*
*1 Henry IV*
*Henry V*
*The Tragedy of Julius Caesar*
*The Merchant of Venice*

Selections from various sources, including chronicles and modern histories of the events discussed in the plays

FILMS AND OTHER COURSE MATERIALS

Clips from various film versions of the plays

COURSE FEE (if applicable) & BRIEF DESCRIPTION OF HOW FEES WILL BE USED

NONE

STUDENT REQUIREMENTS

A series of research assignments leading to a final project; a presentation introducing the class to a relevant historical figure or event; a short paper reflecting upon the disciplines of literature and history; strong attendance 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. For several years, she taught the Early Shakespeare course in UNM’s English department. She has won four awards for excellence in teaching.
COURSE DESCRIPTION

French writer and aviator, Antoine de Saint-Exupery once wrote that “When it comes to the future, our task is not to foresee it, but rather to enable it to happen.” In this course, we will explore what kinds of new worlds we hope to live in someday. To accomplish this, we will study visions of both near and far futures primarily in literature and popular culture, but also in fields such as popular social and natural science, sociology, and modern technology, among others. Our class discussions will explore the future as it appears in: popular music such as John Lennon’s “Imagine”; current environmental concerns, Star Trek and The Jetsons television shows; the colonization of Mars; concepts from the interdisciplinary field of Future Studies; classic as well as contemporary science fiction literature; social cartoons of imaginary inventions; artificial intelligence and robotics, and architecture of sustainable cities and buildings. Although many recent perspectives on the future are bleak or apocalyptic, our class will investigate primarily works that feature decidedly optimistic views in order to promote valid, possible futures for ourselves and those who come after us. In our efforts to envision real possibilities for our own tomorrows, we will work with two primary modes of examination: 1) Research, using traditional academic methods and source materials to develop papers and presentations; and 2) Imagination, in which you will be encouraged to construct the future creatively through writing or art.

READINGS AND TEXTS

Ursula K. Le Guin, The Dispossessed
Nnedi Okorafor, Binti
David J. Rothkopf, The Great Questions of Tomorrow
A number of additional short readings and videos will be provided online through a course website.

STUDENT REQUIREMENTS

1 substantial research project, 1 short paper on your own major in the future, 1 creative project, 1 final portfolio, weekly online discussion, attendance, and active class participation.

ABOUT THE INSTRUCTOR

Leslie Donovan earned her B.A. in Creative Writing-Poetry and M.A. in English from UNM, followed by graduate programs in Iceland and Ireland before earning her Ph.D. in Medieval Literature from the University of Washington. She is an alumnus of UNM’s Honors College and currently teaches courses on the future, J.R.R. Tolkien, creative expression, ancient and medieval subjects, and popular culture. She also has led Honors study abroad programs to England on Tolkien and Shakespeare.
COURSE DESCRIPTION

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

READINGS AND TEXTS

1. Homer, The Iliad,
2. Chris Hedges, War is a Force that Gives Us Meaning
4. James Hillman, A Terrible Love of War
5. Strunk and White, Elements of Style

FILMS AND OTHER COURSE MATERIALS

1. Robert Gardener - DEAD BIRDS
2. Errol Morris, THE FOG OF WAR - Eleven Lessons from the Life of Robert McNamera

STUDENT REQUIREMENTS

Opinion Essay: Each student should compose an essay analyzing asserting and supporting an opinion he/she holds connected to the issue of the nature and persistence of war and/or human violence. This essay should be around 6 typewritten pages.

Analytic Essay: Each student should report critically on a work in any medium that reflects on the nature and persistence of war. The reports should be around 6 typewritten pages.

Research Paper: This paper, emerging from research focusing on a topic connected to the issue of war, the persistence of war and or human violence, should report on: 1) an ample exploration of an idea engaged by at least one of the assigned authors or 2) an exploration of an issue that has emerged in class discussion. The report should be around 10 typewritten pages in length (plus notes and bibliography). It will, perhaps, emerge from earlier papers and/or class discussions

A two-page Research plan/Bibliography (due three weeks prior to the paper).

Research Presentation: Students will make brief reports on their research projects to the class at large. These presentations should mimic the form of research presentations that professional researchers deliver to peer groups at research conferences or colloquia organized for the purpose.

Seminar Participation: This is a discussion based seminar. In UHP seminars, we expect students to participate in all seminar activities. The instructor will make an assessment of participation in seminar activities

ABOUT THE INSTRUCTOR

Michael Thomas Ph.D (Univ. Washington) is an anthropologist and author. An Emeritus Lecturer in the Honors College, Dr. Thomas was a Director of the Conexiones abroad program 1985 – 2014. His published novels include Crosswinds, Hat Dance, and Ostrich. Dr. Thomas was born on the day that the World War II war crimes trials began in Nuremberg, Germany (Oct 2, 1946). During his life he has born witness to the folly and glory of numerous wars.