

<b>100 Level</b>				
<b>Course Title</b>	<b>Core</b>	<b>Instructor</b>	<b>Days</b>	<b>Times</b>
UHON 121.001 Legacy of Storytelling	Humanities	Ketcham	TR	11:00am-12:15pm
UHON 121.002 Legacy of Comedy	Humanities	Szasz	TR	08:00am-9:15am
UHON 121.003 Legacy of Comedy	Humanities	Szasz	TR	12:30pm-1:45pm
UHON 121.004 Legacy of Darwin	Humanities	Moore	MW	1:00pm-2:15pm
UHON 121.005 Legacy of Dreams	Humanities	Higdon	TR	9:30am-10:45am
UHON 121.006 Legacy of Exploration: Rites of Passage	Humanities	Collison	M	1:00pm-3:30pm
UHON 121.007 Legacy of Exploration: Explorers of Mountains	Humanities	Lovata	TR	12:30pm-1:45pm
UHON 121.008 Legacy of Failure	Humanities	Swanson	MW	9:00am-10:15am
UHON 121.009 Legacy of Gender and Race	Humanities	Karmioli	MW	11:00am-12:15pm
UHON 121.010 Legacy of Gender and Race	Humanities	Karmioli	MW	1:00pm-2:15pm
UHON 121.011 Legacy of Power	Humanities	Faubion	TR	8:00am-9:15am
UHON 121.012 Legacy of Power	Humanities	Faubion	TR	12:30pm-1:45pm
UHON 121.013 Legacy of Rebellion	Humanities	Walsh-Dilley	TR	3:30pm-4:45pm
UHON 121.014 Legacy of Science & Society	Humanities	Johnson	TR	9:30am-10:45am
UHON 121.015 Legacy of Science & Society	Humanities	Johnson	TR	11:00am-12:15pm
UHON 121.016 Legacy of Social Justice	Humanities	Stracener	TR	2:00-3:15pm
UHON 121.017 Legacy of Success	Humanities	Obenauf	MW	11:00am-12:15pm
UHON 121.018 Legacy of Success	Humanities	Obenauf	MW	1:00pm-2:15pm
UHON 121.019 Legacy of the Renegade	Humanities	Hickey	MW	9:00am-10:15am
UHON 121.020 Legacy of the Renegade	Humanities	Hickey	MW	11:00am-12:15pm
UHON 121.021 Legacy of Aztlán	Humanities	Gómez	TR	8:00am-9:15am
UHON 121.022 Legacy of Monsters & Marvels	Humanities	Donovan	TR	11:00am-12:15pm
UHON 121.023 Legacy of Dissent & Democracy	Humanities	Chávez-Charles	TR	11:00am-12:15pm
UHON 121.024 Legacy of Material Culture	Humanities	Jacobs	TR	12:30pm-1:45pm
UHON 121.025 Legacy of Arthurian Legend	Humanities	Johnson	TR	2:00pm-3:15pm

**UHON 121.001 LEGACY OF STORYTELLING**

Amaris Ketcham, [ketchama@unm.edu](mailto:ketchama@unm.edu)

Core: Humanities

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**COURSE DESCRIPTION**

In the 1970s, a new genre of writing came into the scene of American literature. This genre featured factual information, but it stole scenes and narrative structure from fiction, lyricism and experimentation from poetry. The author could be subjective and could refer to him or herself with the pronoun "I" within the text; they could allow their mind to work on the page, to explore the question "What do I know?" instead of assert knowledge. The writing was artful and often unforgettable. There was debate among writers and scholars about what to call this "fourth genre": literature of fact, literary nonfiction, or narrative nonfiction...before tentatively agreeing on "creative nonfiction." But creative nonfiction isn't really new—one of the earliest texts dates back to 2700 B.C.E. Through the origins of creative nonfiction, this course will tour the world and learn about ancient peoples' day-to-day realities, beliefs, and styles of self-expression. We will land in America in 1969, where we will follow the journey of the literary essay to the present day. Students will have the opportunity to contribute to this rich history by writing their own works of creative nonfiction.

