

Summer 2020 & Fall 2020 Course Descriptions



Updated April 6, 2020

UNM Honors College

Table of Contents

HNRS1120 (Previously UHON121)	3
HNRS 1120 001 70258 Sem: Legacy of Law & Literature MWF 1100-1150 ASM 1040	3
HNRS 1120 023 70270 Sem: Legacy of Law & Literature MWF 1000-1050 ASM 1040	3
HNRS 1120 002 70259 Sem: Legacy of Drama TR 0800-0915 ASM 1004	4
HNRS 1120 003 70261 Sem: Legacy of Drama TR 1100-1215 ASM 1020	4
HNRS 1120 004 70268 Sem: Leg of Humans & Environment TR 0930-1045 ASM 1040	5
HNRS 1120 005 70264 Sem: Legacy of Exploration MW 1200-1315 ASM 1040	6
HNRS 1120 006 70255 Sem: Legacy of Power TR 1230-1345 ASM 1040	7
HNRS 1120 011 70265 Sem: Legacy of Power TR 0800-0915 ASM 1040	7
HNRS 1120 007 70253 Sem: Legacy of Storytelling TR 1100-1215 ASM 1004	7
HNRS 1120 008 70251 Sem: Legacy of Failure TR 1230-1345 TBD	8
HNRS 1120 009 70252 Sem: Legacy of Rebellion TR 1530-1645 ASM 1004	8
HNRS 1120 010 70271 Sem: Legacy of Algebra TR 1100-1215 TBD	9
HNRS 1120 012 70260 Sem: A Humane Legacy M 1600-1830 ASM 1040	10
HNRS 1120 013 70257 Sem: A Humane Legacy W 1600-1830 ASM 1040	10
HNRS 1120 014 70256 Sem: Legacy Witchcraft W 1600-1830 ASM 1004	10
HNRS 1120 017 70254 Sem: Legacy of Success MWF 0900-0950 ASM 1004	11
HNRS 1120 018 70262 Sem: Legacy of Success MWF 1000-1050 ASM 1004	11
HNRS 1120 019 70272 Sem: Legacy of a Thin Man MW 1430-1545 ASM 1020	12
HNRS 1120 020 70266 Sem: Legacy of a Thin Man T 1700-1930 ASM 1020	12
HNRS 1120 021 70269 Sem: Leg of Gr Villains of Lit MW 1330-1445 ASM 1040	13
HNRS 1120 024 70263 Sem: Leg of Material Culture TR 0930-1045 ASM 1020	13
HNRS 1120 025 70267 Sem: Legacy Arthurian Legend TR 1400-1515 ASM 1020	14
200 Level UHON courses	15
UHON 201 001 56992 Sem: Become a Better Writer M 1600-1830 ASM 1020	15
UHON201 counts toward UNM General Education Area 1, Communications	15
UHON 201 002 67463 Sem: Creative Process in NM TR 1100-1215 ASM 1040	16
UHON 201 counts toward UNM General Education Area 1, Communications	16
UHON 202 001 53474 Sem: Mathematics in the World MW 1130-1245 ASM 1020	17
UHON 202 counts toward UNM General Education Area 2, Mathematics & Statistics	17
UHON 203 001 49729 Sem: Physics is Everywhere MW 1000-1115 ASM 1020	17
UHON 203 counts toward UNM General Education Area 3, Physical and Natural Sciences	17
UHON 203L 001 66356 Science in 21st Century Lab MW 0900-0950 ASM 1020	18
UHON 203 counts toward UNM General Education Area 3, Physical and Natural Sciences Lab	18
UHON 204 001 67491 Sem: Individual & Collective TR 1530-1645 ASM 1020	19
UHON 204 counts toward UNM General Education Area 4, Social and Behavioral Sciences	19
UHON 204 002 67635 Sem: Ind&Col: Keeping the Peace T 1700-1930 ASM 1004	20

