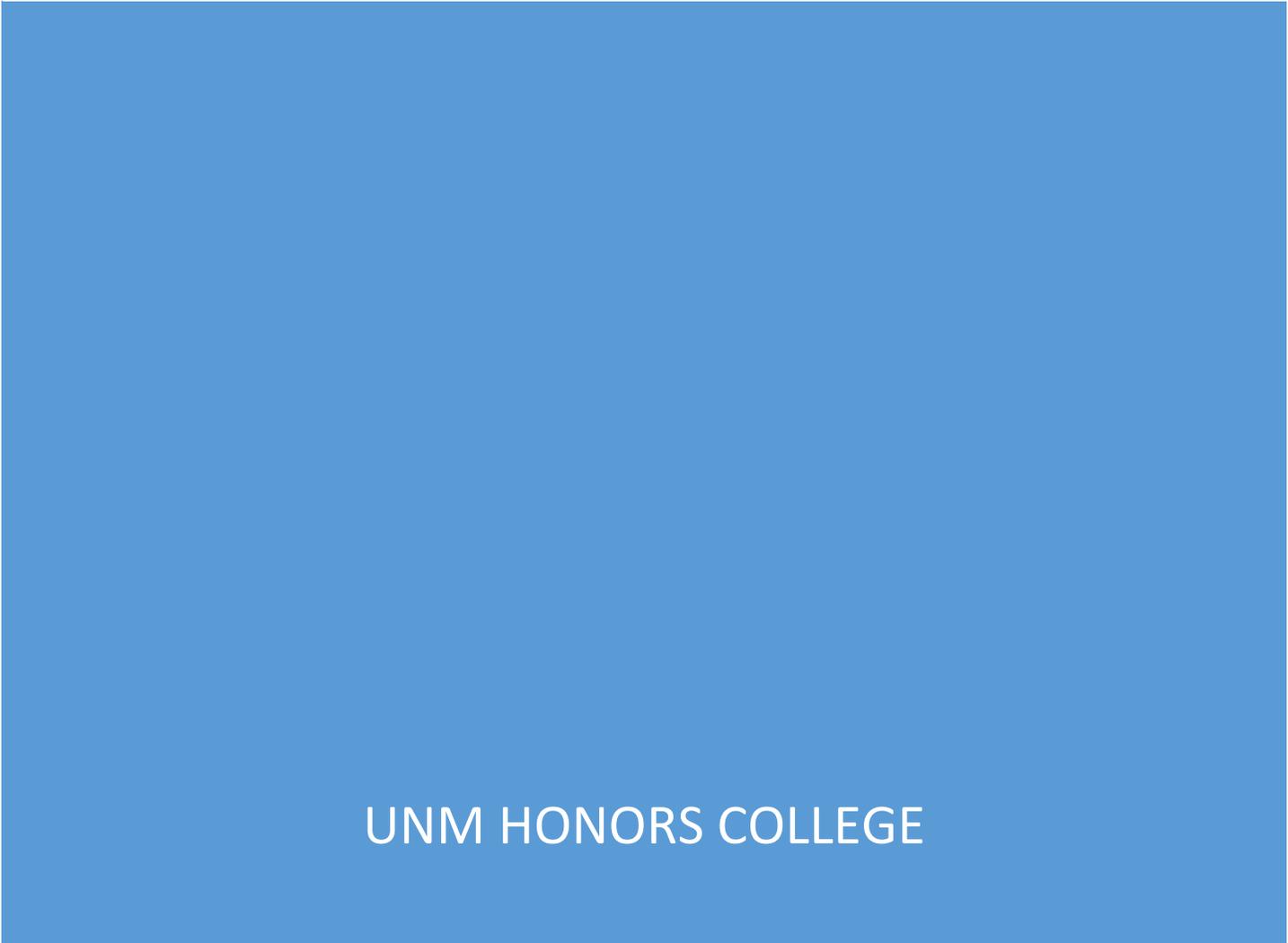




FALL 2015 COURSE  
DESCRIPTIONS



UNM HONORS COLLEGE

## 121-002: Legacy of Gods and Men: Of Myth and Legend

Ashleigh McLean (amclean@cnm.edu)

Core: Humanities

### COURSE DESCRIPTION

Throughout all the history of humanity, gods have played an important part in life, ritual and community. Storytelling has been a pivotal part of learning in most societies. What do the stories of gods and men from these cultures tell us about the people that told them? What might they tell us about ourselves? Using these readings and other short pieces, we will look at what myths and legends tell us about our past, our present and our future.

### READINGS

*Epic of Gilgamesh* (S. Mitchell translation only)

*Egyptian Book of the Dead* (a selection of WEB readings to be named later)

*Tao of Pooh*

*Prose Edda* by Snorre Sturlason (a selection of WEB readings to be named later)

*Bhagavad Gita*

*The Tain* (T. Kinsella translation only)

*Lakota Way*

*Aesop's Fables* (a selection of WEB readings to be named later)

*Tales from the 1001 Arabian Nights* (a selection of WEB readings to be named later)

### FILMS, ETC.

*Prince of Egypt*

*Legend of Sleepy Hollow*

*Snow White*

### STUDENT REQUIREMENTS

Thoughtful preparation for active class participation, and a weekly blogs will form the basis of this class. There will be an analysis that compares and contrasts Hesiod and Ovid and what these readings tell us about the differences between Greeks and Romans. There will be one analysis on an American Indian Myth from The Lakota Way an one other mythology of the student's choosing. There a group project on the art of mythology from a culture of the group's choice comparing it to an "American Myth" like Johnny Appleseed or Paul Bunyan and the art produced by these myths. The creative project will be the writing of their own fable which must include a moral lesson.

### ABOUT THE INSTRUCTOR

Ashleigh McLean is returning to Honors after taking a MLIS degree to go with her Masters in Ancient and Medieval History. She teaches Western Civilization at CNM and has developed online courses there. Her research interests include the interconnectedness of literature on society, Celtic mythology, and how trends in society impact later societies.

## 121-003/004: Legacy of Dreams

David Higdon (dleonhigdon@q.com)

Core: Humanities

### COURSE DESCRIPTION

Scientists estimate that the average person experiences approximately 136,000 dreams in a lifetime but remembers only some four percent of these dreams. What gives one the capacity to dream? What purpose do these dreams possess? Why have the world's cultures, from the time writing was invented, recorded and interpreted these dreams to determine why we dream and how to use these dreams? The course will explore both literary and actual dreams from seventeen cultures ranging from ancient, classical, medieval, and modern dreams and trace the gradual shift from gods sending prophetic dreams to the Freudian/Jungian revolution to current neurological explanations of physical causes. Constantly, we will be reminded that dreaming is a universal human experience which has affected every activity from theology to sports, from military strategy to contemporary music.

### READINGS

Sumerian dreams: Gilgamesh

Hebrew dreams: Joseph, Daniel, Peter

Viking dreams: Thorstein Egilsson, Helgi

Hindu and Buddhist dreams? Queen Maya, Parasuramu

Greek and Roman dreams: Agamemnon, Achilles, Penelope, Virgil

Dream visions: Cicero, Chaucer, Cao Zueqin, Dorothy of Oz

Revolution in dream study: Freud, Jung

Creative dreaming: Mary Shelley, Paul McCartney, and others

Contemporary dreams and theory: Eugene Aserinsky, William Dement, Calvin Hall, and D. M. Thomas's "The White Hotel"

Most readings will be in the course packet

### FILMS, ETC.

Victor Fleming, "The Wizard of Oz"

Christopher Nolan, "Inception"

Student selections for presentation

### STUDENT REQUIREMENTS

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

### ABOUT THE INSTRUCTOR

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

# 121-005: Legacy of Social Justice: Historical and Contemporary Topics in Social Justice Theory

Dawn Stracener (dawns@unm.edu)

Core: Humanities

## COURSE DESCRIPTION

Western culture has a long history of what constitutes justice and the role of a power hierarchy in society. Plato believed that if ruler intellectually understood good, he would be good and work for the benefit of society. Aristotle, on the other hand, felt that a ruler would become good only if he engaged in the practice of just and virtuous actions. Classical republicanism stressed that the primary purpose of government was to promote the common good of the whole society and that civic virtue was a necessary characteristic of citizens. Yet with the Enlightenment, came a paradigm shift from the idea of ruler to the concept of leader and embedded in these new ideas was the notion of social justice. With the advent of the American and French Revolutions, the 'new leaders', philosophers, and innovative thinkers, both men and women, began to examine what constitutes social justice in a democratic society. Students in this seminar will investigate how the legacy of 'other' constructed strict class divisions that helped maintain the status quo, shaped gendered rules of conduct, and constructed racially prejudiced views to maintain westernized power structures. Our present world is a reflection of this legacy we will explore literature that speaks with our Western voice and the voices of marginalized populations to recognize how social justice was shaped by an understanding of the essential components of democratic civic responsibility. Students will develop an intellectual understanding of critical social justice theory past and present in order to develop their own theory on what constitutes social justice in society.

## READINGS

Gulliver's Travels, Jonathan Swift

The French Revolution and Human Rights, Lynn Hunt

The Communist Manifesto: A Modern Edition, Friedrich Engels and Karl Marx

The Seneca Falls Declaration

The Universal Declaration of Human Rights 1948

Letter from a Birmingham Jail, Martin Luther King Jr

Peoples Movements, People's Press: The Journalism of Social Justice Movements, Bob Ostertag

## FILMS, ETC.

Student generated research for small group presentations and final research paper

## STUDENT REQUIREMENTS

All students are expected to voluntarily and regularly contribute to class discussions. Effective participation is dependent on you keeping up with all the reading assignments. Various short in-class assignments will be given often, i.e. free writes, role play, debates. These assignments are designed to generate class discussions and/or give you a place to start when analyzing texts or doing written assignments. In addition to participation and assigned readings students will also be given the following assignments for assessment: one group presentation which will include an individual 2 page paper; three analytical essays on the assigned readings; attend 2 Legacy Lectures (students must turn in a 1 page summary paper for each lecture) and a final synthesis paper.

## ABOUT THE INSTRUCTOR

Dawn Stracener has a Ph.D. in Language, Literacy and Sociocultural Studies with a focus on how issues of gender, race, and class define social environments, create identities, and construct communities. Her MA is in Modern European history with an emphasis on how cultural and gender issues have shaped modern day Western societies. Dawn has spent 18 years developing learning environments to address issues of social injustice in our communities.

## 121-006: Legacy of Darwin's Great Idea

Jason Moore (jrm@unm.edu)

Core: Humanities

### COURSE DESCRIPTION

Arguably the most important scientific discovery of the last 200 years was that of evolution, the credit for which most often falls squarely on the shoulders of Charles Darwin. After 150 years of dedicated research evolution is now one of the, if not the most thoroughly tested and reliably demonstrated of scientific facts. The insights provided by the development of this discovery have not only revolutionised our understanding of biology and medicine, but have also transformed many other subject areas, including linguistics, computer science, information science, music and art. It is also the reason that you need a new flu jab every year...

In this course we will learn what evolution is, the historical context behind the development of the idea (and the preceding ideas on which Darwin built his work), and how our understanding of evolution has developed since the first edition of the "Origin." We will then take this background of evolution and examine the history of some of the advances that have come about courtesy of evolutionary principles, how these ideas that developed in biology have been so successfully co-opted into other disciplines, and the causes behind the controversies that evolutionary thinking has sometimes provoked. Finally, we will look at some of the most recent developments of evolutionary biology and how they have impacted, and will continue to impact modern society.

### READINGS

On the Origin of Species; The Voyage of the Beagle (Charles Darwin)

The Reluctant Mr. Darwin: An Intimate Portrait of Charles Darwin and the Making of His Theory of Evolution (David Quammen)

The Blind Watchmaker; The Selfish Gene (Richard Dawkins)

A selection of classic historical and modern scientific articles describing evolutionary advances

### FILMS, ETC.

Evolution

### COURSE FEE

10

### STUDENT REQUIREMENTS

Students must attend all classes and participate actively. Students will be expected to keep up with the class readings and contribute to every in-class discussion. Students will write four short and one long essay discussing different aspects of the development of evolutionary ideas through the last 200 years. At the end of the semester, students will give a short presentation on how evolutionary ideas have been applied to a modern field outside of biology, and the advances that has produced.

### ABOUT THE INSTRUCTOR

Dr. Moore received his Ph.D. from the University of Cambridge, where he studied palaeontology. He studies how vertebrate ecosystems change through time in response to climate, disaster, or biological perturbation. He is fascinated by the power and simplicity of the evolutionary process that underpins not only his research, but everything that we can observe about living systems on Earth and beyond!

# 121-007: Legacy of Exploration: Rites of Passage and Coming of Age Journeys

Kathryn Collison (malakuvenus@hotmail.com)

Core: Humanities

## COURSE DESCRIPTION

In its most basic sense, a rite of passage is the transition from one state to another—it is the process when one moves from innocence to experience, from ignorance to knowledge, from adolescence to adulthood. But, the journey of self-discovery and identity formation is complicated, involving more than just biological factors. Indeed, coming of age is marked by numerous legal, religious, cultural, historical, and psychological milestones, and there is no one predominant or exclusive rite of passage when a child becomes an adult. Further, contemporary rites of passage and the maturation process are clearly much different from ancient pathways—how we reach the moment of adulthood now is much different from Spartan “baptism by fire” in the Agoge for instance. How boys become men and girls become women, how students become teachers, how initiates become members is a complex process that varies from time period to time period, region to region, class structure to class structure. What ties us all together across these varying time periods, regions, and interdisciplinarity is that we all come of age, one way or another. We all embark on the journey of maturation, we all sooner or later get initiated into adulthood. Once we reach adulthood, though, this journey doesn't stop. There are still many coming of age moments ahead of us as we never truly learn all there is or experience everything. In this class, we will look at a variety of rites of passage and coming of age journeys from around the world and from varying moments in life. We will also explore multiple interdisciplinary contexts of coming of age themes, including text and film, and consider other initiatory processes. Students will write analytical and reflective papers addressing how/why rites of passage are important. Students will also work in groups to select additional rites of passage for the class. For the final project, students will choose between creative or interview options to understand their place in their own rite of passage moments.

## READINGS

Antigone, Sophocles (this can be found on the Class Documents page of the wiki)

The Taming of the Shrew, Shakespeare

Enrique's Journey, Sonia Nazario

Ender's Game, Orson Scott Card

Selections from:

Coming of Age in America: A Multicultural Anthology, ed. Mary Frosch; Coming of Age Around the World: A Multicultural Anthology, ed. Faith Adiele; Into the Widening World: International Coming-of-Age Stories, ed. John Loughery

In group projects, the class will choose three additional texts

## FILMS, ETC.

Stand by Me

Now and Then

Father of the Bride

## STUDENT REQUIREMENTS

Attendance, active participation in class (discussion, in-class activities, short writes), active participation online (wiki), attendance of three legacy lectures, research/analytical essay, group project, reflective essays, final rite of passage project, and final presentation.

## ABOUT THE INSTRUCTOR

Kathryn Collison received an M.F.A. in creative writing from Eastern Washington University and a B.A. in English from UNM. She has taught in the UHP since 2007 and was the 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.

## 121-008/009: Legacy of the Arthurian Legend

Lizbeth Johnson (lizjohnson@unm.edu)

Core: Humanities

### COURSE DESCRIPTION

As evidenced by some of the earliest written documents in human history, human beings need heroes. Heroes are the figures, whether male or female, that we admire, respect, view with awe, and, in some cases, rely on for protection from that which threatens us individually or collectively. While the earliest hero tales in Western Civilization originated in the Near East and in Greece between 2800 and 1200 BCE, only one hero has had an extremely long life in terms of the number of stories told about him over time, and those stories themselves show the remarkable degree to which this hero, and his companions, have been modified over time to suit the needs and desires of successive audiences. That hero is King Arthur. The earliest stories about King Arthur surfaced in the early seventh century in Britain and, over the next seven centuries, spread to all parts of Western Europe, such that the original British hero came to have French, Spanish, Italian, Dutch, and Scandinavian personae. Similarly, King Arthur's companions, the Knights of the Round Table, and his wife, Guinevere, became more and more popular over the course of time, such that some of these originally marginal characters came to have their own story cycles and adventure tales. While the Reformation era saw a decline in interest in the Arthurian legend, that interest was renewed during the Romantic era, in the works of Alfred Lord Tennyson, William Morris, and the pre-Raphaelite painters. This interest continued to be lively into the twentieth century, with authors such as T.H. White and Marion Zimmer Bradley using the Arthurian characters and their, by now, well-known adventures to respond to modern issues, such as world wars and women's rights. In short, few Western heroes have been as loved as Arthur, and none have legends that have proved to be as flexible as that of Arthur, whose legend encompasses ideas that any and all readers can embrace and sympathize with: how our personal choices or actions affect us and those around us; the conflict that can arise between love and loyalty; the search for a higher purpose in life; and the creation and dissolution of friendship. In this class, we'll examine the development of the Arthurian legend over the course of the past 1500 years and how different societies have embraced these heroic figures and used them to express their own hopes, dreams, doubts, and fears.