**READINGS AND TEXTS**

A course reader that spans from "The List of Ziusudra" from 2700 B.C.E. Sumer, Shonagon's "The Pillow Book" from 11th century Japan, de Sahagun's "Definitions of Earthly Things" from colonial Mexico, Montaigne's 15th century "assays" in France, to contemporary greats such as John McPhee, Anne Lamott, John D'Agata, and Barry Lopez. We will also review a selection of Creative Nonfiction magazines.

**STUDENT REQUIREMENTS**

Students are required to come to class and generously participate in class discussions, write an imitation essay and research paper, perform one class presentation, and write one short research paper.

**ABOUT THE INSTRUCTOR**

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

**UHON 121.002/003 LEGACY OF COMEDY**

Maria Szasz, [deschild@unm.edu](mailto:deschild@unm.edu)  
Core: Humanities

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**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 and George Bernard Shaw, 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 of Comedy to help us find out!

**READINGS AND TEXTS**

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* (1913)  
Frank Loesser, Jo Swerling and Abe Burrows, *Guys and Dolls* (1950)  
Tom Stoppard, *Rosencrantz and Guildenstern Are Dead* (1966)  
Yasmina Reza, 'Art' (1994)

**FILMS AND OTHER COURSE MATERIALS**

*Lysistrata*; a taped version of a live production  
*The Comedy of Errors*; based on the Roman farce *The Brothers Menaechmus*  
*The Boys from Syracuse*; a musical version of the Roman farce  
*A Midsummer Night's Dream*; two versions: Max Reinhardt's 1935 film and the 1999 film  
*Tartuffe*; taped live on stage  
*The Country Wife*; two versions, both taped live on stage  
*She Stoops to Conquer*; taped live on the National Theatre stage in London  
*The Playboy of the Western World*; staged and filmed by the Druid Theatre company in Galway, Ireland  
*My Fair Lady*; the 1964 film based on *Pygmalion*  
*Guys and Dolls*; the 1952 film with Marlon Brando and Frank Sinatra  
*Guys and Dolls*: Off the Record; a filmed recording session from the 1992 Broadway revival  
*Rosencrantz and Guildenstern Are Dead*; Tom Stoppard's tragic comedy

### **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 one Legacy Lectures and a one to two page review of the 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's main interests, in addition to comedy, include American and Irish Theatre, Musical Theatre, and Theatre and Human Rights.

**UHON 121.004 LEGACY OF DARWIN**

Jason Moore, [jrm@unm.edu](mailto:jrm@unm.edu)

Core: Humanities

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**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 revolutionized 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 AND TEXTS**

TBD

**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 paleontology. 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.

**UHON 121.005 LEGACY OF DREAMS**

David Leon Higdon, [dleonhigdon@q.com](mailto:dleonhigdon@q.com)

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**COURSE DESCRIPTION**

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

**READINGS AND TEXTS**

Sigmund Freud, *On Dreams*. (1901) New York: W. W. Norton, 1980.  
C. G. Jung. *The Undiscovered Self*. (1950) Princeton: Princeton University Press, 1990.  
J. Allan Hobson. *The Dreaming Brain*. New York: Basic Books, 1988.  
*The Course Reader: A Selection of Dreams and Essays*, 2017.

**FILMS AND OTHER COURSE MATERIALS**

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

**STUDENT REQUIREMENTS**

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

**ABOUT THE INSTRUCTOR**

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

**UHON 121.006 LEGACY OF EXPLORATION: RITES OF PASSAGE & COMING OF AGE JOURNEYS**

Kathryn Collison, [malakuvenus@hotmail.com](mailto:malakuvenus@hotmail.com)

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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 AND TEXTS**

Required Reading:

*Antigone*, Sophocles (will be provided to students)

*The Taming of the Shrew*, Shakespeare

*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 AND OTHER COURSE MATERIALS**

*Stand by Me*

*Now and Then*

*Father of the Bride*

**STUDENT REQUIREMENTS**

Attendance, active participation in class (discussion, in-class activities,), attendance of lectures/writing lab/House event, two short argumentative papers, group project with a reflective paper, and a final self-directed and student-determined rite of passage project with a final presentation.