UHON 204 counts toward UNM General Education Area 4, Social and Behavioral Sciences	20
UHON 205 001 70419 Sem: Debating the Constitution MWF 1500-1550 ASM 1004.....	21
UHON 205 counts toward UNM General Education Area 5, Humanities	21
UHON 207 001 59269 Sem: Fine Art Musical Theatre TR 0930-1045 ASM 1004.....	22
UHON 207 counts toward UNM General Education Area 7, Art & Design	22
300 Level UHON Courses.....	23
UHON 301 001 41936 Sem: Publication Process TR 1400-1515 ASM 1004	23
UHON 301 002 34246 Sem: Food and Society TR 1230-1345 ASM 1004	24
UHON 301 003 44563 Sem: Soviet Underground Lit TR 0930-1045.....	25
UHON 301 005 59271 Sem: World Building M 1600-1830 ASM 1004	26
UHON 301 006 56556 Sem: What Good is Tolerance MW 1200-1315 ASM 1004.....	26
UHON 301 010 53481 Sem: Getting Away with Murder TR 1400-1515 ASM 1040	27
UHON 301 012 49740 Sem: Leadership & Public Speaking T 1700-1930 ASM 1040	27
400 Level UHON Courses.....	28
UHON 401 002 59265 Sem: Space&NM Aliens to SpaceX TR 1530-1645 ASM 1040.....	28
UHON 401 003 41836 Sem: Ethics: Making Rght Decis R 1700-1930 ASM 1040	29
UHON 401 004 65687 Sem: Installation Art TR 1230-1345 ASM 1020	30
UHON 401 006 53483 Sem: Archaeology of Trails MW 1330-1445 ASM 1004.....	31
Summer 2020.....	32
UHON 201 001 28725 Sem: Intro to Human Rights ONLINE	32
UHON201 counts toward UNM General Education Area 1, Communications	32

Please note: cross-listed courses and H-section courses are not included in this list of class descriptions. Please contact the instructor for more information.

Fall 2020 Course Descriptions:

HNRS1120 (Previously UHON121)

HNRS 1120 counts toward UNM General Education Area 5, humanities

HNRS 1120 001 70258 Sem: Legacy of Law & Literature MWF 1100-1150 ASM 1040

HNRS 1120 023 70270 Sem: Legacy of Law & Literature MWF 1000-1050 ASM 1040

Course Title: Legacy of Law & Literature

J. Kottler jkottler@unm.edu

Course Description:

Living with and under laws is a part of daily life for each of us. Literature frequently chooses to dramatize particular ideas in the law in order to work out abstract concepts through concrete, if fictional, examples. Where do laws come from? By what authority are they created? Can people live without them? What happens when there are too many of them? These are just some of the questions we will address through careful reading, discussion, and writing. We will listen to the voices of the past, as well as guests from the present to develop an idea of the meaning of law in our own lives and our responsibility to the future.

Learning Outcomes:

Students who successfully complete this course will be able to:

1. Analyze, critically interpret, and evaluate primary works in the humanities that relate to the themes of law and literature.
2. Evaluate how some key works in the humanities reflect either a historical period, or national, cultural, ethnic, or gender issues.
3. Compare how key works invoke shared human experiences that may relate to readers and the world today.
4. Construct persuasive arguments and increase writing proficiency through analytical essays characterized by original and insightful theses, supported by logically integrated and sound subordinate ideas, appropriate and pertinent evidence, and good sentence structure, diction, grammar, punctuation, and spelling.
5. Demonstrate accountability by preparing carefully for class and for assignments, following up on comments from the instructor, contributing meaningful participation in seminar sessions, and taking responsibility for attendance and punctuality.

Required Readings/Videos

Egels (trans.) *The Oresteia* (this translation only)

Shakespeare, *The Merchant of Venice* (any edition with line numbers)

Frank Miller and David Mazzucchelli, *Batman: Year One*

Robert Heinlein, *The Moon is a Harsh Mistress*

Other required works available online through our Learn site:

Hammurabi's Code, The Ten Commandments, Constitution of the United States,

Plessy v. Ferguson, *Dred Scott v. Sandford*, *Brown v. Board of Education*, *Roe v. Wade*, *The Universal Declaration of Human Rights*. *Butch Cassidy and the Sundance Kid*. *To Kill a Mockingbird*.

Also on Learn: Research materials on our course topic: library tools and resources; writing tips and reference materials; images of statues; advertisements, comic strips, and others.

Student Requirements:

Attendance, Participation, Short Response Papers, Group Project, 2 analytic essays, Mock Trial

About the Instructor:

Jonatha Kottler is an alumna of Honors and holds an MA in Liberal Arts from St. John's College. She has written comic books, short films, and her nonfiction writing has been anthologized, (*Nasty Women*) and appeared in *New York Magazine's The Cut*, *The Guardian Weekend*, *Longreads*, and on *Audible*. She is currently a member of *The Book Project* at *Lighthouse Writers Workshop* in Denver, and is completing her first novel.