### READINGS

The following books will be required:

- The Romance of Arthur: An Anthology of Medieval Texts in Translation. Garland, 2013.
- King Arthur and His Knights: Selected Tales, edited by Eugene Vinaver. Oxford University Press, 1975.
- Alfred Lord Tennyson, *Idylls of the King*. Penguin Books, 2004.

The following articles/chapters will be required, but will be available on the class website:

- William Morrison, *The Defence of Guinevere*
- Chapters from T.H. White, *The Once and Future King*
- Chapters from Marion Zimmer Bradley, *The Mists of Avalon*
- Chapters from Molly Cochran and Warren Murphy, *The Forever King*
- Jacqueline Jenkins, "The Aging of the King: Arthur and America in *First Knight*"
- Virginia Blanton, "'Don't worry, I won't let them rape you': Guinevere's Agency in Jerry Bruckheimer's *King Arthur*"

### FILMS, ETC.

- King Arthur, dir. Antoine Fuqua (2004)
- Segments from the Merlin TV series, BBC (2008-2012)

### STUDENT REQUIREMENTS

- Attendance and participation in class discussions
- One 10-minute oral presentation on a topic of the student's choice
- Three 3-4 page papers on assigned topics and readings
- One 6-8 page synthesis paper, based on readings from the class
- Participation in a creative group assignment in class

### ABOUT THE INSTRUCTOR

Lizabeth Johnson earned her MA in Medieval History from UNM in 2000 and her Ph.D. in Medieval British History from University of Washington, Seattle in 2008. She has long had an interest in the Arthurian Legend, particularly the archaeological evidence for a real Arthur but also the permutations that the Legend has gone through in the centuries since Arthur first appeared in literature.

## 121-010: Legacy of Dissent and Democracy

Margo Chavez-Charles (margocc2126@yahoo.com)

Core: Humanities

### COURSE DESCRIPTION

This class is an exploration of the tradition of dissent. Beginning with Socrates, we will look at the stories of those individuals or groups of people who spoke up against the status quo to defend something precious to them. We will debate the morality, the practicality and the effectiveness of their dissent and of their means of dissent. Socrates lived in the earliest great democracy, so it is fitting to begin with him as we carry our investigation to our modern times and our modern democracies in which the right to dissent must still be safeguarded. Our exploration will carry us into the meaning of democracy and of freedom. Ultimately, we are interested in applying this knowledge to a current re-assessment of American democracy, and of dissent and its effectiveness.

As with all University Honors classes, an important objective is to develop our skills within the seminar format: the skills of engaged discussion, attentive reading and listening, and clarity in written and oral expression.

### READINGS

Plato: "The Apology", excerpts from "Phaedo"

Sophocles, "Antigone" and Aristophanes, "Lysistrata"

Machiavelli, (The Prince)

Gandhi, (Gandhi on Non-Violence)

Lillian Hellman, (Scoundrel Time)

Howard Zinn: (The People Speak: American Voices, Some Famous, Some Little Known)

Andrew J. Bacevich: (The Limits of Power)

Selected readings on E-Reserve and a reader purchased from Honors to include readings from Martin Luther King, Noam Chomsky, Henry David Thoreau and others.

### FILMS, ETC.

We will watch excerpts from films such as: "Lysistrata", "Antigone", "Good Night and Good Luck", "Citizen King", "The Weather Underground", "Hearts and Minds", "Why We Fight" and others.

We also invite guest speakers who are activists in different areas.

### STUDENT REQUIREMENTS

Regular attendance; participation in class discussions; weekly response papers or questions; participation in group led discussion; 2 papers of 5 pages; final research paper of 8-10 pages.

The second paper in Week 13 will be the Common Assignment.

### ABOUT THE INSTRUCTOR

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

## 121-011/012: Legacy of Comedy

Maria Szasz (deschild@unm.edu)

Core: Humanities

### COURSE DESCRIPTION

"We know what makes people laugh. We do not know why they laugh." W. C. Fields

The Legacy of Comedy explores the complex, varied, and rich history of theatrical comedy. A fundamental question of the class is "how has humor changed over time?" We begin our search for the answers with the Greek and Roman comedies of Aristophanes and Plautus, followed by *A Midsummer Night's Dream*, one of Shakespeare's classic romantic comedies. We then explore the scandalous social critique underlying the satire in both Molière's seventeenth-century French plays and Wycherley's English Restoration plays, which we will compare to Congreve's gentle eighteenth-century humor. Next, we investigate why Oscar Wilde was one of the Victorian Era's best loved wits, and why his humor still delights audiences today. Our exploration into twentieth-century theatre includes a vast array of talented comedic playwrights from around the world, such as the French writer Yasmina Reza, Irishmen John Millington Synge, George Bernard Shaw and Brian Friel, American Beth Henley, and one of the finest examples of American musical comedy from the 1950s, *Guys and Dolls*. As we proceed through the history of theatrical comedy, the class will explore the evolution and definitions of specific types of comedy, such as vaudeville, high comedy, low comedy, comedy of humors, comedy of manners, puns, theatrical pantomime, satire, farce, black comedy, stand-up comedy, and improvisation. Finally, we will contemplate the true meaning and purpose behind comedy. Does most comedy, as Arthur Koestler says, "contain elements of aggression and hostility, even savagery"? Or is comedy, as Paul Johnson and Shakespeare insist, "jolly and forgiving," ultimately showing us the better aspects of being human? Or is comedy's main function, in the words of theatre critic Ben Brantley, "to defuse bombs that in real life often explode and destroy"? Consider taking this Legacy to help us find out!

### READINGS

Aristophanes, (*Lysistrata*)

Plautus, (*The Brothers Menaechmus*)

William Shakespeare, (*A Midsummer Night's Dream*)

Molière, (*Tartuffe*) 1664

William Wycherley, (*The Country Wife*) 1675

William Congreve, (*She Stoops to Conquer*) 1773

Oscar Wilde, (*The Importance of Being Earnest*) 1895

John Millington Synge, (*The Playboy of the Western World*) 1907

George Bernard Shaw, (*Pygmalion*) 1912

Frank Loesser, Jo Swerling and Abe Burrows, (*Guys and Dolls*) 1950

Beth Henley, (*Crimes of the Heart*) 1981

Brian Friel, (*The Communication Cord*) 1982

Yasmina Reza, (*'Art'*) 1994

### FILMS, ETC.

(*Lysistrata*; a taped version of a live production)

(*The Comedy of Errors*; the basis of the Roman farce)

(*The Boys from Syracuse*; a musical version of the Roman farce)

(*A Midsummer Night's Dream*; two versions: Max Reinhardt's 1938 film and the 1999 film)

### STUDENT REQUIREMENTS

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

### ABOUT THE INSTRUCTOR

Maria Szasz feels tremendously lucky to have been teaching theatre history in the UNM Honors College since 2008. Her book *Brian Friel and America* was published by Glasnevin Press in Dublin in January 2013.

## 121-013/023: Legacy of the Renegade

Nora Hickey (hickey.nora@gmail.com)

Core: Humanities

### COURSE DESCRIPTION

What is a renegade? Outsider? Pioneer?

In this course, we will explore the trajectory of the renegade in American Arts and Literature from the 19th century emergence of Jazz, to the modern tale of Chris McCandless as told in Jon Krakauer's *Into the Wild*.

Our studies will focus on the construction of identity in these literary and cultural texts. In particular, we will examine how these works portray and celebrate the diversity and dynamism of those that forged their own, new paths in modern American frontiers. We'll focus on renegades who have reached "success," and also study those that have met worse fates, in part due to their unwillingness to conform to societal standards.

Through our critical written and oral examinations of renegades, we will be able to articulate aspects of our own desires to buck the system.

### READINGS

Fiction:

Leslie Marmon Silko – Ceremony

Octavia Butler – Blood Child (story)

Tim O'Brien - The Things They Carried

Nonfiction:

Jon Krakauer – *Into the Wild*

Essays:

Malcolm X

Margaret Atwood

James Baldwin

David Foster Wallace

Ruth Ozeki

Frederick Jackson Turner

Poetry:

Lorine Niedecker

Allen Ginsberg

Natalie Diaz

### FILMS, ETC.

Grizzly Man – Werner Herzog

Crumb – Terry Zwigoff

### STUDENT REQUIREMENTS

You will be required to write academic papers, give two presentations (one - individual, one - group) and participate in class discussions. Students must attend three legacy lectures. For the final project, each student must prepare and write a major research paper investigating a person they consider to be a modern day renegade. Be prepared to actively discuss events of yesterday and today!

### ABOUT THE INSTRUCTOR

After receiving my BA in English Literature at Kalamazoo College, I attended the MFA program in Creative Writing at UNM. My main focus was poetry, although I enjoy writing and reading widely. My poetry appears in numerous journals. I currently write for the *Weekly Alibi*, the local alternative weekly in Albuquerque, and teach freshman about composition and creative writing. I am very much looking forward to teaching my first Honors College course on women in poetry and comics in Spring 2015.

## 121-014/015: Legacy of Exploration: Ethical Relativism in Cross-Cultural Narratives

Renee Faubion (sanren@unm.edu)

Core: Humanities

### COURSE DESCRIPTION

One of the greatest problems facing travelers has long been the challenge of accepting systems of values which are alien to their own. Confronted with peoples who dress differently than we do, who have different religious and moral philosophies, or even different diets than our own, we may—like many travelers before us—be inclined to respond with anxiety, distrust, or even violence. In this course, we will review a variety of historical, literary, and philosophical texts to trace Western responses to unfamiliar cultures and to understand better the historical distinctions made between “savage” and “civilized” behavior. How, for example, can we evaluate the practice of cannibalism? Michel de Montaigne argues that, in some situations—specifically, when the practice fits into a larger system of cultural values honoring valor,—cannibalism may be much more defensible than the European practice of torture. And what about taboos regarding sexual behavior? According to Denis Diderot, many of these prohibitions are pointless, even illogical. As the responses from Montaigne and Diderot indicate, in earlier periods travelers could be surprisingly open-minded about alien cultures. But such open-mindedness can lead to other problems; while ethical relativism breeds tolerance, taken to an extreme, it can actually paralyze us by justifying almost any behavior, however violent or destructive. This semester, we will consider how so-called “civilized” people have responded to values which differ from their own; in the process, we will also consider whether there is such a thing as a value that is objectively “true.”

### READINGS

Sonia Nazario, *Enrique's Journey*

Bernal Díaz, *The Conquest of New Spain*

Mary Rowlandson, *The Sovereignty and Goodness of God*

Shakespeare, *The Merchant of Venice*

Friedrich Nietzsche, *Genealogy of Morals*

Also selections from Pope Urban II, Chaucer, Fulcher of Chartres, Montaigne, Denis Diderot, and George Catlin, as well as Muslim and Jewish responses to the crusaders and images from Catlin and Paul Gauguin

### FILMS, ETC.

Film: Roko Belic, *Genghis Blues*

### STUDENT REQUIREMENTS

Research project; synthesis paper; series of homework assignments; facilitation of one session of class discussion; thoughtful and attentive participation in class discussion; attendance at lectures, as stipulated by the Honors College

### ABOUT THE INSTRUCTOR

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

## 121-016/017: Legacy of Success

Richard Obenauf (obenauf@unm.edu)

Core: Humanities

### COURSE DESCRIPTION

How do you measure success?

Money? Power? Fame? Sex? Friendship? Love? Freedom? Happiness?

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

### READINGS

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

### STUDENT REQUIREMENTS

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

### ABOUT THE INSTRUCTOR

Richard Obenauf, a product of Honors at UNM, earned his MA in English and American Literature at Loyola University Chicago, where he is a PhD candidate in Medieval and Renaissance Literature. He is currently completing his dissertation on censorship and intolerance in England before 1776.

## 121-018: Legacy of the Civil War

Ryan Swanson (swansonr@unm.edu)

Core: Humanities

### COURSE DESCRIPTION

The United States is currently commemorating the 150th anniversary of the Civil War. The Civil War was, arguably, the most significant conflict in American history. Put succinctly, the war decided that slavery would end and that the Union would be held together. But understanding the Civil War's role in American society, both historically and today, is far from simple. This course will study the war itself, but also issues of memory and commemoration. We will assess why, for example, reenactors feel compelled to dress up and play war. We will consider how the Civil War has been characterized by Hollywood. We will study how designations of "North" and "South" continue to be formative in the United States. While this legacy class will look at some of the particulars of the conflict (such as the Battle of Albuquerque), the primary goal is to conduct an interdisciplinary analysis of the Civil War in American culture, and to assess how historical memory functions.

### READINGS

Karen Cox, *Dixie's Daughters: The United Daughters of the Confederacy and the Preservation of Confederate Culture*

Drew Gilpin Faust, *This Republic of Suffering: Death and the American Civil War*

Robert Hicks, *The Widow of the South*

Tony Horwitz, *Confederates in the Attic*

### FILMS, ETC.

*Gone with the Wind*

*The Conspirator*

*Glory*

*Gods and Generals*

### STUDENT REQUIREMENTS

Students will be expected to embrace interdisciplinary analysis, write several argumentative papers, and engage in class discussion...among other things.

### ABOUT THE INSTRUCTOR

Ryan Swanson is in his second year at the UNM. He has been known to read widely on the Civil War, but would like to point out that he is not a reenactor.

## 121-019: A Humane Legacy: Human Rights Past and Present

Sarita Cargas (cargas@unm.edu)

Core: Humanities

### COURSE DESCRIPTION

Every nation on Earth has accepted the language of human rights. The 1948 Universal Declaration of Human Rights, UDHR, was adopted East and West. Every single nation state has adopted one, if not all ten, of the human rights conventions that make up the body of international human rights law. This course will examine how it is that scholars can argue that human rights are truly universal. We will look at the texts and events throughout history that have contributed to the idea of rights, and we will examine the current debates. (This includes the so-called Asian Values debate which claims that human rights are a tool of Western oppression.) Thus, we will study the contributions of the major world religions and philosophies as well as the important events in the West that determined the language of human rights. We'll study how the historic UDHR came to be written and what the status of it's legacy is at present.

### READINGS

The books are: (The Evolution of Human Rights: Visions Seen) by Paul Gordon Lauren

(A World Made New: Eleanor Roosevelt and the Universal Declaration of Human Rights) by Mary Ann Glendon

### FILMS, ETC.

Primary Sources include: The Universal Declaration of Human Rights, The French Revolution's Rights of Man and Citizen, Declaration on Independence, various drafts of the UDHR and documents gathered for writing it.

films: Eleanor Roosevelt, and Eleanor Ro

### STUDENT REQUIREMENTS

Students will be expected (and taught) to read texts closely, and to read documents thoroughly. Short writing assignments will help students analyze the various readings. Critical thinking will be explicitly discussed and expected. Participation in class discussion is required as it's essential in helping students' form and express opinions.

### ABOUT THE INSTRUCTOR

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

## 121-020/021: Legacy of Gender, Race, & Class

Sheri Karmiol (metzger@unm.edu)

Core: Humanities

### COURSE DESCRIPTION

Consider the ways in which we are the same but different. This class deals with “isms,” those words that help to define difference—race, ethnicity, class, gender. Our construction of difference is longstanding. The Greeks defined themselves as different from the Spartans. Christians were different from the Jews or pagans. In our own world, women are different from men and black is different from white and both are different from brown. This legacy class will examine the ways in which difference—whether gender, ethnicity, class, or race—is depicted in literature and film. We will consider a variety of topics, but be prepared to discuss how ethnicity, race, gender and social class define our lives and how these differences reflect the past and inform the future.