**ABOUT THE INSTRUCTOR**

Kathryn Collison earned an M.F.A. in creative writing from Eastern Washington University and a B.A. in English from UNM. She has taught in the Honors since 2007 and was the Scribendi 2007-2008 Faculty Advisor. She also teaches creative writing classes online at the University of Phoenix. She has taught poetry in prison, high school, and

community college. Her poetry has been published in The Furnace Review, New Works Review, and The Pedestal Magazine. Her forthcoming poetry collection, *Like Rain Returning Home*, is expected in 2018 by FutureCycle Press.

**UHON121.007 THE LEGACY OF EXPLORATION: EXPLORERS OF MOUNTAINS**

Troy Lovata, [lovata@unm.edu](mailto:lovata@unm.edu)     [\[Return to Table of Contents\]](#)

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 to the summit of the Sandia Mountains and a walk up the pilgrimage trail of Tome Hill in Los Lunas. Dr. Lovata will lead an optional field trip up TWA Canyon in the Sandia Mountains. The required trips are scheduled for Friday, Saturday or Sunday the second weekend of September and first or second weekend in November (dates to be finalized the first week of class). The optional hike will be in mid-October. There is a course fee to cover the cost of these excursions.

**READINGS AND TEXTS**

Books

*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 AND OTHER COURSE MATERIALS**

*Touching the Void* by Kevin Macdonald, director

**COURSE FEE**

\$45.00

### **STUDENT REQUIREMENTS**

This course will be conducted both in the classroom and in the field as students participate in seminar discussions and complete a series of written projects. 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 to the summit of the Sandia Mountains and a walk up the pilgrimage trail of Tome Hill in Los Lunas. Dr. Lovata will lead an optional field trip up TWA Canyon in the Sandia Mountains. The required trips are scheduled for Friday, Saturday or Sunday the second weekend of September and first or second weekend in November (dates to be finalized the first week of class). The optional hike will be in mid-October. There is a course fee to cover some of the cost of these excursions.

There are no specific prerequisites for this course, but because this course contains significant field components students must be physically able to travel to and walk across sites located outdoors. They also must be willing and able to spend significant amounts of time outside in a variety of weather conditions. Students are expected to provide proper clothing, based on instructor recommendations, for such excursions.

### **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.

**UHON 121.008 THE LEGACY OF FAILURE**

Ryan Swanson, [swansonr@unm.edu](mailto:swansonr@unm.edu)

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Core: Humanities

**COURSE DESCRIPTION**

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

**READINGS AND TEXTS**

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

**FILMS AND OTHER COURSE MATERIALS**

Many films, Many primary documents.

**ABOUT THE INSTRUCTOR**

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

**UHON 121.009/010 LEGACY OF GENDER, RACE, AND CLASS**

Dr. Sheri Karmioli, [metzger@unm.edu](mailto:metzger@unm.edu) [\[Return to Table of Contents\]](#)

**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 AND TEXTS**

Charlotte Brontë, (*Jane Eyre*)

Toni Morrison, (*The Bluest Eye*)

A Reading Packet that includes: Pericles, fairy tales, John Stuart Mill, plus a selection of short stories and poetry by Langston Hughes, Alice Childress, Alice Walker, Sherman Alexie, Leslie Marmon Silko, N. Scott Momaday, Paula Gunn Allen, and Grace Paley.

**FILMS AND OTHER COURSE MATERIALS**

Excerpts from (*The Magdalene Sisters*), (*Jane Eyre*), (*Suffragette*), (*A Class Divided*), (*Smoke Signals*), (*Crash*).

**STUDENT REQUIREMENTS**

One 3.5 page location paper or a 3.5 page analytical/major concepts paper, three informal 2-page papers, 2 oral presentations, a final research project on how race, ethnicity, gender, and class impact economic, educational, and social outcomes.