HNRS 1120 002 70259 Sem: Legacy of Drama TR 0800-0915 ASM 1004

HNRS 1120 003 70261 Sem: Legacy of Drama TR 1100-1215 ASM 1020

Course Title: Legacy of Drama

M. Szasz deschild@unm.edu

Course Description:

“Theatre is the art by which human beings make human action worth watching.”

--Paul Woodruff, *The Art of Watching and Being Watched*

The Legacy of Drama is an exciting exploration of some of the greatest and most influential plays ever written. Our sixteen-week tour of world drama begins with the Ancient Greeks, and then moves into the Medieval era, followed by the Renaissance, the Restoration and the eighteenth, nineteenth, twentieth and twenty-first centuries.

This class will include a strong interdisciplinary element, encompassing Theatre History, Dramatic Literature, World History, and the Fine Arts. Instead of isolating these plays and playwrights, we will discuss them as living, breathing reflections of cultural, social and political changes within their specific countries and time periods. The class will also investigate the most profound and far-reaching theatrical innovations during each of these time periods, including the Greek notion of 'catharsis'; the different types of rhyme and meter within Shakespearean verse; why bawdy Restoration comedy appealed during the 1700s, and then transformed into the more gentle and lighthearted comedy of the eighteenth century; the rise of nineteenth-century American Melodrama, which soon gave way to Realism; Chekhov's development of the tragicomic genre, which is carried on much later by Irish playwright Brian Friel; the advent of Absurdist theatre in the early 1950s, and the development of American Musical Theatre.

This Legacy class will also consider how playwrights have questioned, probed and responded to the ever-evolving roles of women and minorities. Please join us to learn about how the human condition has been portrayed on stage from the Ancient Greeks to the twenty-first century. As Theatre scholar Leah Hager Cohen says, we will explore how “theatre incites us to imagine the world from the perspective of others.” This Legacy class will, in turn, relate these varying historical and theatrical perspectives to our contemporary world.

Readings/Texts:

Sophocles, *Oedipus Rex*

Euripides, *The Bacchae*

Everyman

Shakespeare, *Twelfth Night*

William Wycherley, *The Country Wife*

Oliver Goldsmith, *She Stoops to Conquer*

Henrik Ibsen, *A Doll's House*

Anton Chekhov, *The Cherry Orchard*

Samuel Beckett, *Waiting for Godot*

Luis Valdez, *Actos*

Caryl Churchill, *Top Girls*

Brian Friel, *Dancing at Lughnasa*

Lin-Manuel Miranda, *Hamilton*

Student Requirements:

Reliable attendance; careful reading and thoughtful contribution to discussions; three response papers (2-3 pages each); attendance at a local production of a play and participating in discussion about the production; a 2-3 page proposal for a research paper and a ten minute conference to discuss the proposal; a four to six page research paper; and a group project: a short (10-15) minute performance of a scene from one of the plays we read this semester.

About the Instructor:

Dr. Maria Szasz's main interests include American, British and Irish Drama, Musical Theatre, and Theatre and Human Rights.

Course Title: The Legacy of Humans and Their Environment**L. Johnson lizjohnson@unm.edu****Course Description:**

Since the beginning of recorded human history, human beings have had a close, but often adversarial, relationship with their environment. The early myths of Near Eastern and European society demonstrate that Babylonians, Egyptians, and Israelites recognized that they were dependent upon their environment for survival, but at the same time feared the power of their environment. Beginning with the Greeks and Romans, however, humans began to enjoy a more cooperative relationship with their environment through their agricultural practices and the technology that they used to subjugate the environment to their needs. Medieval Europeans inherited this more cooperative relationship with the environment, but medieval society's relationship with the environment turned adversarial once again with the beginning of the Little Ice Age in the early 1300s. By the end of the middle ages, however, the discovery of new scientific techniques and tools, as well as new lands, led to a re-imagining of human society's relationship with the environment. People once again began to shape the land to suit their needs, much as the Greeks and Romans had once done. In North America, the belief in Manifest Destiny led to a particularly American understanding of the environment and its potential uses, including the burgeoning industries of logging, mining, grazing, and drilling for oil. In the 20th century, however, the cost of Manifest Destiny became apparent both to government officials whose job was to ensure the continuation of these industries and to conservationists who feared that the environment itself, on a local and global scale, would be harmed by the rapid and continual growth of these industries. In this class, we'll examine sources from these different periods in the complex relationship between humans and their environment, with a particular focus on 20th and 21st century American debates over the environment and humanity's role in preserving the environment while also making use of it.