### READINGS

Charlotte Brontë, (*Jane Eyre*)

Toni Morrison, (*The Bluest Eye*)

Jackie Robinson, (*I Never Had it Made*)

Euripides, (*Medea*) (available as a free download to an ereader or read online)

A Reading Packet that includes: Pericles, funeral oration speech, from (*The Peloponnesian War*), by Thucydides;

John Stuart Mill selections from, “On the Subjection of Women”; Mary Wollstonecraft, selected readings from, *A Vindication of the Rights of Women*; plus a selection of short stories and poetry by Langston Hughes, Zora Neale Hurston, Alice Childress, Alice Walker, Sherman Alexie, Leslie Marmon Silko, N. Scott Momaday, Paula Gunn Allen, Grace Paley, Cynthia Ozick, Fuku Yokoyama Tsukiyama, and Rudolfo Anaya.

### FILMS, ETC.

Excerpts from (*To Kill a Mockingbird*), (*The Magdalene Sisters*), (*Jane Eyre*), (*Remains of the Day*), (*A Class Divided*), (*Smoke Signals*), (*Crash*).

### STUDENT REQUIREMENTS

3-page location paper, a 3-page analytical/major concepts paper, several 2-page papers, oral presentations, a final research project on how race, ethnicity, gender, and class impact economic, educational, and social outcomes.

### ABOUT THE INSTRUCTOR

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

# 121-022: Legacy of Exploration: Explorers of Mountains

Troy Lovata (lovata@unm.edu)

Core: Humanities

## COURSE DESCRIPTION

"We have climbed the mountain,  
There's nothing more to do.  
It is terrible to come down  
To the valley  
Where, amidst many flowers,  
One thinks of snow."  
--Donald Justice

Explorers have ventured many places over the centuries, but mountains have had a special draw. Mountains have been viewed as both foreboding obstacles that divide peoples and spiritually significant points worthy of pilgrimage. Mountains have held both the promise of untold riches and the possibility of unforgiving terror. Some have been lured to the mountains for science, some for religion, some for personal glory, and others to harvest the earth's bounty. Whichever the reason, pioneering mountaineer Elizabeth Knowlton noted that, "to those men who are born for mountains, the struggle can never end, until their lives end." This course examines why people have explored mountains and the draw of reaching high altitude. Students will study first-hand accounts, literature, and primary sources of both historic and contemporary mountain journeys from around the world and compare them to their own experiences here in the Mountain West. This course unfolds in both the classroom and the field. There are two required and one optional field trips into the mountains outside normal class time. The required excursions include a hike up the La Luz Trail in the Sandia Mountains (hikers will return via the Sandia Crest Tram; those not physically able to hike will ride the tram both ways) and up Tome Hill in Los Lunas. Dr. Lovata will also lead an optional warm up hike/field trip Sandia Mountains. The required trips are scheduled for weekend of September 11<sup>th</sup> and Sunday, November 1<sup>st</sup>. The optional hike is scheduled for the morning of Friday, August 27<sup>th</sup>.

## READINGS

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

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

*Into Thin Air* by John Krakauer

*Nature Writings* by John Muir

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

## FILMS, ETC.

*Touching the Void* (2003)

## COURSE FEE

45

## STUDENT REQUIREMENTS

This course will be conducted both in the classroom and in the field. There will be required essays, research projects, and presentations. There will be two required and one optional field trip into the mountains outside normal class time. The required excursions include a hike up the La Luz Trail in the Sandia Mountains (hikers will return via the Sandia Crest Tram; those not physically able to hike will ride the tram both ways) and a short hike up Tome Hill in Los Lunas. Dr. Lovata will also lead an optional field trip in the Sandia Mountains. There is required, \$45.00 course fee to cover the cost of these excursions. The exact dates are subject to change.

## ABOUT THE INSTRUCTOR

Troy Lovata, Ph.D. is a tenured, Associate Professor in the Honors College. His courses explore our cultural relationship with the world around us and examine our connections to the past. Dr. Lovata holds a Doctorate in Anthropology, with a focus on Archaeology, from the University of Texas.



## 201-001: Rhetoric and Discourse: The God Particle Is a Beatles Fan

Amaris Ketcham (ketchama@unm.edu)

Core: Writing & Speaking

### COURSE DESCRIPTION

If John Lennon works his way through a crowd full of teenage girls, they will slow him down, and his speed decreases the more they're attracted to him. "We think we have found these teenage girls," Martin Archer, a physicist at Imperial College in London, told CNN on July 4th, 2012.

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

### READINGS

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

### STUDENT REQUIREMENTS

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

### ABOUT THE INSTRUCTOR

Amaris Ketcham received her 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. She currently serves as the Faculty Advisor for Scribendi, the Honors College and Western Regional Honors Council literature and arts magazine.

## 201-002: Rhetoric and Discourse: Writing A Life

Sheri Karmioli (metzger@unm.edu)

Core: Writing & Speaking

### COURSE DESCRIPTION

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

In a 2011 essay printed in the New York Times Book Review, book critic Neil Genzlinger argues that many writers, who are tempted to have their life story published, should instead “hit the delete key, and then go congratulate yourself for having lived a perfectly good, undistinguished life.” And so perhaps, while many people believe they have a unique, and often compelling, story to tell, perhaps not all stories are quite as compelling as the writer imagines his/her story to be. Although Genzlinger’s criticism of a spate of recent and quite unremarkable memoirs likely proves he is correct, I hope that the memoirs that we will read this semester will prove that some memoirs are, indeed, worth the reading. There is much to be learned from reading memoirs, including what you might learn about yourself if you were to write your own memoir. The previous times that I taught this class, students wrote exceptionally strong, and in many cases, moving stories. I found the class to be a particularly rewarding experience. I hope students will find it equally worthwhile.

### READINGS

Alison Bechdel, *Fun Home: A Family Tragicomic*

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

Jackie Robinson, *I Never Had it Made*

A Reading Packet, that includes selections from Stephen King, *On Writing*; Bertie Bowman, *Step by Step*; Julia Child, *My Life in France*; Ruth Reichl, *Tender at the Bone*; Alexandra Penney, *The Bag Lady Papers*; and Alyse Myers, *Who Do You Think You Are?*

### STUDENT REQUIREMENTS

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

### ABOUT THE INSTRUCTOR

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

## 201-003: Rhetoric and 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 get lots of practice in writing and editing nonfiction and short fiction. Topics will include style, voice, grammar, dialogue and sentence structure. Creativity and clarity are the goals. We'll treat the class as a writing workshop, critiquing each others' work and focusing on the craft of clear communication.

### READINGS

"On Writing Well" by William Zinsser. Further readings online and in class.

### STUDENT REQUIREMENTS

Students will read from Zinsser each week and complete a writing assignment outside of class. These writing assignments typically will be short, but students will be expected to rewrite and edit so the papers will be polished upon delivery. Several of the assignments require students to "cover" an event or lecture as a reporter would. We'll also write short pieces in class each week, so attendance is mandatory.

### ABOUT THE INSTRUCTOR

Steve Brewer has published 25 crime novels, plus several short stories and two humor books. He has taught writing at national seminars, including the Midwest Writers Workshop. A graduate of the University of Arkansas-Little Rock, he also has been an award-winning journalist and syndicated columnist.

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

Carmen Sorge (sorgec@gmail.com)

Core: Mathematics

### COURSE DESCRIPTION

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

This course is designed to equip you with the statistical tools and knowledge to interpret and 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

Texts will include "Naked Statistics: stripping the dread from data" by Charles Wheelan, "The Cartoon Introduction to Statistics" by Grady Klein, and "What is a p-value anyway? 34 Stories to Help You Actually Understand Statistics" by Andrew Vickers. We will also be reading provided selections from "Damned Lies and Statistics" by Joal Best and "The Drunkard's Walk: How Randomness Rules our Lives" by Leonard Mlodinow as well as selections from other books, current journals and media.

### FILMS, ETC.

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

### COURSE FEE

5

### 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 and present it to the class. You will be participating in hands on experiments in the classroom demonstrating statistics principles and writing up mini labs using the data. You will also write a final short reflection paper at the conclusion of the class.

### ABOUT THE INSTRUCTOR

I have taught both physics and mathematics from middle school level through college. I have a Ph.D in Educational Psychology, a M.S. in Science Education and a B.S. in Physics. But what should really matter to you is that I have experience in making math and science useful, exciting and interesting.

## 203-001: Science in the 21st Century: Physics is Everywhere

Carmen Sorge (sorgec@gmail.com)

Core: Physical & Natural Sciences

### COURSE DESCRIPTION

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

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

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

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

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

### READINGS

Readings and Films:

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 Frankin Potter, Mad about Physics: Brain twisters, Paradoxes and Curiosities

Paul G. Hewitt, Conceptual Physics Fundamentals

### FILMS, ETC.

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

### COURSE FEE

10

### STUDENT REQUIREMENTS

Regular attendance, active in class participation and weekly reading assignments are expected. You will also write a paper explaining and examining an application of physics that is observable in the real world. You will be participating in hands on

experiments in the classroom demonstrating physics principals and writing up a short report on each lab. You will also research and present a short physics demonstration to the class.

**ABOUT THE INSTRUCTOR**

I have taught both physics and mathematics from middle school level through college. I have a Ph.D in Educational Psychology, a M.S. in Science Education and a B.S. in Physics. But what should really matter to you is that I have experience in making science useful, exciting and interesting.

# 203-002: Science in the 21st Century: Energy, Burning the World from Both Ends

Patrick Johnson (newmexicokid@gmail.com)

Core: Physical & Natural Sciences

## COURSE DESCRIPTION

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

Addressing these questions requires a firm understanding of where energy comes from, how it is stored, and how it is distributed and used. Energy, burning the world from both ends, is a course that is designed to probe such questions in a highly interactive discussion environment. This is an energy-science literacy course for anyone and it is designed to equip you with a better understanding of the scientific method and how physics, chemistry and biology shape our daily lives. Armed with a better understanding of "the way things work", we will begin to explore the implications that energy topics have on modern society as we make every attempt to show the deep interconnectedness of the world's energy landscape.

Classes are discussion based - active individual participation is mandatory and group work is crucial. Weekly assignments range from mock journal writing assignments to organized group-based debate. The final exam consists of individual or group final projects in which you will take the topics covered in class and mold them into an engaging "experimental thesis" using your expertise and background as a basis. No previous college-level science education is expected, but students are expected to come prepared for an engaged and active learning environment.

## READINGS

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

- Energy: A Beginner's Guide. Vaclav Smil.
- Peer edited journals such as Nature Publishing Group, Proceedings of the National Academy of Sciences, Science, Scientific American, among others.
- Recent periodicals from local and national newspapers.

## FILMS, ETC.

Pocasts:

- "Earth's Changing Climate". The Teaching Company.

Films

- The Smartest Guys in the Room
- Fuel
- Gasland

Other media

- TED talks
- Select Futurama clips
- Clips from Idiocracy

## STUDENT REQUIREMENTS

In class participation is vital and mandatory. Out-of-class assignments will consist of audio-lectures and various readings from the text and current event articles. Final projects will be held at the end of the semester and will consist of an 'experimental thesis' in which the student explores the intersection of Energy Science along with another subject: e.g. sociology, policy, urban planning, etc. These projects will allow the students to develop their ideas into a tangible product that has the potential to serve concrete and potentially significant use in "the real world". We will discuss the Scientific

Method in detail in class and students should execute their projects accordingly. You will present your final projects to your peers during what will inevitably be a dynamic and exciting final week of class. No specific background in science is required for this course, as the goal is to create a general “energy literacy” independent of previous knowledge. No advanced mathematics will be required or used during this course.

#### **ABOUT THE INSTRUCTOR**

Patrick is completing a Nanoscience Ph.D. at UNM working on shelf-stable live-cell vaccines against tuberculosis and metastatic cancer dormancy. His B.S. in physics combined with his expertise in nanotechnology has allowed him to explore the subject of energy science and how it might have implications on environment, policy, and health.

## 204-001: The Individual and the Collective: Conflict Resolution and the Art of the Duel

Andrew Carey (acarey1@unm.edu)

Core: Social & Behavioral Sciences

### COURSE DESCRIPTION

From the Song Duel of the Inuit, medieval trial by combat, and sword duels in Europe and Japan, to Gun fights in the old west, one on one contests have been used as one method of resolving disputes. Conflicts occur in every society, and every society has methods for trying to resolve conflicts and keep the peace. This course will examine Conflict resolution in different societies around the world with a small emphasis on the individual as means of settling disputes. We will also explore numerous other methods of conflict resolution employed by various peoples around the world from the ritual apology of giving flowers after a romantic tiff to the ultimate resolution of Banishment and Death penalty. We will examine the various types of resolutions in their social context from simplicity of the Moot of the Kpelle people of central Africa to the International Criminal Court in The Hague, Netherlands. This will involve exploring the definition of crimes or transgressions in different cultural contexts, from the use of foul language in an inappropriate context to the most serious crimes of murder, apartheid, and genocide, and examining attempts to resolve these ultimate crimes against humanity.

### READINGS

Justice and Fairness related behaviors among non-human primates, by Susan Brosnan

The Code of Chivalry: A Checklist for Defending Honor Everywhere—Twelve rules from Chivalric text taken from J.G.

Millingen's The History of Dueling.

The Cheyenne Indians: Their History and Lifeways. By George Bird Grinnell

Song Duels as a Positive Force, by Kristen Watson

The Kpelle Moot, by James L. Gibbs, jr.

Country of My Skull: Guilt, Sorrow, and the Limits of Forgiveness in the New South Africa by by Antjie Krog

### FILMS, ETC.

Films, etc: Judgement at Nuremberg, Frontline: Ghosts of Rwanda, The Cows of Dolo Ken Paye, The Axe Fight, Dead Birds, The Duelists

### COURSE FEE

20

### STUDENT REQUIREMENTS

include attendance, active participation in discussions, participation in mock dispute resolutions, three interpretive papers (three pages), one research paper, and one class presentation.

### ABOUT THE INSTRUCTOR

I am a Ph.D Candidate in Anthropology, and I wrote my masters thesis on Reservation police in the United States. I have written A brief history of the Pershing County Sheriff's Office in Nevada. I also experience working with conflict resolution as a Black Rock City Ranger at the annual Burning Man festival.

# 204-002: The Individual and the Collective: Fashion Communication, Media and Society

Julie Hillery (jhillery@unm.edu)

Core: Social & Behavioral Sciences

## COURSE DESCRIPTION

Fashion communicates and with the popularity of social media today there is no time in history where this may be more applicable. Yankelovich, a market research firm, estimates that 30 years ago, people living in cities saw up to 2,000 ad messages a day. Today that number is around 5000! TV shows such as "Project Runway", "The Housewives", and "What Not to Wear", along with movies such as "The Devil Wears Prada" also fuels society's awareness of fashion. Through the media, fashion images provide a language used to communicate about one's self-image, roles, and status within society. This class will look at the language fashion creates and analyze the ways individuals translate, interpret and manipulate that language. Popular theories of fashion will provide the framework for analysis.

## READINGS

Required: Barnard, M (2004). Fashion as Communication. London: Routledge Press.

In addition to the required book, reading assignments will be in the form of articles from both scholarly and popular media, books, websites, and will be available for electronic download. See list below for references and readings:

Journals:

Journal of Fashion Theory

Clothing and Textiles Research Journal

Fashion Practice

Books: (All of these books are available through the Zimmerman library site as an e-book except Barthes)

Barthes, R., & Stafford, A. (2006). The language of fashion. Oxford: Berg.

Hancock, J., Johnson-Woods, T., Karaminas, V., & Drexel University. (2013). Fashion in popular culture: Literature, media and contemporary studies. Available as an ebook from Zimmerman library.

Loschek, I. (2009). When clothes become fashion: Design and innovation systems. Oxford: Berg.

White, N., & Griffiths, I. (2000). The fashion business: Theory, practice, image. Oxford: Berg.

Additional References available online through the Berg Fashion Library (I will provide since this is a subscription-based database):

Bourdieu, Pierre. "The Production of Belief: Contribution to an Economy of Symbolic Goods", in Classic and Modern Writings on Fashion. Berg Fashion Library, 2009.

Breward, Christopher. "Femininity and Consumption: The Problem of the Late Nineteenth-Century Fashion Journal", in Classic and Modern Writings on Fashion. Berg Fashion Library, 2009.