**ABOUT THE INSTRUCTOR**

Sheri Karmioli has a Ph.D. in British literature. Much of Dr. Karmioli'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 how society marginalizes difference. Dr. Karmioli has been honored with an award for her teaching and has received two fellowships, including one for study at the United States Holocaust Memorial Museum. She also teaches classes on the Holocaust and on intolerance.

**UHON 121.011/012 LEGACY OF POWER: BUILDING THE PERFECT GOVERNMENT**

Renee Faubion, [sanren@unm.edu](mailto:sanren@unm.edu)

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Core: Humanities

**COURSE DESCRIPTION**

At its most ideal, the American system allows individuals to exercise their rights unimpeded by others. But as recent debates over issues such as gun control and the right to contribute to campaigns suggest, while Americans share a government, they buy into a wide range of dramatically differing values—values so divergent that sometimes it is difficult to understand how we might reconcile their competing claims to forge meaningful law and policy. To better understand this problem, we will explore theories about the role of government. Aristotle, for example, argues that every community aims at some good; what might our “good” be, and how can we best achieve it?

To help refine our ideas, we will consider Locke’s *Second Treatise on Civil Government* and Mill’s *On Liberty*, both fundamental to understanding our own system, as well as Yevgeny Zamyatin’s science fiction novel *We*, which asks whether it is better to be “happy” than to be “free.” We will also consider the premises and sources of some of our values, the role of property in the civil state and the distinction between violence and power suggested by Hannah Arendt. Over the course of the semester, we will create our own presidential candidates, fictional figures with developing platforms who will compete against one another in a class election. Through readings, discussion, and exercises both fanciful and grounded in reality, we will make ourselves more thoughtful, better-informed participants in our political system.

**READINGS AND TEXTS**

U. S. Constitution and Amendments

Aristotle, *The Politics*

Locke, *Second Treatise of Government*

Cesare Beccaria, *On Crimes and Punishments*

John Stuart Mill, *On Liberty*

Yevgeny Zamyatin, *We*

Hannah Arendt, *On Violence*

**STUDENT REQUIREMENTS**

Analytic essay; a final research project involving the writing of a policy paper; short homework assignments; active participation in seminar sessions, including the election project; attendance at Legacy lectures, as stipulated by Honors College policy

**ABOUT THE INSTRUCTOR**

After receiving degrees in Russian from Trinity University and the University of Kansas, Renée Faubion earned a second M.A. and a Ph.D. in English at UNM. She has published articles on H.D. and Tim O’Brien and has won four awards for excellence in teaching.

**UHON 121.013 LEGACY OF REBELLION**

Marygold Walsh-Dilley, [marygoldwd@unm.edu](mailto:marygoldwd@unm.edu)

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Core: Humanities

**COURSE DESCRIPTION**

In 1781, Tupac Katari was brutally executed by quartering, and his severed arms and legs sent by the Spanish to the four corners of the former Inca Empire as a warning to others. Katari had led a rebellion against the Spanish Viceroyalty in what is now Bolivia, laying siege to the city of La Paz that lasted 184 days before it was broken. Born Julián Apasa Nina, Tupac Katari took his name in honor of two previous rebels against Spanish rule, Tupac Amaru and Tupac Amaru II, some of the last descendants of the Inca “god-king” who had ruled over the Inca Empire until the Spanish conquest. Upon his death, Tupac Katari is reported to have said: “I die but will return tomorrow as thousand thousands.”