Readings/Texts:

The Epic of Gilgamesh, translated by N.K. Sandars, Penguin Classics, 1960 revised edition. ISBN 978-0140441000.

John Muir and Fred D. White, *Essential Muir: A Selection of John Muir's Best Writings*, Heyday Publishing, 2006. ISBN 978-1597140270.

Other readings will be made available on the course website.

Student Requirements:

Active participation in class discussions

One 10-minute oral presentation on topic of the student's choice

Two short analytical papers on class readings (1200 words)

One longer paper that focuses on a theme running through class readings from ancient to modern society (1500-1700 words)

Participation in a group project

Oral presentation as part of the group project

About the Instructor:

Dr. Lizabeth Johnson has a B.S. in Biology and an M.A. and Ph.D. in Medieval History. Her particular focus in history is Medieval Britain, and she has published articles on domestic violence, prostitution, and women's activity in the courts of Medieval Wales. Her early work in biology was focused on ecology and environmental science.

Course Title: The Legacy of Exploration: Explorers of MountainsLovata lovata@unm.edu**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 to three required and one optional field trip into the mountains outside normal class time, on weekends in late August/September, October and November (on Friday, Saturday or Sunday based on student availability). The required excursions include a hike up the La Luz Trail in the Sandia Mountains, a walk up the pilgrimage trail of Tome Hill in Los Lunas, and a hike either to one of New Mexico's most scenic mountain hot springs in the Jemez Mountains or the memorial site of a tragic airline crash in the Sandia Mountains. There is a course fee of \$45 to cover some, but not all, of the cost of these excursions.

Readings/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

Films *Touching the Void* (film) by Kevin Macdonald, director.

Research Articles A series of research articles, available in PDF format. You are required to print a full copy of each or bring a version on a tablet or laptop (not phone) to class on required days.

Student Requirements:

This course will unfold both in the classroom and the field as students participate in seminar discussions and complete a series of written projects. There are no specific prerequisites for this course, but because it contains significant, required field components students must be physically able to travel to and walk across outdoor sites. They also must be willing and able to spend significant amounts of time outside in a variety of weather conditions.

About the Instructor:

Troy Lovata, Ph.D. is a tenured, Full 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 and is the author of 3 books and more than a dozen book chapters and research articles.

HNRS 1120 006 70255 Sem: Legacy of Power TR 1230-1345 ASM 1040

HNRS 1120 011 70265 Sem: Legacy of Power TR 0800-0915 ASM 1040

Course Title: Legacy of Power: Building the Perfect Government

R. Faubion sanren@unm.edu

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 free speech and immigration 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 them to forge meaningful law and policy. To better understand this problem, this class 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 of 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 examine the distinction between violence and power suggested by Hannah Arendt and the nature of Bryan Stevenson’s principle of just mercy. Through readings, discussion, and debate, we will make ourselves more thoughtful, better-informed participants in our political system. For further information, please contact Dr. Renée Faubion at sanren@unm.edu.

Readings/Texts:

John Locke, *Second Treatise of Government*

John Stuart Mill, *On Liberty*

Mary Shelley, *Frankenstein*

Bryan Stevenson, *Just Mercy*

Yevgeny Zamyatin, *We*

Hannah Arendt, *On Violence*

Student Requirements:

Two 1250-word essays; a research project culminating in a policy paper; participation in end-of-semester roundtable; strong attendance and thoughtful, consistent participation in seminar discussion

About the Instructor:

After receiving degrees in Russian from Trinity University and the University of Kansas, Renée Faubion earned a second M.A. and a Ph.D. in English at UNM. She is particularly interested in how cultures use literature to construct knowledge and notions of truth. Renée has published on H.D. and Tim O’Brien and has won four awards for excellence in teaching.

HNRS 1120 007 70253 Sem: Legacy of Storytelling TR 1100-1215 ASM 1004

Course title: Legacy of Storytelling: Creative Nonfiction

A. Ketcham ketchama@unm.edu

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 discover ancient peoples’ day-to-day realities, beliefs, and styles of self-expression. Along with readings regarding the craft and practice of writing, 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: A course reader will be assigned.

Student Requirements: Active and sincere participation in discussions and workshops. One small group presentation on that day's assigned readings; a report on Creative Nonfiction magazine; two creative nonfiction essays.