Paff Ogle, Jennifer, and Mary Lynn Darnhorst. "Dress for Success in the Popular Press", in Appearance and Power. Berg Fashion Library, 1999. DOI: <http://dx.doi.org.emils.lib.colum.edu/10.2752/9781847887221/AANDPOWER0008>

Wu, Juanjuan. "Fashion in Print", in Chinese Fashion: From Mao to Now. Berg Fashion Library, 2009. DOI: <http://dx.doi.org.emils.lib.colum.edu/10.2752/9780857858511/CHFASHION0005>

Articles in the Berg Fashion Library (I will provide):

Arnold, Rebecca. "Heroin Chic", in Fashion Theory, 3.3 (1999): 179–296.

Best, Kate. "Fashion Journalism", in the Berg Encyclopedia of World Dress and Fashion, Volume 8, West Europe. Berg Fashion Library, 2010. DOI: <http://dx.doi.org.emils.lib.colum.edu/10.2752/BEWDF/EDch8031>

Aspers, Patrik. "Fashion Photography", in the Berg Encyclopedia of World Dress and Fashion, Volume 8, West Europe. Berg Fashion Library, 2010. DOI: <http://dx.doi.org.emils.lib.colum.edu/10.2752/BEWDF/EDch8030>

Websites:

SHOWstudio: <http://showstudio.com>

TEDtalks on fashion: <http://www.ted.com/topics/fashion>

### **FILMS, ETC.**

Additional Materials: There are many films, tv shows, blogs, websites and fashion magazines that we will use each week for our discussions and activities.

### **STUDENT REQUIREMENTS**

Students will complete short assignments based on readings and weekly topics, lead one class discussion and complete two writing assignments including analysis of fashion magazine advertisements, and a course blog post. In addition students will have weekly assignments and will also be expected to participate in class discussions and activities.

### **ABOUT THE INSTRUCTOR**

Dr. Hillery earned her B.S. and M.S. from Ohio State University and her Ph.D. from the University of Wisconsin-Madison in Textiles and Clothing, and has received numerous teaching awards. She has published two books: Ethics for the Fashion Industry and Professional Development for Apparel Merchandising and Retailing, in addition to numerous articles related to clothing and society, retailing, and best practices in teaching. She is especially interested in mentoring and helping students with professional development as they transition into careers.

## 204-003: The Individual and the Collective: Individuals in Conflict With the Collective

Lizbeth Johnson (lizjohnson@unm.edu)

Core: Social & Behavioral Sciences

### COURSE DESCRIPTION

Throughout much of human history, the individual and his or her desires, needs, and actions were almost always subordinated to the needs of the collective, whether this was the individual's family, political or religious community, or social class. This subordination was reinforced by a variety of structures and institutions and therefore was rarely challenged, as it often assured the safety of the individual and the stability of the collective. Nonetheless, there were instances in which individuals, whether male or female, chose to pursue goals that pitted them against their family, community, or class, sometimes for the greater good of the community as a whole and sometimes for the good of the individual alone. This subordination of the individual to the collective persisted throughout the ancient and medieval periods in European society, but by the Reformation era, the subordination of the individual to the collective was coming under question. In the 17th and 18th centuries, philosophers such as Rene Descartes and John Locke began to emphasize the importance of individualism, the former with regard to challenging received intellectual tradition and the latter with regard to challenging received political traditions. By the late 19th century, these early statements regarding the role and rights of individuals evolved into discussions of "individualism" and "individuality," both of which came to be viewed in a positive light in the Western world because of a growing emphasis on democracy and equality. Along with this growing approval of individualism, the 19th, 20th, and early 21st centuries have witnessed individuals, both male and female, more frequently challenging the assumptions and traditions of their communities or families, particularly the institutions and structures that have long contributed to the subordination of individuals, or groups of individuals, to the collective, such as imperialism, racism, and gender bias. In this course, we will examine social science theories and texts regarding the collective institutions and structures that influence or constrain individual actions and choices, and we will also examine historical and literary sources from the ancient Greek era forward that describe individuals working with or against the collective, the nature of the structures and institutions that existed to reinforce the will of the collective, and the consequences that followed upon individuals' actions when they acted against the will of the collective.

### READINGS

Students must purchase the following books for the class:

The Letters of Abelard and Heloise, trans. Betty Radice, Penguin Classics, 2004.

Frederick Douglass, Narrative of the Life of Frederick Douglass, Dover Thrift Editions, 1995.

Gandhi, The Story of My Experiments with Truth: An Autobiography, Beacon Press, 1993.

Jon Krakauer, Into the Wild, Random House, 1997.

Jasvinder Sanghera, Shame, Hodder Paperback, 2007.

The following texts and articles are required reading but will be provided on the class website:

Articles from the Encyclopedia of Sociology on "Individualism," "Social Belonging," "Social Structure," "Interpersonal Conflict Resolution," and "Anomie."

Melvin M. Tumin, Patterns of Society: Identities, Roles, Resources, pp. 25-38

Article by Koenraad W. Swart, "'Individualism' in the Mid-19th Century (1826-1860)," Journal of the History of Ideas 23, 1 (1962), 77-90.

Jack Turner, "American Individualism and Structural Injustice: Tocqueville, Gender, and Race," Polity 40, 2 (2008), 197-215.

Linda K. Kerber, "Women and Individualism in American History," The Massachusetts Review 30, 4 (1989): 589-609.

"The Concept of Slavery: Liberty's Antithesis," in Barry Alan Shain, The Myth of American Individualism, pp. 289-319.

### FILMS, ETC.

Milk (2008)

**STUDENT REQUIREMENTS**

Active participation in discussions, both in large and small groups. Leadership of one discussion session, including providing a list of discussion topics/questions. Three 5-page papers focusing on specific issues regarding individuals in conflict with their collective. A 10-page research paper on some aspect of individuals in conflict with their collective. An oral presentation on the research paper.

**ABOUT THE INSTRUCTOR**

Lizabeth Johnson earned her MA in History from UNM in 2000 and her Ph.D. in History from University of Washington, Seattle in 2008. She has long had an interest in both ancient and medieval history, particularly the history of Celtic peoples. This interest in Celtic peoples led her to focus her dissertation research on kinship in Welsh society and conflict within Welsh kin groups.

## 204-004: The Individual and the Collective: Understanding Social Change

Marygold Walsh-Dilley (marygoldwd@unm.edu)

Core: Social & Behavioral Sciences

### COURSE DESCRIPTION

With rapidly changing technologies, and the increasing flows 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 do people come together and make collective meaning within a context of perpetual transformation? How do these forces of change influence our everyday lives, identities, cultures, and opportunities? How do individuals fit into this context of social change, and how do we contribute to it?

These questions are not only highly relevant today, but they are precisely those asked by some of the first social scientists during another period of rapid and unprecedented social transformation. At the end of the nineteenth century, far-reaching technological, cultural, economic, and political change led to a prolonged social crisis, particularly in Western Europe and North America. New forms of knowledge transformed the world, and a “science of society” emerged to develop strategies for understanding the increasingly precarious world.

This course is an interdisciplinary introduction to the social and behavioral sciences, with a particular focus on theories of society and social change. We will take a tour through some of the principal theories of modern society that have emerged over the past 150 years in order to build a toolbox for understanding our contemporary social climate. Our work in this class will revolve around current events, and we will begin by gathering a compendium of the principal social issues, changes, events, and ills facing society today. We will then examine some of the core concepts and theories in the social sciences and apply these frameworks to better understand our contemporary social world.

### READINGS

Berger, Arthur Asa. Durkheim is Dead: Sherlock Holmes is Introduced to Sociological Theory.

Farganis, James. Readings in Social Theory: The Classic Tradition to Postmodernism.

And other primary texts that will be made available via the course website.

### FILMS, ETC.

We will be watching documentary films about current events (to be determined with student input).

### STUDENT REQUIREMENTS

This course is a discussion based class. We will read a variety of primary texts used in the social sciences, including some of the most (in)famous theorists of all time. Students will also be responsible for staying abreast of current events, presenting key news stories to the class, and working together to categorize and analyze them. Writing assignments include three short essays on the most pressing issue facing society today; the biggest concerns of 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 Ph.D. in Development Sociology, a M.S. in Applied Economics, and a B.A. in International Studies. She loves social theory because it gives us language and tools to think critically about the big issues that effect our everyday lives.

## 205-001: Humanities, Society & Culture: Twenty-Five Years After the Wall

Andrew Ascherl (aascherl@unm.edu)

Core: Humanities

### COURSE DESCRIPTION

It has now been twenty-five years since the triple defeat of the traditional Left. Around 1990, neoliberalist economic policies began to wear down the “welfare state” politics of industrialized western nations, eastern bloc Soviet-style socialism utterly collapsed, and liberation movements in Asia, Africa, and Latin America began to retreat en masse. The end of this political era came as suddenly and certainly as the 1917 October Revolution ushered it in. Recently, however, the utopia of capitalist liberal democracy has also been hearing signs of its own death knell. The terrorist attacks of September 11, 2001 marked its political death, and the financial collapse of 2008 marked its economic death. In these new conditions it has become necessary to fundamentally interrogate the possibilities that remain for emancipatory politics. A cloud of questions thus hangs over any attempt to think such possibilities now, at the dawn of the new century. What remains to us of these nearly forgotten political endeavors? Are the philosophical and political forms of thought that emerged from that curiosity known as “Marxism” even relevant to our contemporary situation? Moreover, with the wholesale defeat of the “old Left” – from its Stalinist party-state form to its democratic reformist and armed liberation forms – can the name “communism” still be used to demarcate the general orientation of radical emancipatory projects?

Through a frank and open encounter with various texts (including films, literature, and theory), this seminar will examine both the catastrophes and the triumphs of the twentieth-century Left. It will also take up the task of interrogating whether or not the idea of communism is worthy of retrieval for thinking politics in the twenty-first century.

### READINGS

Required Texts (available at UNM Bookstore unless otherwise noted):

Varlam Shalamov, *Kolyma Tales*, trans. John Glad (New York: Penguin Books, 1994).

Gilles Dauvé and François Martin, *Eclipse and Re-emergence of the Communist Movement* (Oakland: PM Press, 2014).

John LeCarré, *The Spy Who Came in From the Cold* (New York: Penguin Books, 1963).

John LeCarré, *Tinker, Tailor, Soldier, Spy* (New York: Penguin Books, 1974).

Paul Mattick, Jr., *Business as Usual: The Economic Crisis and the Failure of Capitalism* (London: Reaktion Books, 2011).

Several shorter texts available on the seminar blog.

### FILMS, ETC.

Films available on reserve to view at the Fine Arts Library:

*Burnt by the Sun*, dir. Nikita Mikhailov (1994)

*To Live*, dir. Zhang Yimou (1994)

*Goodbye Lenin!*, dir. Wolfgang Becker (2003)

*October, a.k.a. Ten Days that Shook the World*, dir. Sergei Eisenstein

### STUDENT REQUIREMENTS

Thoughtful, lively, and engaged classroom participation will be crucial to the seminar's success. Careful reading of all required texts is indispensable as well. Students will also be required to present one 30 minute provocation based on the assigned readings and submit weekly reading responses (2 pages). There will be one short (5 pages) mid-term paper and a final research paper (10 pages).

### ABOUT THE INSTRUCTOR

Andrew Ascherl earned his PhD in Comparative Literature from the University at Buffalo. His areas of scholarly interest include contemporary literature, cultural theory and philosophy, and the intellectual history of the Left.

# 205-002: Humanities, Society & Culture: Only in New Mexico? Stories of Origins, Mysteries, and Miracles

Juliette Cunico (juliette@unm.edu)

Core: Humanities

## COURSE DESCRIPTION

“New Mexico is the scene of the longest span of human development in the Western Hemisphere” (Fergusson), and as such, contains perhaps the richest folk traditions and more mysteries than any other state. Some traditions are indigenous to New Mexico and the Southwestern United States generally; others have come to the state from Africa, India, the Middle East, Europe, Asia, Central and South America, and Australia.

This seminar samples these traditions and tales, old and new, as they appear in ritual dance and drama, village festivals, songs and healings, popular literature, in the oral and written stories of the state’s indigenous peoples, and in the countries of origin of those who immigrated here. We will view performances, listen to the music, hear and read marvelous stories, discover conflicts, and engage in dialogue with those who keep these traditions alive. As part of our exploration, we will discover the global origins of these stories and also immerse ourselves in the emotional, social, political, and cultural life that these traditions encompass—and perhaps learn a bit more about ourselves and our own heritage in the process. When feasible, these will be explored in their language(s) of origin. In addition to several relevant field trips, students will also have the unique opportunity to attend a Matachines dance-drama and to celebrate Día de los Muertos with our community.

## READINGS

Marta Weigle & Peter White, *The Lore of New Mexico*;

Joe S. Sando *Pueblo Nations: Eight Centuries of Pueblo Indian History*

Ray John de Aragón, *New Mexico Book of the Undead: Goblin and Ghoul Folklore*

Ray John de Aragón *Enchanted Legends and Lore of New Mexico: Witches, Ghosts & Spirits*

Selections from:

The Journal of International Folklore

Special Collections in The Center for Southwest Research

Songs of the Ludlow Massacre

The Roswell Incident

The practice of curandismo

The Inquisitors and the Jews in the New World. University of Miami Press

[www.jewishgen.org/Sephardic/mexico\\_sites.htm](http://www.jewishgen.org/Sephardic/mexico_sites.htm)

“The Sephardic Legacy in the Southwest: The Crypto-Jews of New Mexico” (Historical Research Project Sponsored by the Latin American Institute, University of New Mexico)

[www.sephardifolklit.org/flsj/sjjs/orallit/Oral\\_Lit\\_Sephardic.html#\\_www.oaaa.state.nm.us](http://www.sephardifolklit.org/flsj/sjjs/orallit/Oral_Lit_Sephardic.html#_www.oaaa.state.nm.us)

New Mexico African American Griots: Genealogical and Historical data pertaining to African Americans in New Mexico

[www.rootsweb.ancestry.com/~nmafamer](http://www.rootsweb.ancestry.com/~nmafamer)

Texts from:

<http://americanfolklore.net/folklore/mexican-folklore/>

<http://americanfolklore.net/folklore/canadian-folklore/>

<http://americanfolklore.net/folklore/asianamerican-folklore/> <http://americanfolklore.net/folklore/europeanamerican-folklore/>

<http://americanfolklore.net/folklore/latin-american-folklore/>

<http://americanfolklore.net/folklore/native-american-myths/>

<http://americanfolklore.net/folklore/africanamerican-folklore/>

<http://www.newmexicohistory.org/filedetails.php?fileID=21554>

Other sources bookmarked for students include:

<http://www.rootsweb.ancestry.com/~nmafamer/>

<http://www.ipl.org/div/natam/>

<http://www.hanksville.org/storytellers/>

<http://www.native-languages.org/monsters.htm>

<http://americanfolklore.net/folklore/united-states-folklore/new-mexico-folklore/>

<http://www.pibburns.com/mythgene.htm>

Six Nuevomexicano Folk Dramas, tr. Larry Torres

## **FILMS, ETC.**

High Strange New Mexico

A Southwest Christmas (PBS); Matachines Dance, Bernalillo;

La Danza de Moros y Cristianos, Valencia, Spain and Chimayo, NM; The Mystery of Chaco Canyon;

Ancient Americans: The Anasazi/ Southwest;

Skinwalkers, and others.

## **COURSE FEE**

35

## **STUDENT REQUIREMENTS**

Course Requirements:

-- Participation in at least three field trip(s)

-- Visits to The Center for Southwest Research

-- film/video viewing

-- Three-four short papers one of which will be an original story or tale (3-4 pages each).

-- Independent group and individual projects, (one each). These may include an exploration of one or more aspects of NM / Southwest folklore tradition as compared with a non-Southwest, or non-Americas tradition

-- Major Presentation, coupled with research paper or creative project

-- A class journal of reflections, questions, notes, observations, analysis of readings, guest speakers' contributions, and field experiences (minimum two- three paragraphs per entry, three entries per week)

-- Careful preparation, participation, and respect

-- Prompt and regular attendance

## **ABOUT THE INSTRUCTOR**

Juliette Cunico received her Ph.D. in English Literature with a double concentration in Shakespeare and Renaissance Drama and in Medieval Literature. She is a native New Mexican. Returning to New Mexico from Bradley University where she was the English Department's Shakespeare specialist, she continues to explore her love of the mysterious connections between the civilized and the natural world and the oral and written expression of those connections. This love explains her diverse interests—from Shakespeare to ice hockey, from fishing to folklore, from Godzilla to global warming to all things eschatological. Above all else, she loves, in Geoffrey Chaucer's words, "to gladly learn and gladly teach."