This class examines the legacy of Tupac Amaru, Tupac Amaru II, Tupac Katari, and the “thousand thousands” indigenous rebels and fighters that resisted Spanish colonization in the Andean region, and later marginalization and dispossession under the emergent nations of Bolivia and Peru. We begin by understanding the world of the early years of the Viceroyalty of Peru, reading directly from the first chronicles of the time, which describe the indigenous culture and population before and in the early years under the Spanish empire. We will then explore the emergence of resistance movements and rebellions throughout the region. From Tupac Amaru onward, Latin American history is filled with rebellious fighters, insurgent Indians, and dangerous pacts across ethnic lines. We will read about some of the most notorious of these, including the various Tupacs, Pablo Zarate Willca, and more recent rebels including Che Guevarra. This class traces the influence of these resistance fighters up to contemporary indigenous politics in the region, where the memory of Tupac Katari, his wife and rebel in her own right, Bertolina Sisa, and other indigenous insurgents remain strong. We will end by examining the broader global impact of Tupac Amaru and other Andean rebels, looking to the Black Panther movement in the United States, the music of hip-hop artist Tupac Shakur, and stories of rebellion from around the world. What can we learn by paying attention to these stories of rebellion? Who is a true rebel, why do they rebel, and how has rebellion contributed to the world we know?

**READINGS AND TEXTS**

TBD

**STUDENT REQUIREMENTS**

TBD

**ABOUT THE INSTRUCTOR**

Marygold Walsh-Dilley is Assistant Professor of Social and Behavioral Sciences in the Honors College at UNM. She holds a PhD in Development Sociology from Cornell University. Her research focuses on rural development, food and agricultural systems, and indigenous politics, primarily in the Andean region of Bolivia. She has extensive experience living, working, and conducting research in Bolivia, and has studied Quechua for 3 years.

**UHON 121.014 LEGACY OF SCIENCE AND SOCIETY**

Dr. Elizabeth Johnson, [lizjohnson@unm.edu](mailto:lizjohnson@unm.edu) [[Return to Table of Contents](#)]

Core: Humanities

**COURSE DESCRIPTION**

In modern society, we are accustomed to the discussion of scientific theories and discoveries, as well as debates over the appropriate use of that scientific knowledge. For example, we frequently hear about debates over the teaching of evolution in schools versus the teaching of creationism, a subject which has carried over into our political campaigns and court system. Similarly, since the discovery of the nature of DNA in the 1950s, interest in and information about genetics has spilled over from scientific research facilities and into popular culture, even appearing in movies such as the X-Men. However, this interest in and concern over scientific theories and discoveries is not unique to modern society. Since the birth of science as a philosophical and practical pursuit in the ancient Greek world, scientists and ordinary people have debated the study and use of scientific knowledge. The work of ancient Greek scientists and natural philosophers was parodied in plays, such as Aristophanes' *The Clouds*. While Roman scientists and physicians debated astronomical and medical theories among themselves, philosophers such as Lucretius forwarded the theory of atomism, drawing the ire of all those who accepted traditional Roman polytheism. In the medieval period, those societies that inherited Greco-Roman scientific and medical knowledge made few advances on that knowledge, but scientists and physicians faced resistance from religious figures, both Catholic and Muslim, because much of Greco-Roman science hailed from a pagan past.

With the beginning of the Scientific Revolution in the 17th century, however, not only did scientists begin to question the received wisdom of the Greco-Roman world, they also began to question the limitations placed on scientific discovery by religious authorities. Since that time, science has advanced tremendously, but the old debate over the development and use of scientific knowledge has remained. While scientists have argued among themselves the potential applications of and ethical issues regarding their work, aspects of that argument have appeared in literature as well, such as in the works of Mary Shelly and H.G. Wells. In the 20th century, the debate over the use of scientific knowledge has only become more prominent in issues such as the conflict over evolution and creationism, the use of genetic information and materials and the protection of individuals' genetic identities, the development and use of atomic weapons, and even the use of taxpayer money to fund space exploration. In this course, we will examine works of science from these different eras and societies, as well as works which describe debates over or fears of new scientific discoveries, in order to come to a better understanding of how scientific discoveries, theories, and debates have changed the study of science over time and have shaped modern society itself.

**READINGS AND TEXTS**

Dava Sobel. *Longitude: The True Story of a Lone Genius Who Solved the Greatest Scientific Problem of His Time*. Walker Books, reprint ed., 2007. ISBN 978-0007790166.