About the professor: Amaris Ketcham is the faculty advisor for the award-winning student magazine *Scribendi*. Her essays have appeared in *Creative Nonfiction*, *Kenyon Review*, and *Prairie Schooner*, and elsewhere. Her book of poems, *A Poetic Inventory of the Sandia Mountains*, is available from Finishing Line Press. She's currently researching a guidebook of New Mexico campgrounds for Menasha Ridge Press.

HNRS 1120 008 70251 Sem: Legacy of Failure TR 1230-1345 TBD
Course Title: The Legacy of Failure
R. Swanson swansonr@unm.edu

Course Description:

Failure. Losing. Rejection. Defeat. A look around American society and throughout history reveals that countless noble efforts and ideas have failed. Individuals have crashed and burned, so to speak. Some of these failing endeavors nearly succeeded; others never had a chance. This course will investigate notable failures and "losers" in America's past and present. The course will weave together economics, history, and psychology in order to address how and why these failures occurred.

Readings/Texts:

1. Michelle Alexander, *The New Jim Crow*
2. Jared Diamond, *Collapse: How Societies Choose to Fail or Succeed*
3. Jeannette Walls, *The Glass Castle: A Memoir*

Student Requirements:

Class participation, written and verbal assignments.

About the Instructor:

Ryan Swanson is an Associate Professor in the Honors College. He studies sport in America and is very familiar with the topic of this course—failure.

HNRS 1120 009 70252 Sem: Legacy of Rebellion TR 1530-1645 ASM 1004
Course Title: Legacy of Rebellion
M. Walsh-Dilley marygoldwd@unm.edu

Course Description:

Tupac Amaru was executed at the hands of the Spanish, his body mutilated and tortured. Tupac Shakur was shot twice, dead at the age of twenty-six. Both men are considered rebels: Tupac Shakur for powerful music against oppression, and Tupac Amaru for rebelling against Spanish colonialism in 18th Century South America. *Legacy of Rebellion* explores the complexities of rebellion. Beginning in the pre-colonial Andes and weaving through a complex history of violent empire and indigenous resistance, this course encourages students to think critically about the complex and multi-faceted history of rebellion of all kinds. Centered around the rise of Tupac Amaru and his fight against Spanish colonialism and oppression, this course examines ethnicity, class, gender, leadership and violence, among several other themes. These themes are intertwined with learning about the fascinating Andean and Inca culture, contemporary social movements, and even relationships to food! *Legacy of Rebellion* offers a unique blend of modern events and ancient history, eventually ending on the famous rapper, Tupac Shakur. You are challenged to question dichotomies, analyze WHY?, and engage with peers on the intricacies of resistance, rebellion, success and failure. The class features a variety of readings, class discussion and essays that will enable you to improve your writing and change the way you think about history. [Course description written by students of the 2019 *Legacy of Rebellion* course.]

Readings/Texts:

Charles Walker. *The Tupac Amaru Rebellion*
Gerald Graff and Cathy Birkenstein. *They Say/I Say: The Moves that Matter in Academic Writing*

A course reader, available at UNM's Copy Center; a compilation of short texts including early chronicles of the conquest, other non-fiction about history, resistance and rebellion in the Andes and elsewhere, short stories, poems, and lyrics from Tupac Shakur

Student Requirements:

This class is reading-, writing-, and discussion-intensive, with instruction for improving our skills at each. Alongside regular attendance and participation and a group project to develop a class map, students will submit four essays, building in sophistication, analysis, and length.

- 1) Essay #1: The Human Landscape. This personal essay examines how our physical landscape affects our social reality. Students are invited to be descriptive, creative, and reflective;
- 2) Essay #2: 'They Say' – Working with Primary Texts. This essay uses primary and secondary texts to excavate the key features of Inca culture or society;
- 3) Essay #3: 'I Say' – Building an Argument about Rebellion. This essay focuses on one element of the Tupac Amaru and/or Tupac Katari rebellions to develop an a unique, analytical argument.
- 4) Essay #4: Pulling it all Together – The Legacy of Tupac Amaru. Students will chose a rebellion, resistance movement, or individual rebel and analyze how their topic intersects with the themes of the course or builds on the legacy of Tupac Amaru.

About the Instructor:

Marygold Walsh-Dilley holds a PhD in Development Sociology. She conducts research on rural development, food & agricultural systems, colonialism's long impact, primarily in the Andean region of South America. She also leads a summer study abroad program, "Conexiones Ecuador", every other year.

HNRS 1120 010 70271 Sem: Legacy of Algebra TR 1100-1215 TBD

Course Title: Legacy of Algebra

Holden cholden@unm.edu

Course Description:

Albuquerque, algebra, and algorithm all start with the same syllable. This is no coincidence.