## 205-003: Humanities, Society & Culture: College Sports

Ryan Swanson (swansonr@unm.edu)

Core: Humanities

### COURSE DESCRIPTION

Why do American universities, unlike their foreign counterparts, spend billions of dollars annually on athletics? This course will analyze America's unique blend of higher education and sports. We will consider how sports came under the jurisdiction of universities and what benefits and pitfalls derive from this partnership. The role of college athletic conferences and the NCAA will be considered. We will analyze the priorities of these governing bodies, paying special attention to how the ideals of amateurism have compared to realities. The course will begin when the connection between colleges and sports began: in the 1870s. The course will conclude by considering the creation of the BCS and the modern collaboration between college athletic programs and America's media outlets.

### READINGS

Neal Bascomb, *The Perfect Mile*

Bob Kuska, *Cinderella Ball*

John J. Miller, *The Big Scrum: How Teddy Roosevelt Saved Football*

Murray Sperber, *Beer and Circus*

Susan Ware, *Title IX: Brief History with Documents*

### FILMS, ETC.

Rudy

Jim Thorpe: All American

Knute Rockne: All American

### STUDENT REQUIREMENTS

Students will be expected to read extensively and participate in class discussions. Students will write several analyses and complete a significant group project at the end of the semester. Students will be required to attend several college sporting events during the course of the semester as well.

### ABOUT THE INSTRUCTOR

I earned my Ph.D. in history at Georgetown University. This is my second year at UNM and I'm thrilled to be here. I research and write on Sports History and 19th Century American History.

# 207-001: Fine Art as Global Perspective: Mandala

Atsuko Sakai (asakai@unm.edu)

Core: Fine Arts

## COURSE DESCRIPTION

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

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

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

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

## READINGS

Amos Ih Tiao Chang, *The Tao of Architecture*

Giuseppe Tucci, *The Theory and Practice of the Mandala*

Richard E. Nisbett, *Geography of Thought*

Elizabeth ten Grotenhuis, *Japanese Mandalas: Representations of Sacred Geography*

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

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

Maggie Macnab, *Design by Nature*

David Eagleman, *Incognito: The Secret Lives of the Brain*

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

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

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

## FILMS, ETC.

“The Magic of Illusion”

“Wheel of Time”

## STUDENT REQUIREMENTS

Regular attendance and active class participation. Students will be asked to participate in weekly hands-on design exercises/projects in class and maintain a visual journal/sketchbook throughout the semester. 1 analytical/research paper (5-10 pages), 1 group project, 1 final design project presentation board with written design concepts and visuals, 3D models, 1 oral presentation (15 minutes long) and final portfolio (20 pages).

## ABOUT THE INSTRUCTOR

Atsuko Sakai holds her B.A. from the Kyoto City University of Arts in Japan and M. Arch. from UNM. She worked for over 10 years at architectural design firms in Washington DC and Albuquerque. She also teaches the Architecture and Design for Children course at the UNM School of Architecture to share a joy of designing with people of all ages!

## 207-002: Fine Art as Global Perspective: The Photographic Arts

Ruth Meredith (ruthmrdth@gmail.com)

Core: Fine Arts

### COURSE DESCRIPTION

We live in a culture saturated with photographs, movies and videos. These days everyone seems to be taking pictures of the world we live in and posting them on the Internet. But the camera was invented less than 200 years ago. How did this technology permeate the culture so quickly? How did photography change the way we understand the world? Can photographs lie? How are photographs related to what they depict? In the process of answering these questions, we will examine the philosophical implications of how this technology has altered our sense of reality in the media age. In this course we will explore the history of this technology and its many uses in contemporary culture including social media. You will experience how taking and editing pictures affects their meaning through three hands-on learning projects.

### READINGS

Texts: All readings will be available online in Learn Course weekly modules

PDFS

Roland Barthes Camera Lucida: Reflections on Photography

Walter Benjamin The Work of Art in the Age of Mechanical Reproduction

Susan Sontag On Photography

Roland Barthes The Photographic Message and The Rhetoric of the Image

John Berger Looking at Photographs

Csiksentmahlyi Why We Need things

Mary Warner Marien Photography: A Cultural History (selections)

Additional material related to the topic of the week will also be assigned where appropriate

Video series

Robert Hughes Shock of the New: Mechanical Paradise (history of photography in context of modernity)

John Berger Ways of Seeing episode 1 (photographic reproduction and art)

Nigel Spivey How Art Made the World: Once Upon a Time

### FILMS, ETC.

Robert Hughes Shock of the New: Mechanical Paradise (history of photography in context of modernity)

John Berger Ways of Seeing episode 1 (photographic reproduction and art)

Nigel Spivey How Art Made the World: Once Upon a Time plus other material from

### STUDENT REQUIREMENTS

Weekly Blogs + 5 comments

Museum Field Trip report

Weekly participation credit assignments

2 class exercises

3 Learning Projects

LP 1 Personal Photo Essay

LP 2 7+1 Self Portraits

LP 3 Documentary video montage

Collaborative Group research video and report

### ABOUT THE INSTRUCTOR

I was trained as a painter-printmaker as well as a philosopher and art historian. My dissertation in Art History was a combination of philosophy, art history and visual art and dealt with the question of how we make meaning. I argue that

making and interpreting are two sides of the same process. I have been an artist since 1980. I do mixed media work in a postmodern style I call "Dada Kitsch." I am very interested in the contemporary art forms of animation and graphic novels.

## 207-003: Fine Art as Global Perspective: Art as Space

Megan Jacobs (megan.e.jacobs@gmail.com)

Core: Fine Arts

### COURSE DESCRIPTION

Just how big or small are we? The answer to that question depends on our point of reference: an atom or the universe. Sometimes a transformational understanding of the human experience is at its heart a creative endeavor. To truly grasp our place in the universe we need to deeply experience scale. Scale is more than the object's size. It is the size of a work in relation to another object, in our case, the human body. This class will study how various artworks allow us to embody the human experience through the use of scale and perspective.

Art we will study will frame a point of view, give form to a concept, and visualize abstract ideas. This class will evaluate art's ability to frame our lived experience of humanity through perspectives of minuteness and enormity as found in ancient art, film, land art, and installation art.

The first half of the semester we will explore feeling of minuteness. By viewing Charles and Ray Eames seminal film, *The Powers of Ten*, we will juxtapose our scale as humans to that of the known universe. Dwarfed in scale we must acknowledge in part the insignificance of our lives. We will study ancient art forms, such as the Stonehenge, the Pyramids, and various largescale Buddhas in Asia, all of which were meant to make us feel small. These pieces were arguably the pre-cursors to Land Art, which explores the sense of scale, power, and scope of nature in comparison to mankind. We will travel to Charles Ross' immense land art piece, *Star Axis*, located on a mesa outside of Las Vegas, New Mexico. The work is a sculpture that frames, as Charles Ross states, how the "earth's environment extends into the space of the stars". Installation art creates an environment in which the art is experienced. Looking at installation artists such as Yayoi Kusama, Ann Hamilton, and Wolfgang Laib we will investigate how this art form seeks to activate various senses through their use of materials—lights, mirrors, blue jeans, and beeswax to name a few—and methods to transform our understanding of space and scale. A collaborative, large-scale, immersive installation will be created to synthesize the concepts related to minuteness for the course mid-term.

Conversely, art also has the ability to visualize abstract concepts and allow us to realize fully the enormity of our actions—even those that are seemingly insignificant. Photographer Chris Jordan makes his art by translating statistics into images. His photograph, *Paper Cups*, "depicts 410,000 paper cups, equal to the number of disposable hot-beverage paper cups used in the US every fifteen minutes". He inspects human actions, which often go unnoticed, and frames them on a global scale. If everyone proceeds in this way what are the ecological and environmental ramifications of our actions? We'll evaluate a host of artists whose work gives a visual form to abstract ideas such as, Alfredo Jaar, Michael Wolf, and Tara Donovan.

Statistics can be abstract, but once they are made visual their impact is tangible, leading us to evaluate the moral implications of that knowledge. The film, *The Story of Stuff*, gives visual form to Annie Leonard's realization of the impossibility of running a linear system—consumerism— on a finite planet.

Much of the art we will study is informed by disciplines such as astronomy and ecology, but it is through the artistic process that a visual and physical understanding of these concepts is solidified. We will explore the process of creating data visualizations (ways to visually articulate information) and in doing so students will depict the patterns of consumption in their own lives. Another artistic project will involve mapping: the process of representing relevant information and excluding superfluous. Maps innately create a sense of hierarchy through scale, emphasis and symbolism. Many of the techniques and concepts found in mapping have been appropriate by contemporary artists. Students will make connections between themselves and their place in the world by distilling the most important aspects of their environment down to a coherent visual narrative. Two maps are required: one to represent perspectives of minuteness and the other enormity.

### READINGS

Tufte, Edward. *The Visual Display of Quantitative Information* (Graphics Print, 2001) ISBN-10: 0961392142

Clemans, Gayle and Katharine Harmon. *The Map as Art: Contemporary Artists Explore* (Princeton Architectural Press, 2010) ISBN-10: 1568989725

Harmon, Katharine. *You Are Here: Personal Geographies and Other Maps of the Imagination* (Princeton Architectural Press, 2003) ISBN-10: 1568984308

Simanowski, Roberto. *Digital Art and Meaning: Reading Kinetic Poetry, Text Machines, Mapping Art, and Interactive Installations (Electronic Mediations) Paperback* (Univ Of Minnesota Press, 2011). ISBN-10: 0816667381

Schwartzman, Madeline. *See Yourself Sensing: Redefining Human Perception* (Black Dog Publishing, 2011) ISBN-10: 1907317295

Viction:ary, Overs!ze: *Mega Art & Installations (Victionary, 2013)* ISBN- 10: 9881943981

De Oliveira, Nicolas, Nicola Oxley, and Michael Petry. *Installation Art in the New Millennium: The Empire of the Senses* (Thames & Hudson, 2004) ISBN- 10: 0500284512

Krum, Randy. *Cool Infographics: Effective Communication with Data Visualization and Design Paperback* (Wiley, 2013) ISBN-10: 1118582306

Lima, Manuel. *Visual Complexity: Mapping Patterns of Information* (Princeton Architectural Press, 2013). ISBN-10: 1616892196

#### **FILMS, ETC.**

Powers of Ten & Story of Stuff

#### **COURSE FEE**

#### **STUDENT REQUIREMENTS**

Active class readings, discussions & weekly blog  
Oral presentation  
Group Installation  
Creation of two artistic personal maps (one that reflects feeling small and the other big)  
2, data visualizations depicting personal consumption patterns

#### **ABOUT THE INSTRUCTOR**

## 301-001: The Publication Process

Amaris Ketcham (ketchama@unm.edu)

Group: Writing & Speaking

### COURSE DESCRIPTION

The Publication Process (Scribendi Part 1)

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

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

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 received her MFA in Creative Writing from the Inland Northwest Center for Writers at Eastern Washington University. Professor Ketcham has published essays, poetry, and short fiction in a variety of magazines, anthologies, and online venues. Her teaching interests include creative writing, fine arts, graphic design, and print and digital production. She currently serves as the Faculty Advisor for Scribendi, the Honors College and Western Regional Honors Council literature and arts magazine.

## 301-002: A Toy Story - The Process of Design

Atsuko Sakai (asakai@unm.edu)

Group: Fine Arts

### COURSE DESCRIPTION

All of us live in the built environment full of objects and spaces designed by someone. Our material world is a reflection of our lives, which is visible, touchable, and describable. "Design" is a human-created form of expression together with solutions based on the actual needs attached to a particular time and place, which we call "Design Context." Design produces physical outcomes, but more importantly, it is a tool for synthesizing scattered ambiguous ideas into a concrete concept through multiple analytical thought processes, which we call "Design Process."

We will begin the class by raising fundamental questions about "Innovation," its "Creative Process" and the "Role of Design" in our creative society and economy. We will study the history of Design Studio Methods and examine emerging "Design Thinking" strategies through readings, discussions, and research. At the same time, you will also conduct useful hands-on techniques such as brainstorming, visual communication, 3D thinking, ideation, marketing, and presentation. These two streamlined explorations will merge in the final project with a focus on the theme, "Toy Design and Creative Learning Exhibits" where you will be challenged to investigate and design an educational toy and exhibition. The course will also include a field trip to the "Explora" in Albuquerque old town to analyze the production of active exhibits and spaces for hands-on science learning. Let's think and work like a designer! (No previous drawing or model building experience is necessary.)

### READINGS

Tom Kelley, *The Art of Innovation*

Mihaly Csikszentmihalyi, *Creativity*

Mark Oldach, *Creativity for Graphic Designers*

Tom Kelly, *Creative Confidence*

Bryan Lawson, *How Designers Think, Fourth Edition: The Design Process Demystified*

Bella Martin, Bruce Hanington, *Universal Methods of Design*

William Lidwell, Kristina Holden, Jill Butler, *Universal Principles of Design*

Donald A. Norman, *The Design of Everyday Things*

Frank Oppenheimer, *Working Prototypes*

The Exploratorium Magazine, Special Issue, March 1985 – Frank Oppenheimer 1921 – 1985

LEGO Institute, *The Future of Play*

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

### FILMS, ETC.

Design Thinking for Educators.com

### STUDENT REQUIREMENTS

Regular attendance and active class participation. Students will be asked to participate in weekly hands-on design exercises/projects in class and maintain a visual journal/sketchbook throughout the semester.

1 analytical/research paper (5-10 pages), 1 group project, 1 final design project presentation board with written design concepts and visuals, 3D models, 1 oral presentation (15 minutes long) and final portfolio.

### ABOUT THE INSTRUCTOR

Atsuko Sakai holds her B.A. from the Kyoto City University of Arts in Japan and M. Arch. from UNM. She worked for over 10 years at architectural design firms in Washington DC and Albuquerque. She also teaches the Architecture and Design for Children course at the UNM School of Architecture to share a joy of designing with people of all ages!

## 301-003: World-building: Designing the Multiverse of Speculative Fiction

Betsy James ([betsy@betsyjames.com](mailto:betsy@betsyjames.com))

Group: Writing & Speaking

### COURSE DESCRIPTION

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

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

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

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

### READINGS

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

Fiction:

The Secret History of Fantasy, Peter Beagle

American Gods, Neil Gaiman

The Beginning Place, U. K. Le Guin

The Tricksters, Margaret Mahy

The Moon and the Sun, Vonda McIntyre

Among Others, Jo Walton

Nonfiction:

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

Cheek By Jowl, U. K. Le Guin

Architecture Without Architects, Bernard Rudofsky

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

Your Inner Fish, Neil Shubin

### FILMS, ETC.

You will consider selected speculative fiction book/cinema/graphic novel crossovers such as McIntyre's *The Moon and the Sun*, Itimaera's *Whale Rider*, and Miyazaki's *Spirited Away*, as well as a range of related graphic art. Nationally published authors of sci

### STUDENT REQUIREMENTS

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

## **ABOUT THE INSTRUCTOR**

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

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

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

## 301-004: Things That Make Us Smart

Chris Holden (chris.l.holden@gmail.com)

### COURSE DESCRIPTION

We take for granted that technology is an increasingly large part of life on this planet. At times this is expressed as how we make progress to a better world. Other times the focus seems to be the ways new technologies can distance us from each other and what is important in life. But this flame war—arguing between pro and con—is a limiting way to look at technology and its role in our world. In this class, we will learn to dig deeper into just what technology is and how we make use of it to change our lives. We will dispense with false dichotomies as we develop more nuanced understandings.

The first part of our new perspective will be to recognize technology as a universal part of human culture, not something that started with personal computers. Human history and prehistory are written as stories of the development and use of technologies. Humans have in fact always been cyborgs. Strangely enough, the development and use of technologies is a good definition of what makes humans different as animals.

Part of this is recognizing that not all technologies are physical things. The written word is a technology. So is algebra. Ideas are a kind of technology that change us and our world.

Second, we will see that technologies both change us and are changed by us, the users. Third, we will learn to see technologies for their affordances and constraints, and how these are not absolute but inflected by the social situations in which these technologies find their uses.