H.G. Wells, *The Island of Dr. Moreau*. Dover Thrift Editions, Dover Publications, 1996. ISBN 978-0486290270.

Philip K. Dick, *Do Androids Dream of Electric Sheep?* Del Rey, 1996. ISBN 978-0345404473.

Rebecca Skloot, *The Immortal Life of Henrietta Lacks*. Reprint edition. Broadway, 2011. ISBN 978-1400052189.

Students will also be required to purchase a course reader from the Honors main office. The reader will contain many of the shorter readings for class.

**STUDENT REQUIREMENTS**

- Active participation in daily discussions
- One 10-minute presentation on a subject of the student's choice
- Two analytical papers of 3-4 pages each
- One synthesis paper of 5-7 pages
- Participation in a group project on modern scientific debates

#### **ABOUT THE INSTRUCTOR**

Dr. Lizabeth Johnson has a B.S. in Biology and an M.A. and Ph.D. in Medieval History. She teaches courses on law, gender, science, the environment, and social responses to disease outbreaks. She has published several articles and book reviews on medieval British history, specifically in the area of women's activities in courts of law.

She teaches courses on law, gender, science, the environment, and social responses to disease outbreaks. She has published several articles and book reviews on medieval British history, specifically in the area of women's activities in courts of law.

**UHON 121.015 LEGACY OF SOCIAL JUSTICE: HISTORICAL & CONTEMPORARY TOPICS IN SOCIAL JUSTICE THEORY**

Dawn Stracener, [dawns@unm.edu](mailto:dawns@unm.edu)  
Core: Humanities

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**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 AND TEXTS**

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

*Gulliver's Travels*, Jonathan Swift

*The French Revolution and Human Rights*, Lynn Hunt

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

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

*A Cup of Water Under my Bed*, Daisy Hernandez

The Seneca Falls Declaration

The Universal Declaration of Human Rights 1948

Intersectionality 101, Olena Hankivsky

**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; two 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.

**UHON 121.017/018 LEGACY OF SUCCESS**

Richard Obenauf, [obenauf@unm.edu](mailto:obenauf@unm.edu)

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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 AND TEXTS**

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 and Frederick Douglass, and two great American novels from 1925, *The Great Gatsby* and *Gentlemen Prefer Blondes*. We may also read the selection for the "Lobo Reading Experience."

**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**

Dr. Richard Obenauf, a fourth-generation Lobo, graduated from the University Honors Program at UNM before pursuing graduate studies at Loyola University Chicago. He recently defended his dissertation, *Censorship and Intolerance in Medieval England*. He teaches interdisciplinary literature courses centered on the history of ideas.

**UHON 121.019/020 LEGACY OF THE RENEGADE**

Nora Hickey, [hickey.nora@gmail.com](mailto:hickey.nora@gmail.com)

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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 AND TEXTS**

Books:

Jon Krakauer - *Into the Wild*

Leslie Marmon Silko - *Ceremony*

Art Spiegelman - *Maus*

Tim O'Brien - *The Things They Carried*

Essays:

Malcolm X

Margaret Atwood

James Baldwin

David Foster Wallace

Ruth Ozeki

Frederick Jackson Turner

**FILMS AND OTHER COURSE MATERIALS**

*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.

**UHON 121.021 LEGACY OF AZTLÁN**

Myrriah Gómez, [myrriahg@unm.edu](mailto:myrriahg@unm.edu)  
Core: Humanities

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**COURSE DESCRIPTION**

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

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

**READINGS AND TEXTS**

Required Books

1. *Letters from Mexico*. Hernan Cortes and Anthony Pagden (translator).
2. *Maltintzin's Choices: An Indian Woman in the Conquest of Mexico*. Camilla Townsend.
3. *Aztlán: Essays on the Chicano Homeland*. Rudolfo Anaya and Francisco Lomeli (editors).
4. *Heart of Aztlán*, Rudolfo Anaya.
5. *Borderlands/La Frontera: The New Mestiza*. Gloria Anzaldúa.