You may hate Algebra. It may bore you. Or maybe you love puzzles in equation form. Most of us take Algebra for granted as a fact of life without really knowing what it is (uh, that stuff with x?). Yet Algebra did not always exist, and it did not spring to life fully formed.

Algebra is old. We trace its roots back to ancient Babylonia thousands of years ago, but it didn't look like it does now—symbols and equations and all that—until starting in Italy in the 1500's. And even as Algebra began to look modern, underneath there was more going on. Something as simple (to us now) as a negative number was for a long, long time simply inconceivable, and did not become really accepted professionally until late in the 18th Century. In 1759, Francis Maseres, an English mathematician, wrote that negative numbers "darken the very whole doctrines of the equations and make dark of the things which are in their nature excessively obvious and simple". I hope that puts your own difficulties with the subject in perspective.

Algebra is way less smooth than you imagine, less certain, less monolithic. We will uncover this hidden side of this least favorite school subject. We won't rehash the algebra you did in High School, though you will need to move some x's around. Instead our goals will be to see the workings and development of algebra and related numeric technologies as one of the great achievements of human culture.

We will see how algebra works and where it doesn't, and investigate its multicultural development along the way to now. We will try strange algebra most non-professionals never see, and ask some important questions about the potential and real uses of this incredible technology, including its use to decide children's destinies. Algebra will be our playground where we will develop and hone general academic research and scholarship skills. It will be the angle from which we look at large questions about how humanity works, learns, and fails.

This journey is approved for absolutely everyone, anyone who is ready to be fascinated and frustrated at the same time, and maybe a bit bored too. Really, no prior experience or facility with Algebra is assumed or expected, but I will need your curiosity. It may be some work to keep up, or more likely to get yourself to do more writing about algebra than scribble out something with "x=", but this is a journey we will take together, and no one will be left behind.

Readings/Texts:

Unknown Quantity: A Real and Imaginary History of Algebra by John Derbyshire

Algebra: Sets, Symbols and the Language of Thought by John Tabak

Radical Equations: Civil Rights from Mississippi to the Algebra Project by Robert Moses and Charles Cobb

The Beginnings and Evolution of Algebra by I. G. Bashmakova and G. S. Smirnova

The Crest of the Peacock: Non-European Roots of Mathematics by George Joseph

Other readings online

Student Requirements:

You will:

Bring curiosity and create meaningful discussion, creating an environment where everyone feels comfortable asking questions. When it comes to math, this cannot be taken for granted. This is the most important requirement.

Small mathematical writing assignments, small problem sets where the answer is not the end but the beginning, to gain skills in mathematical thinking and exposition.

Two in-class group presentations and

One individual argumentative research paper, somewhere around 5-10 pages.

About the Instructor:

Chris Holden is an Associate Professor in UNM's Honors College. His PhD is in number theory, but his research is currently at the intersection of mobile, games, learning, and local place. Chris mostly helps people think about these areas and put their ideas into action, as well as participating in design and implementation himself. A game he made with Julie Sykes, *Mentira*, is particularly well-known in language learning circles. He sometimes gets some time to write informally about this work at <http://localgameslababq.wordpress.com>.

HNRS 1120 012 70260 Sem: A Humane Legacy M 1600-1830 ASM 1040

HNRS 1120 013 70257 Sem: A Humane Legacy W 1600-1830 ASM 1040

Course Title: A Humane Legacy: Human Rights Past and Present

S. Cargas cargas@unm.edu

Course Description:

This course is an introduction to today's human rights movement (the organizations and people working to promote and protect your rights). We will learn its modern history which starts with the 1948 Universal Declaration of Human Rights and the birth of the United Nations. We will also discuss current events. Along the way, we will study the older history including the contributions of the major world religions and philosophies as well as the important events that led to today's movement. This multidisciplinary course will involve history, a little philosophy, and political science. We will rely on variety of texts including one by a historian, memoirs by survivors, and other primary sources. We will listen to music about human rights, watch film clips about human rights, and host a guest speaker who works on human trafficking.

HNRS 1120 014 70256 Sem: Legacy Witchcraft W 1600-1830 ASM 1004

Course Title: Legacy of Witchcraft in Popular Culture

M. Deblassie deblassiemi@unm.edu

Course Description:

This 100-level course explores the legacy of witchcraft polar culture. From the Salem witch trials to the reemergence of brujeria in Latinx culture to curanderrisma in New Mexico and the continued popularity of witch-themed TV shows,

witchcraft has been associated with women healers, social outcasts, and female empowerment. This course spans historical, cultural, and social contexts in order to examine how these representations of witchcraft can reinforce or resist sexist ideologies and reshape the stories we tell about spirituality, gender, feminism, and inclusivity.