This class will not be mere criticism. We will actively explore many new technologies together. We will reflect on the roles and realities of the technologies we use on a daily basis and will be relevant in the near future.

### READINGS

The Social Construction of Technological Systems: New Directions in the Sociology and History of Technology by Bijker, Hughes, and Pinch

Things that Make Us Smart\* by Donald Norman

Orality and Literacy\* by Walter Ong

Users as Agents of Technological Change\* by Kline and Pinch

Other articles, videos and excerpts available online.

### STUDENT REQUIREMENTS

You will need to try out and acclimate to many new technologies. Everyone will get up to speed using Slack, Google Docs, Markdown, and a blogging platform of your choice. Depending on your choice, this may also include domain management and further software installation and use. \*There is no prerequisite. This course is intended for everyone who is willing to try out something new. No familiarity with any specific tool will be assumed.\*

### ABOUT THE INSTRUCTOR

Chris Holden is an Assistant Professor at the Honors College of the University of New Mexico. His PhD is in number theory, but his current research focuses on place based game design for learning. He makes games and helps others to make games for a wide variety of learning contexts, from language learning to community action. He also helps produce ARIS an easy-to-use, open source, augmented reality game platform. Chris teaches classes involving mobile game design, and directs the Local Games Lab ABQ, a fancy name for supporting unfunded faculty, students, and community members to make games and other interactive experiences to develop new forms of meaning within their local natural, cultural, and educational environments.

## 301-005: Natural Disasters

Jason Moore (jrm@unm.edu)

Group: Physical & Natural Sciences

### COURSE DESCRIPTION

Natural disasters have a profound and costly impact on humanity and so it is of great importance that we understand their causes so as to better protect against their effects. In this course we will learn about the causes of the major natural disasters (e.g. earthquakes, volcanic eruptions, floods, wildfires, tornadoes, hurricanes, bolide impacts, etc.), the processes that influence their frequency and severity, their effects and ways to mitigate them, and our ability as scientists to predict them. We will contrast our knowledge of these hazards with their representations in the mass media. Finally, we will create a natural disaster hazard plan for a major global city to assess and quantify the natural risks to human life by location.

### READINGS

Silver 2010 - The Signal and the Noise

Gigerenzer 1996 - Reckoning with Risk

Human Rights and Natural Disasters (Brooks-Bern Project Report)

Mind the Risk (Swiss Re Disaster Insurance Report)

A collection of articles from the scientific literature relevant to each studied disaster

A collection of case studies describing the effects and recovery strategies from notable examples of each studied disaster

### FILMS, ETC.

Excerpts from: Dante's Peak, Armageddon, Twister

### STUDENT REQUIREMENTS

After a brief introduction considering science, natural disasters in general, and the manners in which we can assess risk, we will split the course into two-week blocks. During each block we will discuss a particular natural disaster, what controls its occurrence and severity, what impacts it might have on human populations, and how we might mitigate these impacts. For each disaster you will be required to calculate the risks to a particular major city, and your hometown. You will present on two of these during the course of the semester. You will have to submit a final natural disaster management plan for your city, stating the relative risks of each disaster, which you consider to be significant, and what steps should be taken to mitigate these risks.

### ABOUT THE INSTRUCTOR

Jason Moore received his Ph.D. from the Department of Earth Sciences at the University of Cambridge in 2006. Much of his research is concerned with the impact of major perturbations (for example natural disasters) on vertebrate faunas in the fossil record. Most recently he has been working on improving our understanding of the impact event commonly thought to have killed the dinosaurs.

## 301-007: Contemporary Ethical Issues in Fashion

Julie Hillery (jhillery@unm.edu)

Group: Social & Behavioral Sciences

### COURSE DESCRIPTION

Ethical issues face all of us everyday. The fashion industry seems to always be in the news for making the wrong decisions when it comes to ethical business practices. A few examples include the use of thin models that promote unrealistic beauty ideals, the exploitation of workers in developing countries through substandard labor practices and the promotion of a throw-away society through the rising popularity of “fast fashion” stores such as Forever 21 and H&M. How do these decisions affect society, why do they matter, and what can we do about them? As you enter your professional career you will find yourself in situations where you have to make decisions not only for yourself but also as part of a team and as a representative of a business. In this course we will take a critical look at issues faced by the fashion industry and relate those to making professional decisions in your own chosen careers as well as your personal life. We will also analyze successful fashion businesses built around being socially responsible.

### READINGS

Current event readings from various print and online sources will be provided by the professor in pdf format for printing or online reading.

Major reference will be:

Paulins, V. A., & Hillery, J. L. (2009). *Ethics in the fashion industry*. New York, NY: Fairchild Publications.

### FILMS, ETC.

Various online media clips.

Films include:

Girl Model (2011, dir. Redmond and Sabin).

The T--Shirt Travels (2011, dir. Shantha Bloemen)

Secondhand (Pepe), (dir. Vanessa Bertozzi and Hanna Rose Shell), 2008.

### STUDENT REQUIREMENTS

Weekly assignments will consist of current-event readings, in-class discussions, short writing assignments, and participation in a course blog. Other assignments include a current-event presentation and a final research-based paper and presentation based on a topic of interest selected by the student.

### ABOUT THE INSTRUCTOR

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

## 301-008: Mythmaking and Tolkien

Leslie Donovan ([ldonovan@unm.edu](mailto:ldonovan@unm.edu))

Group: Humanities

### COURSE DESCRIPTION

J. R. R. Tolkien's epic novel (*The Lord of Rings*) has been considered the foundation of the modern fantasy literature, the basis for immensely popular film adaptations, and even identified in several international surveys as the single most influential or popular work of the 20th century. Yet, while millions of readers have enjoyed and treasured (*The Lord of Rings*) and its precursor (*The Hobbit*), few have gone much beyond the field of popular literature to integrate other approaches and fields of study in connection with Tolkien and his works. Yet, Tolkien was not only a writer of popular fiction, but he also was a mythologist, visual artist, musical composer, philologist, playwright, and medieval studies scholar. In this course, we will survey not only Tolkien's original fiction, but also some of his scholarly works, invented languages, paintings and drawings, and music. Along with investigating some of the historical background and medieval sources of Tolkien's major and minor works, we will explore how several world myths contribute to the mythic tales he created for Middle-earth. In addition, we will touch on topics seldom discussed in Tolkien literature courses from such fields as astronomy, ecology, natural sciences, linguistics, and cultural studies. Perhaps most important, we will work to understand what Tolkien's works have to say to people in the 21st century about issues such as gender, warfare, friendship, interactions between cultures, hospitality, loyalty, keeping one's oaths, and the nature of good and evil. While hard-working Tolkien newbies are most welcome, all students must have read Tolkien's primary literary works (*The Hobbit*) and (*The Lord of Rings*) in their entirety and in book form-- not just see the films!-- before the start of class.

### READINGS

Tolkien, J. R. R., trans. (*Beowulf*)

Tolkien, J. R. R. (*The Hobbit*)

Tolkien, J. R. R. (*The Lord of the Rings*) (any single or multivolume edition)

Tolkien, J. R. R. (*A Tolkien Reader*)

Tolkien, J. R. R. (*The Silmarillion*)

Tolkien, J. R. R., trans. (*Sir Gawain and the Green Knight*)

Tolkien, J. R. R., trans. (*The Fall of Arthur*)

Sturluson, Snorri. (*The Prose Edda*). Trans. Jean I. Young

Foster, Robert. (*The Complete Guide to Middle-Earth*) (Optional)

Selected short readings from the following sources will be provided:

J. R. R. Tolkien's (*The Monsters and the Critics and Other Essays*); Wayne G. Hammond and Christina Scull's (*J. R. R.*

*Tolkien: Artist and Illustrator*); Wayne G. Hammond and Christina Scull's (*The Art of The Hobbit*); music by J. R. R. Tolkien

and Donald Swann from (*The Road Goes Ever On*); Eugene Vinaver's edited collection (*King Arthur and His Knights*); Old

Norse (*Poetic Edda*); selections from the Finnish (*Kalevala*) cycle; selections from Old English riddles and heroic poetry.

### STUDENT REQUIREMENTS

1 analytic paper (5-7 pages), 1 research paper (8-10 pages), 1 creative project (10-15 pages), 1 oral presentation (15 minutes long), weekly blog discussion (2 postings minimum each week), final portfolio, lots of reading, regular attendance, and active class participation.

### ABOUT THE INSTRUCTOR

Leslie Donovan is a continuing Honors faculty member and a UNM Presidential Teaching Fellow. She earned her B.A. and M.A. in English from UNM and her Ph.D. in Medieval Literature from the University of Washington. Her publications include studies of J. R. R. Tolkien, (*Beowulf*), Anglo-Saxon women saints, and Honors teaching.

## 301-009: Hidden Histories: Untold Stories

Margo Chavez-Charles (margocc2126@yahoo.com)

Group: Humanities

### 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. We can consider this class as integrating history and literature, since literature is a powerful tool that draws us into events and helps us to learn about history. We will use some fiction as an entrance into certain periods of history. We will use contemporary non-fiction as well, including excerpts from a classic of “alternative” history, Howard Zinn’s *A People’s History of the United States*. This is an interdisciplinary class using fiction, non-fiction, poetry, music and film to approach our history and its hidden stories. Students will investigate the events that have defined us and continue to define us, carrying on a debate that will help us to assume our responsibilities as informed citizens.

As with all University Honors classes, an important objective is to develop our skills within the seminar format: the skills of engaged discussion, attentive reading and listening, and clarity in written and oral expression.

### READINGS

Howard Zinn, *A People’s History of the United States*

Lillian Hellman, *Scoundrel Time*

Tim O’Brian, *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 as well as e-reserve readings that students will print and bring to class

### FILMS, ETC.

We will watch excerpts from these films, and others: "The Spanish American War", "Even the Rain", "All Quiet on the Western Front", "Come See the Paradise", "Good Night & Good Luck", "Persepolis", "Zeitgeist", "The Long Walk Home", "Hearts and Minds",

### STUDENT REQUIREMENTS

Regular attendance, participation in class discussion, and attentive listening. Weekly responses or observations and questions; one five-page paper; group or pair work in formulating discussion questions and leading discussion; news reports; final research paper of 8-10 pages; maintaining a portfolio of submitted work, and a final reflective essay.

### ABOUT THE INSTRUCTOR

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

## 301-010: Theatre and Human Rights

Maria Szasz (deschild@unm.edu)

Group: Social & Behavioral Sciences

### COURSE DESCRIPTION

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

--James Baldwin and Lorraine Hansberry

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

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

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

This seminar will discover, as critic Brian Crow has stated, “where normal political forms of opposition are ruthlessly silenced, art—and perhaps especially the theatre—may become a means of resistance, however enfeebled by censorship and harassment.” Please join us in this seminar to see how twentieth-century drama has led the way in the continuing, passionate struggle around the globe for equality and respect for the entire human race. As Paul Rae states in Theatre and Human Rights, “as an inherently social activity, the theatre provides a distinctive platform for addressing human rights issues.”

### READINGS

Sean O’Casey, (*The Plough and the Stars*) 1926

Bertolt Brecht, (*Mother Courage and Her Children*) 1941

Samuel Beckett, (*Waiting for Godot*) 1953

Arthur Miller, (*The Crucible*) 1956

Brian Friel, (*The Freedom of the City*) 1974

Maria Irene Fornes, (*Fefu and Her Friends*) 1977

Derek Walcott, (*Pantomime*) 1978

Luis Valdez, (*Zoot Suit*) 1979

Athol Fugard, (“*Master Harold*” ... and the Boys) 1982

Gao Xingjian, (*The Bus Stop*) 1983

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

August Wilson, (*Two Trains Running*) 1990

Drew Hayden Taylor, (*Only Drunks and Children Tell the Truth*) 1991

Tony Kushner, (*Angels in America, Part One: Millennium Approaches and Part Two: Perestroika*) 1991 and 1992

## **FILMS, ETC.**

(Bertolt Brecht: Great Writers of the Twentieth Century) series about the German dramatist, produced by the BBC.  
The Samuel Beckett-directed (Waiting for Godot)  
(The Crucible), directed by Nicholas Hytner, starring Daniel Day-Lewis and Winona Ryder.

## **STUDENT REQUIREMENTS**

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

## **ABOUT THE INSTRUCTOR**

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

## 301-011: “Manuscripts Don’t Burn”: Soviet History through Underground Literature

Renee Faubion (sanren@unm.edu)

Group: Humanities

### COURSE DESCRIPTION

“[The detective] ran his hand over the first page and, presumably by way of censorship, scooped up all the characters and punctuation marks. One flick of the hand and there on the blank paper was a writhing heap of purple marks. The young man put them in his pocket.

“One letter—I think it was a ‘z’—flicked its tail and tried to wiggle out, but he deftly caught it, tore off its legs, and squashed it with his fingernail.”

—Abram Tertz, *The Trial Begins*

In the former Soviet Union, publication was rigidly controlled by the government. Despite the threat of imprisonment and tight state curbs on access to photocopying machines, courageous Soviet citizens developed a flourishing underground literature by circulating handwritten or typewritten manuscripts of officially forbidden texts. While underground literature has a three-century history in Russia, under Soviet oppression such literature became known as samizdat (“self-publication”) and blossomed into a rich, varied collection of texts. As might be expected, samizdat includes serious works protesting the labor camps, such as Evgenia Ginzburg’s prison memoir and Solzhenitsyn’s classic hybrid history, *The Gulag Archipelago*. But the literature of the Soviet underground wasn’t all realistic and gloomy; Vladimir Voinovich’s comic novel *The Life and Extraordinary Adventures of Private Ivan Chonkin* and Evgeny Zamiatin’s dystopic science fiction novel *We* (the inspiration for George Orwell’s 1984) are both important texts in this tradition, as is Mikhail Bulgakov’s phantasmagoric *Master and Margarita*, which is widely recognized as one of the greatest novels of the twentieth century. The readings covered in this class encompass some of Russia’s most distinguished and diverse literary achievements and offer a unique snapshot into Soviet history and politics. (No knowledge of Russian is needed for this course; all works will be read in translation.)

### READINGS

Evgeny Zamyatin, *We*

Mikhail Bulgakov, *Master and Margarita*

Evgenia Ginzburg, *Journey into the Whirlwind*

Abram Tertz (Andrei Sinyavsky), *The Trial Begins*

Anna Akhmatova, “Requiem”

Aleksandr Solzhenitsyn, *The Gulag Archipelago* (selections)

### STUDENT REQUIREMENTS

A presentation explaining a particular event or movement in Soviet history. An analytic research essay which should integrate the disciplines of history and literary analysis meaningfully by examining a relevant underground text from the Soviet era. A proposal, an annotated bibliography, and draft workshop will be required prior to the due date. Strong preparation for and respectful, engaged participation in class discussion and good participation

### ABOUT THE INSTRUCTOR

Renée Faubion received a B.A. in Russian and Eastern European Studies (the latter an interdisciplinary major) from Trinity University. She also earned an M.A. in Slavic Languages from the University of Kansas and has had the good fortune to study in Russia twice. Although she has switched gears and now has a Ph.D. in American and British literature, Renée has retained her engagement with Russian culture and teaches courses in that area as often as she can.

## 301-012: The Student Athlete: Past, Present, and Future

Ryan Swanson (swansonr@unm.edu)

Group: Humanities

### COURSE DESCRIPTION

The NCAA-regulated college student athlete, with his or her amateurism closely monitored, is a uniquely American creation. And a dichotomous one. The student athlete might be a local or even national celebrity despite being a teenager. He or she might be penniless while playing before packed stadiums and seeing his or her name on the back of jerseys selling in the bookstore. This course explores the student athlete in America using the analytical tools of the humanities. Students will assess the history of the NCAA and college athletics in the United States. They will also investigate the international models of sport that largely preclude European universities having a major role in athletics. Students will consider the cultural significance of college sports as well, especially as portrayed in Hollywood film and through literature.

More than just dealing with the past, students will debate the current state of college athletics, considering the laws and politics controlling the college sports world. Students will evaluate the handful of significant legal cases making their way through the courts that deal with student athlete rights. They will consider how issues of conference realignment and college athletics stratification (Division I, II, III, etc) are affecting higher education in the United States. They will also take the economic tally of college sports.