**FILMS AND OTHER COURSE MATERIALS**

Films

*The Last Conquistador*. John Valadez and Cristina Ibarra  
*I Am Joaquín*. Luis Valdéz  
*...And the Earth Did Not Swallow Him*. Severo Pérez

**STUDENT REQUIREMENTS**

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

**COURSE FEE**

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

**ABOUT THE INSTRUCTOR**

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

**UHON 121.022 LEGACY OF MONSTERS AND MARVELS THROUGH THE AGES**

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

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Core: Humanities

**COURSE DESCRIPTION**

Many a culture's most fascinating and compelling stories involve monstrous characters or the marvelous realms of the otherworld. Goblins and fairies, Grendel and Circe, dragons and gargoyles, for instance, are all creations from earlier periods of western culture that have inspired the imaginations of writers and artists since ancient times and continue to engage contemporary audiences. This course studies how conceptions of imaginary creatures and worlds both reflect and comment on cultural ideologies important to earlier peoples. Although removed from "real life," the fantastical visions we explore open onto vast vistas of historical ideas, social constructs, cultural patterns, and spiritual themes. For example, we may discuss whether werewolves are always evil and fairies always morally good, whether believing in dragons makes us more or less human, whether fantasy serves us best as purely escapist entertainment or offers potent metaphors for how we live our lives, and whether modern people care more about vampires and unicorns than ancient peoples. Students will be introduced to the historical, literary, artistic, and even architectural traditions of monsters and marvels as these are reflected in epic literature, Celtic sculpture, multicultural fairy tales, gothic novels, religious architecture, and courtly romance poetry, among others. Through vigorous discussion, concentrated critical thinking, energetic writing in a variety of modes, and dynamic oral presentations, we will investigate how conventions surrounding supernatural beings and events have become integral to popular culture of the United States in the twenty-first century.

**READINGS AND TEXTS**

*Gilgamesh*, trans. Stephen Mitchell

Maria Tatar, *The Classic Fairy Tales*

*Beowulf*

Mary Shelley, *Frankenstein*

Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde*

Gerald Graff and Cathy Birkenstein, *"They Say / I Say": The Moves That Matter in Academic Writing*

**FILMS AND OTHER COURSE MATERIALS**

William Shakespeare, *The Tempest*

Other likely to be assigned readings to be provided online include: *Monsters by Price*; "Bisclavret," a medieval werewolf story; "The Wasgo and the Three Killer Whales," a Native American Indian shape-shifter legend; "Culhwych and Olwen," a Welsh quest tale featuring King Arthur; readings on Sheela-na-gigs in early Irish architecture, Gothic gargoyle sculptures, medieval bestiaries, and animal fables.

**STUDENT REQUIREMENTS**

2 analytic papers (5-7 pages), 1 creative project (10-15 pages), 1 multimedia research presentation (10-15 minutes long), weekly online writing, final portfolio (10-15 new pages), attendance and active class participation.

**ABOUT THE INSTRUCTOR**

Leslie Donovan 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. She is also an alumnus of UNM's Honors College.

**UHON 121.023 LEGACY OF DISSENT AND DEMOCRACY**

Margo Chavez-Charles, [margocc2126@yahoo.com](mailto:margocc2126@yahoo.com)

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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 AND TEXTS**

- Plato, *The Apology* and excerpts from *Phaedo*
- Sophocles, *Antigone*
- Aristophanes, *Lysistrata*
- Machiavelli, excerpts from *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*
- Course Reader purchased from the Honors office with selected readings to include Martin Luther King, Noam Chomsky, Henry David Thoreau and others.

**STUDENT REQUIREMENTS**

Regular attendance; active listening and participation in discussion; weekly responses or observations; group activities; one 5-page paper; one final paper of 8-10 pages; portfolio with reflective essay.