Readings/Texts:

The Wizard of Oz (1939)

Bell, Book & Candle (1958)

The Craft (1996)

Practical Magic (1999)

The Witch (2016)

The Love Witch (2016)

Half Magic (2018)

Bewitched, "I, Darrin, Take This Witch Samantha" (S1E1, 1964)

Charmed, "Something Wicca This Way Comes" (S1E1, 1999)

Witches of East End, "Pilot" & "Marilyn Fenwick, R.I.P." (S1E1-2, 2013)

Broad City, "Witches" (S4E6, 2017)

Charmed, "Pilot" (S1E1, 2018)

Excerpts from Marc Simmons's *Witchcraft in the Southwest: Spanish and Indian Supernaturalism on the Rio Grande* (1980)

Excerpts from Nazario Garcia's *Brujerías: Stories of Witchcraft and the Supernatural in the American Southwest and Beyond* (2007)

Juliet Blackwell's *Secondhand Spirits* (2009)

Excerpts from Danielle Dulsky's *Woman Most Wild: Three Keys to Liberating the Witch Within* (2017)

Excerpts from a variety of witch-related magazines, podcasts, books, and other texts

Note: Reading list might be subject to change. The movie list represents that primary sources that will be examined

Student Requirements:

Students will be required to:

- Write two essay
- Complete an essay revision projects
- Guide a course discussion
- Give a short presentation on a topic related to the course
- Complete a final group project

About the Instructor:

Maria DeBlassie, Ph.D. is a multi-award-winning English faculty member at CNM and part-time Humanities faculty at the UNM Honors College. When not teaching, she is writing about everyday magic, brujeria, pleasure activism, and things that go bump in the night. Her first book, *Everyday Enchantments* (Moon Books 2018), won several awards, including the 2018 Pinnacle Book Achievement Award for the New Age Category.

HNRS 1120 017 70254 Sem: Legacy of Success MWF 0900-0950 ASM 1004

HNRS 1120 018 70262 Sem: Legacy of Success MWF 1000-1050 ASM 1004

Course Title: Legacy of Success

Obenauf obenauf@unm.edu

Course Description:

How do you measure success? Money? Power? Fame? Glory? Beauty? Sex? Love? Happiness? Although success is universally valued, there is no universal concept of success. In this course we'll examine how success and failure have been measured and critiqued in some of the most outstanding literature of the Roman world, of the English Middle Ages, and in modernity. We will focus on the ways various values both reflect and affect the cultures that produced our readings, as well as their legacy on our society. Along the way you will develop a deeper knowledge of literature, of history, and of yourself.

Readings/Texts:

Our lively reading list opens with a short story by Kurt Vonnegut and then zips back to ancient Roman satire by Horace, Juvenal, and Petronius. We will delve into sublime medieval romances as well as a raunchy medieval morality play translated just for this course. Modern works include Christopher Marlowe's "Dr. Faustus," Samuel Johnson's "Rasselas," Mozart and da Ponte's "Don Giovanni," autobiographies by Benjamin Franklin and Frederick Douglass, and two great American novels, both from 1925, Anita Loos's "Gentlemen Prefer Blondes" and F. Scott Fitzgerald's "The Great Gatsby."

Student Requirements:

As with all Honors courses, 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 (but required) one-page response papers. There will be two short analytical papers, a longer personal or creative final project, and a group presentation.

About the Instructor:

A fourth-generation Lobo, Richard Obenauf earned his BA from UNM and his MA and PhD from Loyola University Chicago. His research centers on the relationship between knowledge and society, with a particular emphasis on censorship and intolerance.