Looking toward the future, students will consider how athletic success translates into post collegiate life. Students will be challenged to explain the role of sports in America and their own lives in an intellectually persuasive manner. Writing and speaking assignments will help students translate their information about the past and present of college sport into talking points and research analyses for future successes.

### READINGS

Selected Course Readings:

Nancy Hogshead-Makar and Andrew Zimbalist (Eds), *Equal Play: Title IX and Social Change* (Philadelphia: Temple University Press, 2007).

Taylor Branch, *The Cartel: Inside the Rise and Imminent Fall of the NCAA* (New York: Byliner, 2012)

John Feinstein, *Season on the Brink: A Year with Bob Knight and the Indian Hoosiers* (New York: Simon and Schuster, 1987).

John Ed. Bradley, *It Never Rains in Tiger Stadium: Football and the Game of Life* (New York: ESPN Books, 2007)

### STUDENT REQUIREMENTS

Student will be expected to analyze the relationships between athletics and education in several papers. Vigorous in class participation is a must.

### ABOUT THE INSTRUCTOR

Ryan Swanson is a former student athlete (a long time ago) who researches and writes on sport in American history and society.

## 301-013: Nature and Technology

Michael Cook ([mcook@unm.edu](mailto:mcook@unm.edu), Websites: <http://www.michaelcookart.com/>)

Group: Fine Arts

### COURSE DESCRIPTION

This course is an examination of what one understands as authentic experience. This course offers Honors students the opportunity to become the author of a personal vision utilizing electronic moving images.

What is a primary and essential experience? How is experienced perceived in the highly mediated environment that is western society/culture at the beginning of the twenty-first century? What part does technology play in this perception of experience? What is your relationship to Nature in terms of your major discipline? What is your relationship to nature as a creative person? What impact has technology had upon nature and your understanding of your place in it? How does/has technology shaped that vision? What is the impact on native cultures? What is New Mexico?

These questions and many more are the basis of this class. The primary medium for the course is video. No prior experience with video is required but it is helpful. Basic understanding of a computer is required as well as access to a desktop or laptop or ipad and camera in some form. Our tools are essentially digital imaging and sound recording devices as well as other electronic devices. These tools provide a powerful counterpoint to the awesome natural beauty of the landscape that is northern New Mexico and the context of this class. The final project is a short moving image work produced in the Nature and Technology Video Production Studio required as part of this class. These works are influenced by the readings.

The class will meet on and off campus. The class will do field studies in the Taos area during the fall break. We will be in residence at Fort Burgwin, which is the Taos campus for S.M.U. located in an extraordinary landscape.

### COURSE FEE

\$241. The course fee for Nature and Technology pays for room and board as part of the field study component for study in Taos and other sites in northern New Mexico. The cost is \$75.00 a day, which includes breakfast and lunch. Students stay at the Fort Burgwin campus of Southern Methodist University. This is a bargain price only possible because of the instructors relationship with SMU. Additionally the course fee pays for the course reader of 281 pages printed at the UNM copy center.

### ABOUT THE INSTRUCTOR

Michael Cook was born in Puerto Rico and educated in The United Kingdom and the United States. Upon finishing graduate school he accepted an appointment at the University of Illinois at Urbana Champaign where he began work on his nuclear and thermonuclear paintings, one the earliest concentrated bodies of work in painting that examined the development and use of the atom by conflating the visual language of alchemical notation and particle physics. Throughout his work Michael Cook has conflated painting pictorial conventions and practice to question their distance from authentic experience. This work and later projects have explored the definition of landscape. Expanding the understanding of "landscape" beyond the literal image of geography has been at the core of his concerns. He previously held appointments at the University of California, Berkeley and the San Francisco Art Institute before coming to the University of New Mexico. At UC Berkeley he developed and taught the first video and performance classes in the art department. At the University of New Mexico as Associate Dean for Technology he conceptualized and helped implement the Arts Technology Center, which became ArtsLab. Also at UNM he developed "Nature and Technology" an innovative intensive field study class as part of the D.H. Lawrence Ranch Workshops whose structure has been adopted in a number of department classes.

Michael Cook's work has been exhibited widely in such venues as The New Museum, New York, The Art Institute of Chicago, Museum of Fine Arts in Santa Fe as well as commercial galleries. Exhibitions have received critical attention in The New York Times, Art News, The New Art Examiner, The San Francisco Chronicle and THE Magazine among others. He has been the

recipient of a number of awards such as Outstanding Teacher of the Year and a prestigious National Endowment for the Arts Individual Artists Fellowship.

## 301-014: Nature and Technology Video Production Studio

Michael Cook (mcook@unm.edu)

Group: Fine Arts

### COURSE DESCRIPTION

This course is an independent study course, which is linked to Nature and Technology and required from students taking that course. The focus is on producing a short moving image work that is a result not only of the concepts and readings in Nature and Technology but the exploration and creation of a personal vision informed by the question: What is a primary and essential experience?

Students will conceptualize, record and edit video and sound. No prior experience with video is required but it is helpful. Basic understanding of a computer is required as well as access to a laptop/desktop and camera. It is suggested that students have access to a Mac computer and Imovie but other computers and programs can work. The cameras used can be any number of formats including using the camera in your smart phone.

The class will meet on and off campus (at sites determined by the student). The class will do field studies in the Taos area during the fall break.

### ABOUT THE INSTRUCTOR

Michael Cook was born in Puerto Rico and educated in The United Kingdom and the United States. Upon finishing graduate school he accepted an appointment at the University of Illinois at Urbana Champaign where he began work on his nuclear and thermonuclear paintings, one the earliest concentrated bodies of work in painting that examined the development and use of the atom by conflating the visual language of alchemical notation and particle physics. Throughout his work Michael Cook has conflated painting pictorial conventions and practice to question their distance from authentic experience. This work and later projects have explored the definition of landscape. Expanding the understanding of "landscape" beyond the literal image of geography has been at the core of his concerns. He previously held appointments at the University of California, Berkeley and the San Francisco Art Institute before coming to the University of New Mexico. At UC Berkeley he developed and taught the first video and performance classes in the art department. At the University of New Mexico as Associate Dean for Technology he conceptualized and helped implement the Arts Technology Center, which became ArtsLab. Also at UNM he developed "Nature and Technology" an innovative intensive field study class as part of the D.H. Lawrence Ranch Workshops whose structure has been adopted in a number of department classes.

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## 301-601: Congress and National Policy

Jeff Bingaman (jeff.bingaman@gmail.com)

Group: Social & Behavioral Sciences

### COURSE DESCRIPTION

Former U.S. Senator Jeff Bingaman will teach a seminar for students interested in some of the most important and intractable issues that recur in our national political debates. A main focus would be on determining the proper role of government in each of the following areas:

- maintaining a strong and growing economy;
- helping U.S. business create and retain jobs;
- meeting our energy and environmental challenges, including the challenge posed by climate change;
- insuring access to quality healthcare for Americans;
- improving education;
- managing and preserving public lands.

The issues would be analyzed in connection with the major legislative struggles which occurred in the 1980s and 1990s and which have continued since 2000.

The seminar will begin and end with an analysis of the role Congress plays in establishing national policy. At the beginning of the seminar we will analyze the traditional functioning of Congress during most of the 20th Century. At the end we will analyze the relatively recent “dysfunction” that has afflicted the Congress.

### ABOUT THE INSTRUCTOR

Jeff Bingaman served in the U.S. Senate 1982-2013 and was chairman of the Senate Energy and Natural Resources Committee from 2001-2002, and again from 2007 until the end of his term in the 112th Congress. In the 109th Congress, Bingaman played a major role in the passage of the Energy Policy Act of 2005, the first comprehensive energy bill to become law in 13 years. He was the lead sponsor of the Energy Independence and Security Act of 2007, which required a historic increase in vehicle fuel economy, boosted homegrown biofuels, and mandated the most sweeping energy efficiency legislation ever to be put into law. Bingaman served on the Senate Finance Committee and chaired the Subcommittee on Energy, Natural Resources and Infrastructure. He was also a member of the Senate Health, Education, Labor and Pensions Committee and a senior member of the Joint Economic Committee. Before being elected to the Senate, Bingaman was elected New Mexico attorney general. The former New Mexico Senator has an undergraduate degree from Harvard University and law degree from Stanford (JD '68).

## 324-001: Natural History of the Southwest

Jean Luc Cartron (jlec@unm.edu)

Group: Physical & Natural Sciences

### COURSE DESCRIPTION

"The region is altogether valueless. It can be approached from the south, and after entering it, there is nothing left to do but leave." Lt. J.C. Ives. 1857.

Lt. Ives was speaking of the Grand Canyon. How we value landscape is directly related to what we know about that place. The Southwest is fragile and sometimes harsh, and in order to appreciate and protect it, we need to understand its unique biology. In this field biology course, we will discuss the biogeography and biology of the Southwest region. In particular, we will focus on land, climate, and the flora and fauna of the region. We will learn to recognize deserts, grasslands, montane areas and their associated organisms. We will pay particular attention to the area closest to Albuquerque and to particular the areas of the Colorado Plateau, the Southern Rocky Mountains, and the Shortgrass Prairie that surround us. Students will develop the skills to identify plants, bugs, reptiles, birds, and mammals while at the same time learning about particular conservation issues in the region. There will be several field trips during scheduled class times, including one to Bosque del Apache in November.

This seminar is cross-listed in biology and includes a required lab. There are 4 credits for this class and all students must enroll in both the seminar and the lab.

### READINGS

A Sierra Club Naturalist's Guide: The Southern Rockies. Audrey DeLella Benedict

A Field Guide to Western Birds, Roger Tory Peterson

A Natural History of the Sandia Mountains

### FILMS, ETC.

Students may purchase additional field guides, and must bring binoculars and field journals to all field classes.

### COURSE FEE

45

### STUDENT REQUIREMENTS

As always in Honors classes, regular attendance and participation are required of every student. As there are both seminar and lab sections, it is important to note that attendance at lab and for field trips is a requirement of the class. Assignments will include one class presentation on a specific life zone (such as the tundra or ponderosa pine zone) as well as an inventory/description of a natural site of students' choosing. In addition, students will demonstrate their proficiency in identifying organisms and life zones through regular lab and field assignments. Final projects for this class will culminate in a paper and a symposium on current conservation issues facing the Southwest.

### ABOUT THE INSTRUCTOR

## 399-012: Independent Study

Javier Lorenzo (lorenzo.javier@gmail.com)

Group:

COURSE DESCRIPTION

READINGS

FILMS, ETC.

COURSE FEE

N/A

STUDENT REQUIREMENTS

ABOUT THE INSTRUCTOR

## 401-001: Local Games in ABQ

Chris Holden (chris.l.holden@gmail.com)

Group: Social & Behavioral Sciences

### COURSE DESCRIPTION

This course is about making videogames for mobile devices to better understand local place. You may think this takes programming skills and lots of money. But thanks to some easy-to-use tools, including ARIS which I help design, normal people can do this too. If game design sounds interesting but out-of-reach, this might be the class for you. Go check out ARIS now:

<http://arisgames.org/demo>

There's more at <http://arisgames.org>. You don't need wait for this class to start making games.

Another reason to sign up is to know more about this city and connect to it in a new way. This course is about finding what's hidden in ABQ and making it visible. Games may sound like a funny way to know a place, but there are natural advantages. To make a game about a place or issue, you need to know that thing deeply and from a variety of perspectives, and you need to know how to make it interesting to someone else. Here are a couple videos that may give you a better idea why games?

Jane McGonigal Games can make a better world

Kurt Squire How Video Games Can Encourage Civic Engagement

Using mobile games to explore place, sometimes called augmented reality (AR), isn't exactly a new idea, but it's new enough. This field has not yet seen its Einsteins, Eisensteins, Shakespeares, Curies, or Kubriks. With a good idea, hard work, and some luck, you could be the first genius of AR. You can see some of the ideas that past students have tried here, here, and here. There are also many past and ongoing projects from outside this class here in ABQ. You can find out about them here. Beyond the limitless possibilities of a new medium, there are groups on campus and across the world who are looking for AR game designers help them connect people to places and ideas.

Not everything is a game, but games give us a good language for creating interesting experiences. In this course, we will learn about and practice game design. We'll go outside the classroom and into the community. And the next time you are looking for a way to recruit participation in any endeavor, you'll look back to those experiences and find something useful.

### READINGS

We will find inspiration from others' work in two areas of writing:

Game Design and Game Studies (e.g. The Art of Game Design by Jesse Schell) and

ABQ (e.g. The Orphaned Land by VB Price, and Duke City Fix)

### STUDENT REQUIREMENTS

NO Game Design Experience - Seriously, beginners welcome. No programming necessary.

Express interest in local place - Go places, meet people, read about issues, get involved.

Practice game design - Make, play, analyze, and read about games.

Work with others - Make design teams, get feedback and recruit help from classmates, find and work with relevant community stakeholders, join the AR gaming community.

Write - Design documents and post-mortems for your games, analyze game mechanics and dynamics.

### ABOUT THE INSTRUCTOR

Chris Holden is a mathematician for the people. He received his Ph.D. in mathematics from the University of Wisconsin-Madison. Originally from Albuquerque, his research interests center around the creation of place-based augmented reality mobile games. Chris enjoys videogames like DDR and Katamari Damacy, and he takes a whole lot of photos.

## 401-002: Space and New Mexico: From Aliens to the X-Prize

Leslie Donovan ([ldonovan@unm.edu](mailto:ldonovan@unm.edu))

Group: Humanities

### COURSE DESCRIPTION

New Mexico is a place steeped not only in vibrant cultural traditions and creative expressions of art and literature, but also in the technology, science, history, and literature of space, that place of satellites, galaxies and worlds unknown. In this course, we will examine past events and contemporary efforts to begin to comprehend why our state has such a rich connection to the stars and beyond. To accomplish this, we will study such topics as the women astronauts trained at Lovelace Clinic in the 1960s, consider the real and popular culture history surrounding the possible crash of an alien spaceship near Roswell, investigate the biographies of some New Mexico astronauts, visit the Spaceport near Alamogordo, witness video moments in the 2006 X-Prize Cup to create a space elevator, review scientist Robert Goddard's development of early rockets, explore the site of the Very Large Array of telescopes near Socorro, read science fiction by New Mexico writers, among others. Our discussion of the role of space in New Mexico's history and future will feature interdisciplinary explorations of materials from technology, social science, and physical sciences viewed primarily from perspectives of literature, history, and popular culture. In our efforts to comprehend our subject, we will work with two primary modes of examination: 1) Research and Analysis, using traditional academic methods and interdisciplinary source materials to develop papers and presentations that integrate ideas and methods; and 2) Imagination, in which students will be encouraged to envision alternative views of the connections between New Mexico and the stars through short exercises in writing and art.

### READINGS

James S. A. Corey, *Leviathan Wakes*

Joseph T. Page II, *New Mexico Space Trail*

Loretta Hall, *Out of this World: New Mexico's Contributions to Space Travel*

Melinda M. Snodgrass, *A Very Large Array: New Mexico Science Fiction and Fantasy*

Thomas J. Carey and Donald R. Schmitt, *Witness to Roswell, Revised and Expanded Edition*

### FILMS, ETC.

Students will also view film clips or television episodes in class or for assignments from an approved list that will include:

Contact, After Earth, Roswell, Star Trek (various series), The Man Who Fell to Earth

### STUDENT REQUIREMENTS

1 research paper (8 pages minimum), weekly blog discussion (2 postings each week); 2 peer discussions on readings; 3 space workbook assignments; 1 final portfolio (10-15 new pages); attendance and active class participation.

### ABOUT THE INSTRUCTOR

Leslie Donovan is continuing Honors faculty and a UNM Presidential Teaching Fellow. She earned her B.A. in Creative Writing and M.A. in English from UNM and her Ph.D. in Medieval Literature from the University of Washington. Her publications include studies of J.R.R. Tolkien, Beowulf, Anglo-Saxon women saints, and Honors teaching.