**ABOUT THE INSTRUCTOR**

Margo Chavez-Charles uses history and literature in her interdisciplinary classes at the Honors College to create classes revolving around issues of peace and war, social justice, and intercultural communication. She regularly works with the Honors College intensive Spanish language and culture program (Conexiones) in Spain or Latin America.

**UHON 121.024 LEGACY OF MATERIALS CULTURE: THE STORY OF OUR STUFF**

Megan Jacobs, [mejacobs@unm.edu](mailto:mejacobs@unm.edu)

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Core: Humanities

**COURSE DESCRIPTION**

How much stuff do you need to be happy? The material goods we purchase fill our homes, impact our bank accounts, and have vast environmental ramifications on the planet. The average American has more than 300,000 possessions and current homes in the U.S. are three times as large as in the 1950's all the while the personal storage is a 22 billion dollar a year industry. We aren't the first to wonder what part "things" play in the good life. As early as 340 BC Aristotle argues that one must have the "furniture of the good life" in order to truly flourish. He believed that material goods play a role in happiness. We cannot live up to our potential as humans if we have nothing. But how much and what kinds of things do we need to be happy?

We will explore the role of possessions in detail, asking questions such as: Why do we buy things and what role does media take in shaping our material desires? What does the consumption and inevitable disposal of these goods do to the planet? How do material goods express our identities, informing others of our gender, socioeconomic, and ethnic backgrounds? How do our possessions serve as markers of personal or collective memory?

We will read a range of historic and contemporary thinkers, Aristotle, Marx, Ruskin, de Botton, and Humes who explore the effect of stuff in our lives as we try to answer the fundamental question: what role does material culture play in the good life?

**READINGS AND TEXTS**

Selected readings will be available in a course reader and/or the course website. Selections will be drawn from, among others:

Nicomachean Ethics, Aristotle

Unto This Last, John Ruskin Capital, vol. 1

The fetishism of commodities and the secret thereof, Karl Marx

Consumption and Its Consequences, Daniel Miller

Status Anxiety, Alain de Botton

Garbology: Our Dirty Love Affair with Trash, Edward Humes

**FILMS AND OTHER COURSE MATERIALS**

*Story of Stuff*

*People Like Us*

*The True Cost*

**COURSE FEE**

\$20

**STUDENT REQUIREMENTS**

Students will present an oral presentation exploring how artists explore ideas associated with consumption throughout the semester will write a summative (2 page) paper, an argumentative paper (3-5 pages) and a final paper. Regular participation, consisting of reading observation, class discussion, and a legacy lecture reflection, are key component of the class.

**ABOUT THE INSTRUCTOR**

Megan Jacobs is an Associate Professor of Art in the Honors College. She holds an M.F.A. in Photography from the University of New Mexico. Jacobs' work has been exhibited internationally and explores the delicate relationship between our existence as material and concept. Jacobs' teaching interests include fine art, aesthetics, and cultural preservation through new media.

**UHON 121.025 LEGACY OF ARTHURIAN LEGEND**Dr. Lizabeth Johnson, [lizjohnson@unm.edu](mailto:lizjohnson@unm.edu)[\[Return to Table of Contents\]](#)

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 AND TEXTS**

*King Arthur and His Knights: Selected Tales*, edited by Eugene Vinaver, Oxford University Press, 1975, ISBN 978-0195019056.

In addition, students must purchase a copy packet from the UNM Copy Center. The copy packet will provide the majority of our early readings in the class.

**STUDENT REQUIREMENTS**

- Active participation in class discussions
- One 10-minute oral presentation on topic of the student's choice
- Two 3-4 page analytical papers on class readings
- One 5-7 page synthesis paper on class readings
- Participation in a group creative project and presentation

**ABOUT THE INSTRUCTOR**

Dr. Lizabeth Johnson has a B.S. in Biology and an M.A. and Ph.D. in Medieval History. She teaches courses on law, gender, science, the environment, and social responses to disease outbreaks. She has published several articles and book reviews on medieval British history, specifically in the area of women's activities in courts of law. The Arthurian Legend has long been one of her favorite subjects in medieval history.