## 401-003: Indigenous Peoples and Globalization

Marygold Walsh-Dilley (marygoldwd@unm.edu)

Group: Social & Behavioral Sciences

### COURSE DESCRIPTION

Since the colonial encounter, indigenous peoples have often been seen as doomed – carriers of a traditional culture incongruous with modern society. Globalization, on the other hand, is seen as the spread of western economic and cultural systems – that is, intrinsically modern. The intensification of globalization processes over the past two decades has raised new concerns about the integrity and cultural survival of indigenous peoples, but indigenous groups remain and have become more visible than ever. This seminar undertakes a critical examination of the interplay between indigenous peoples and globalization with a particular focus on Latin America. This requires critical engagement with the key categories of analysis: what do we mean by ‘indigenous’ and ‘globalization’? We will see that how we understand these categories is very important for answering, and critiquing, the question of how globalization impacts indigenous people. This seminar advances the argument that indigenous peoples are not simply passive bystanders to the flows of global social change. Rather, indigenous peoples are active participants in shaping global systems and processes.

### READINGS

Wade, Peter. Race and Ethnicity in Latin America.

Niezen, Ronals. The Origins of Indigenism: Human Rights and the Politics of Identity.

Bigenho, Michelle. Intimate Distance: Andean Music in Japan.

And other journal articles, book chapters, and policy documents such as UN Declaration on Indigenous Rights.

### STUDENT REQUIREMENTS

The key requirement in class is an engaged participation. Students will be responsible for leading discussion, and will work together and with the instructor to design the latter third of the course (themes, readings, activities). Students will also complete regular reading responses and will write a research paper on a topic of their choice.

### 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 from Cornell University, where she also minored in Latin American Studies and American Indian Studies. She has extensive field work experience with Quechua communities in Andean Bolivia. Her research focuses on traditional economic, cultural and social practices of Quechua people and how these practices are utilized, transformed, and performed as these communities increasingly engage with and in global systems and processes.

## 401-004: Ethics: Making the Right Decision

Paul Fornell (pfornell@aol.com)

Group: Social & Behavioral Sciences

### COURSE DESCRIPTION

All of us from time to time reflect on the ethical dimensions of our lives. What sort of person I ought to be? Which goals are worth pursuing? How should I relate to others? We may wonder about the answers to these questions that have been provided by the most profound thinkers of past generations. We may speculate whether their conflicting opinions amount to disagreements about the truth or merely expressions of their differing attitudes. We may consider how their varied theories might help us understand ethical issues of our own day.

This course will provide the vehicle to address these matters. In part one we will examine some of the most influential ethical theories in philosophical thought, from ancient Greece to contemporary thinkers. Part two explores theoretical issues concerning the nature of ethical judgments, the resolution of disagreements and the evolution of ethical theories. And, then in part three we will delve into contemporary ethical problems that may include; abortion, euthanasia, famine relief, animal rights, capital punishment, business practices and universal health care – to name just a few.

Which ethical positions are correct? Just as each member of a jury at a trial needs to make a decision and defend a view after considering all of the relevant evidence, so each inquirer needs to make a decision and defend a view after considering all the relevant opinions. This course will provide the materials and venue on which to base your thinking. But the challenge and excitement of ethical decision making is that after taking account of the work others have done, the responsibility for reaching conclusions is your own. What sort of person will you be? Which goals will you pursue? And, how will you relate to others?

### READINGS

Text: Thinking Critically About Ethical Issues by Vincent Ryan Ruggiero, 2012 (8th ed.) McGraw-Hill

Each student will select at least one primary source (Aristotle, Kant, Dalai Lama, etc.) to present and utilize in their individual and team project.

The Codes of Ethics of pertinent professional associations will be examined (American Medical Association, American Management Association, Bar Association, etc.)

### FILMS, ETC.

Television: In Treatment, The Office, and the ABC News Primetime Ethical Dilemmas.

Movies/DVDs: Inside Job, written and directed by Charl

### STUDENT REQUIREMENTS

Each student will research and present on an ethics expert of their choice (see selection of primary source above.) In addition to the readings required for class, students will select a focused area of ethical decision making to research and prepare an individual and group project. The area selected is designed to lead to a practical application of ethical decision making. For example, a proposed change in government ethics or business practices. The research paper and class presentation must demonstrate a synthesis of the ethical disciplines explored and integrate the theoretical and the practical applications from these disciplines. This research is also intended to be submitted for publication in a professional journal, newsletter or other appropriate source. Finally, students are encouraged to invite esteemed members of the community to present to class on their efforts in ethical decision making.

### ABOUT THE INSTRUCTOR

Paul David Fornell, MS, LPCC-NM Lic. # 0002, 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 and as the chair of the ethics committee for the New Mexico Counseling Association.

## 401-005: Archaeology of Trails and Anthropology of Place

Troy Lovata (lovata@unm.edu)

Group: Social & Behavioral Sciences

### COURSE DESCRIPTION

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

Students will be required to participate in both in-class seminar discussions as well as attend 4 day-long hikes and one three-day-three-night backpacking hike outside normal class time. The day hikes will be during the last weekend in August, the second weekends in September and November, and the first weekend in October. The camping trip will be Friday through Sunday, October 16<sup>th</sup> through 18<sup>th</sup>. This course requires students to fully participate in out-of-classroom work and make explicit and meaningful connections between readings, seminar discussions, and field experiences.

### READINGS

“Basic Illustrated Map and Compass” by Cliff Jacobson

A reader with selections from the fields of Anthropology, Archeology, and Cultural Geography available from UNM's E-reserves.

A student workbook with a series of assignments and observational exercises available for purchase from Honors.

### COURSE FEE

85

### STUDENT REQUIREMENTS

Grading will be based on seminar participation, a reading journal and worksheet based field book, and a large, collaborative research project entailing cultural mapping and analysis of data collected during several out-of-classroom hikes. Students will be required to participate in both in-class seminar discussions as well as attend day-long fieldtrips Albuquerque Bosque, Petroglyphs National Monument, and in mountains across Central and Northern New Mexico and one three-day-two-night backpacking hike in the Jemez Mountains. This is a three credit course with commensurate contact hours, so the required weekend work means we will not be meeting every week on campus during the scheduled class time. The required fieldtrips will be during the last weekend in August, the second weekends in September and November, and the first weekend in October. The backpacking trip will be Friday through Sunday, October 16<sup>th</sup> through 18<sup>th</sup>. Students will be expected to provide their own camping gear (backpacks, tents, and sleeping gear are available for rent from UNM Recreational Sports for a small fee). A course fee of \$85.00 is required to cover some transportation costs to fieldtrips and food during the overnight camp/hike.

### ABOUT THE INSTRUCTOR

Troy Lovata is a tenured, Associate Professor in the UNM Honors College. His courses explore our cultural relationship with the world around us and examine our connections to the past. Dr. Lovata holds a Doctorate in Anthropology, with a focus on Archaeology, from The University of Texas.

## 401-006: Country Reunification Studies: Germany

Tim Goloversic (tim-goloversic@hotmail.com)

Group: Social & Behavioral Sciences

### COURSE DESCRIPTION

Throughout history borders of countries have changed like the tide, countries have been forcibly formed by colonial powers and forcibly divided by external powers. Many times this has happened against the will of the people populating the territories of these countries. Germany was one of these countries. German unification was initially achieved with the formation of the German Empire in 1871 under the leadership of Prussian Chancellor Otto von Bismarck only to be divided less than 100 years later in 1945 by the victorious allies following WW II. In this course we will research and analyze the history leading up to the division of Germany. After the division of Germany we will focus on the economic, military, political, legal, and social/cultural effects that resulted from 45 years of division to identify the difficulties associated with reunifying a country. We will use critical thinking to aid us in understanding why these events took place and why after 25 years there are still unresolved issues.

The final step in our studies will be using your research to identify solutions to the current unresolved issues. Students are expected to formulate their own thesis on the best course for complete integration of the former West and East Germany. The focus of the research will be to make recommendations to a government organization such as the State Department about the courses of action necessary to resolve Germany's unresolved issues. Students will research and write about topics such as income disparity, social/cultural differences (inferiority), political equality, the environment, and women's rights.

Students will also identify lessons learned to use the reunification of Germany as a model to peacefully reunite other divided countries. 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 along with a thirty minute presentation to the class.

### READINGS

Required Readings:

A History of Germany 1918-2014: The Divided Nation, Mary Fulbrook

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

The Rush to German Unity, Konrad H. Jarausch

Recommended Readings:

Germany from Partition to Reunification: A Revised Edition of the Two Germanys Since 1945, Turner, Henry, Ashbury  
Jazz, Rock, and Rebels: Cold War Politics and American Culture in a Divided Germany (Studies on the History of Society and Culture), Uta Poiger

Exploitation, Resettlement, Mass Murder: Political And Economic Planning for German Occupation Policy in the Soviet Union, 1940-1941, Alex Kay

### FILMS, ETC.

The Lives of Others

Good Bye Lenin

DerTunnel (2001)

One Germany: The Other Side of the Wall

The Wall: A Divided World PBS

The Road To Reunification, Paul Scraton

## **STUDENT REQUIREMENTS**

Students are required to research assigned topics and present their findings to the class for debate and discussion. Participation and attendance are required because much of the learning and critical discussion takes place in the classroom. This course is interdisciplinary and requires collaborative research, writing, and presenting.

## **ABOUT THE INSTRUCTOR**

Tim Goloversic spent eight years stationed in Germany and speaks German. He was there when the Berlin Wall fell and also for eventual reunification. He lived through the cultural, economic, and social changes that eventually affected both countries and upset many lives. During his time in Germany he worked closely with the Bundeswehr as a Partnership Officer that has given him many valuable inside views and experiences of what occurred in Germany. Tim holds an MBA from IUP and an MS in International Relations from Troy University. In addition he has completed numerous military professional development courses.

## 401-007: Solutions to Human Rights Problems

Sarita Cargas (cargas@unm.edu)

Group: Social & Behavioral Sciences

### COURSE DESCRIPTION

Over 20 million people are thought to be enslaved today (some in the United States). Several billion people experience hunger regularly including 14% of Americans. 1 in 6 children on the continent of Africa are dying before the age of five due to preventable diseases. Dictators who deny their citizens basic freedoms rule 70 countries. 125 countries have been found to torture people. And yet, humanity is making progress. In the past one hundred years, life spans have increased, literacy is on the rise, and dozens of new democracies have been created. This class will focus on humanity's solutions to human rights problems. It will therefore focus on the positive. Many entities contribute to problem solving and we will study their methods. We will learn about the United Nations, non-governmental agencies, and what multinationals contribute. Thus, students will learn about humanities failures – the human rights abuses around the world – and humanities considerable achievements.

### READINGS

The readings are a compilation from books including: An Introduction to Human Rights, NGOs in International Politics, Human Rights at the UN, Business and Human Rights.

Students are also assigned reading from a good international daily newspaper.

### FILMS, ETC.

This course includes film clips from numerous sources.

### STUDENT REQUIREMENTS

This course will have short written assignments about the readings. Each student will be required to make one short presentation to the class about an NGO of their choice, and there will be two 5-8 page papers. Class discussion is, of course, a required feature as well.

### ABOUT THE INSTRUCTOR

Sarita Cargas, D.Phil. Oxford University, MA Psychology Georgetown, BA St. John's College (ed. Encyclopedia of Holocaust Literature). My main research area is human rights, and I am currently writing a textbook on human rights. I teach in the Peace Studies program as well as in Latin American Studies at UNM.

## 401-010: Innovative Design Clinic

Rich Compeau (rcompeau@unm.edu)

### COURSE DESCRIPTION

The Innovative Design Clinic brings together students from diverse disciplines to focus as a team on a design element, which could range from defining the infrastructure of an emerging community to a new product – and beyond. Past projects have included the design and development of marketable products, and included multidisciplinary activities such as logo & branding, packaging, marketing research, business planning, and artistic and technical design. Graduates of the clinic are better prepared for employment where multidisciplinary teams are the norm.

### ABOUT THE INSTRUCTOR

Dr. Compeau brings over 35 years of engineering, management, and instructional experience to the students of the ECE department. Compeau has had extensive industry experience in microelectronics with application to the disk drive industry, having served as an Engineering Director at Western Digital, a Fortune 500 company. He was responsible for project and engineering management, design, staffing, and the construction of cross-functional teams. Compeau wrote the ISO- 9001 documentation for WD's microelectronics division and views both business and education from a process perspective.

## 401-011: Computational Sustainability

Andrea Polli (apolli@unm.edu)

### COURSE DESCRIPTION

Computational sustainability focuses on computational methods for balancing environmental, economic, and societal needs for a sustainable future. It is a new, highly interdisciplinary field full of diverse developments. The course is designed to be an introduction to computational sustainability, providing a broad coverage of the field. It is suitable for advanced undergraduate and graduate students in computer science, computer engineering or from other disciplines with good familiarity with computational methods.

Computational Sustainability encompasses computational challenges in disciplines as diverse as environmental sciences, economics, sociology, and biological and environmental engineering. In this course, we will not deal with political or policy issues in the domain of 'sustainability', but focus entirely on energy. We will study smart energy use, as well as energy reduction, and assignments will focus on energy efficiency and renewable energy.

Topics may include the following:

Renewable energy potentials,

E-vehicles,

Energy-constrained scheduling, and

Wireless sensor networks

Computational methods may include:

Sensor networks for monitoring environments: data collection, analysis, synthesis, and inference in large-scale autonomous sensor networks.

Support for public engagement and decision making by the public; collecting, modeling, and presenting relevant information via usable interfaces; preference and automated decision making for power purchases (managing the timing of appliance loads to minimize cost while maximizing preferences); crowd-sourcing and citizen science; computer games and intelligent tutoring systems; and models, methods and tools for dissemination and increasing awareness of sustainability practices.

### READINGS

Required: Design is the Problem: Chapters 3-4,15-16 and resources/links

<http://www.trilemon.com/wp-content/uploads/2012/04/Design-Is-the-Problem-The-Future-of-Design-Must-be-Sustainable.pdf>

### COURSE FEE

146

### STUDENT REQUIREMENTS

Students will gain a basic background in some of the tools and techniques of computational sustainability through hands on experiments, research into the work of other designers in the field, cross-disciplinary collaboration and individual and group project development.

### ABOUT THE INSTRUCTOR

Andrea Polli is currently an Associate Professor of Art and Ecology with appointments in the College of Fine Arts and School of Engineering at the University of New Mexico. She holds the Mesa Del Sol Endowed Chair of Digital Media and directs the Social Media Workgroup, a lab at the University's Center for Advanced Research Computing.

Polli is an artist working at the intersection of art, science and technology whose practice includes media installation, public interventions, curating and directing art and community projects and writing. She has been creating media and technology artworks related to environmental science issues since 1999, when she first began collaborating with atmospheric scientists on sound and data sonification projects. Among other organizations, she has worked with the NASA/Goddard Institute Climate Research Group in New York City, the National Center for Atmospheric Research and AirNow.

Polli's work with art/science, technology has been presented widely in over one hundred presentations, exhibitions and performances internationally including the Whitney Museum of American Art Artport and The Field Museum of Natural History, and has been recognized by numerous grants, residencies and awards including the NSF, Fullbright and UNESCO. Her work has been reviewed by the Los Angeles Times, Art in America, Art News, NY Arts and others. She holds an MFA from the School of the Art Institute of Chicago and a doctorate in practice-led research from the University of Plymouth in the UK. Her latest book is *Far Field: Digital Culture, Climate Change and the Poles* on Intellect Press.

## 401-012: Senior Design I

Rich Compeau (rcompeau@unm.edu)

### COURSE DESCRIPTION

Design methodology and development of professional project-oriented skills including communication, team management, and economics. Working in teams, a proposal for a large design is prepared in response to an industrial or in-house sponsor.

### COURSE FEE

45

### ABOUT THE INSTRUCTOR

Dr. Compeau brings over 35 years of engineering, management, and instructional experience to the students of the ECE department. His research interests include ultrawideband antennas, analog electronics, plasma diagnostics, and post-secondary instructional methods.

Compeau has had extensive industry experience in microelectronics with application to the disk drive industry, having served as Senior Principal Engineer at Silicon Systems, Inc., Director of Read/Write VLSI Engineering at Western Digital, and Site Director at VTC, Inc's California Design Center. In these roles he was responsible for project and engineering management, integrated circuit design, staffing, and the construction of cross-functional teams. Compeau wrote the ISO-9001 documentation for WD's microelectronics division and views both business and education from a process perspective.

## 499-012: Independent Study

Javier Lorenzo (lorenzo.javier@gmail.com)

Group:

COURSE DESCRIPTION

READINGS

FILMS, ETC.

COURSE FEE

N/A

STUDENT REQUIREMENTS

ABOUT THE INSTRUCTOR