HNRS 1120 019 70272 Sem: Legacy of a Thin Man MW 1430-1545 ASM 1020

HNRS 1120 020 70266 Sem: Legacy of a Thin Man T 1700-1930 ASM 1020

Course Title: The Legacy of a Thin Man: Bob Dylan

M. Thomas mthomas@unm.edu

Course Description: The Swedish Academy awarded The Nobel Prize in literature for 2016 to Bob Dylan. "...for having created new poetic expressions within the great American song tradition." This was a momentous award. Since the establishment of the prize in 1901, only twelve Americans have received the award. Dylan is the first American to get the award since 1993 and the first singer-songwriter to ever get the award. Over a career that has spanned 56 years, Dylan has been a folk singer, a touring rock and roll musician, a pop star, a gospel singer, an ethnomusicologist/music curator, a writer, a filmmaker, a cultural icon, a poet, a graphic artist/metal sculptor, and a Nobel Laureate. He more or less invented the singer/songwriter performance role/genre. Although some critics have characterized Dylan as evolving from persona to persona and genre to genre with abandon, never looking back, Dylan has never abandoned his past as he has evolved. He is consistent, not only in his creative preoccupations but also in his unambiguous commitment to the creative impulse. This course is an interdisciplinary introduction to Bob Dylan, his work, his times, and his continuing impact on the various worlds he inhabits as an iconic musician and creative artist.

Required Texts

- Bob Dylan: The Lyrics 1961-2012 (or the lyrics section of Bob Dylan's website for lyrics on demand)
- Bob Dylan in America – Sean Wilentz
- The Elements of Style Workbook – Michele Poff, William Strunk, E.B. White

Recommended texts:

- Tarantula – Bob Dylan
- Chronicles Vol I – Bob Dylan
- Bob Dylan: All the Songs – Philip Margolin
- Behind the Shades Revisited - Clinton Heylin
- Why Bob Dylan Matters – Richard F. Thomas

Films:

- Don't Look Back (1967) by D.A. Pennebaker
- Masked and Anonymous (2003) by Larry Charles
- No Direction Home (2005) by Martin Scorsese
- I'm Not There (2007) by Todd Haynes
- Rolling Thunder Review (2019) by Martin Scorsese

REQUIREMENTS/GRADES: Grades are based on evaluations of:

- Completion of 50% of the exercises in the Elements of Style Workbook (15 points)
- Six one page reaction papers (5 x 5= 25 points – the best five scores of the six papers)
- A five page analytic essay (15 points)
- A five page research paper (15 points)
- Attendance at three lectures or similar events (15 points - *all or none*)
- An assessment of participation (15 points) **A:** 88-100, **Cr:** 65-87, **Ncr:** 64 or less.

Instructor: Michael Thomas PhD. Phone: 277-4211(Honors) 573-1656 (Cell) e-mail: mthomas@unm.edu T

HNRS 1120 021 70269 Sem: Leg of Gr Villains of Lit MW 1330-1445 ASM 1040

Course Title: Legacy of Great Villains

J. Kottler jkottler@unm.edu

Course Description:

We often look at the heroes of a period to define what is important to that age; what they hope to accomplish and the means by which they accomplish it. Heroes, however, are reactive creatures; a great hero only rises in the face of great villainy. So, what really sets things into motion is the villain--the creature who sees the world as it is and wants to bend it to their own selfish design. Who are these catalysts? What do they want? And to what lengths will they go to achieve it? Finally, if one person's villain is another's hero, what makes a villain bad? What can Thanos, Loki, The Joker, Kylo Ren, Hela, Cersei Lannister, Vizzini and others tell us about their worlds and how the literary construct of villainy relates to modern reality?

Reading/Texts:

Diane Aronson Svarlien (trans.) *Medea (this translation only)*
Seamus Heaney, (trans.) *Beowulf (this translation only)*
Shakespeare, *Othello* (any edition with line numbers)
Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde (any edition)*
Margaret Atwood, *The Robber Bride*
Jim Starlin, *The Infinity Gauntlet*
Selected fairy tales, short selection of the *Iliad*, *Avengers: Infinity War* and others.

Student Requirements:

Attendance, Participation, Short Response Papers, Group Project, 2 analytic essays, Final Creative Project

About the Instructor:

Jonatha Kottler is an alumna of Honors and holds an MA in Liberal Arts from St. John's College. She has written comic books, short films, and her nonfiction writing has been anthologized, (*Nasty Women*) and appeared in *New York Magazine's The Cut*, *The Guardian Weekend*, *Longreads*, and on *Audible*. She is currently a member of *The Book Project* at *Lighthouse Writers Workshop* in Denver, and is completing her first novel.

HNRS 1120 024 70263 Sem: Leg of Material Culture TR 0930-1045 ASM 1020

Course Title: Legacy of Material Culture: The Story of our Stuff

Jacobs mejacobs@unm.edu

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 possession and current homes in the U.S. are three times as large as in the 1950's (while the personal storage industry 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 racial backgrounds? How do our possessions serve as markers of personal or collective memory?

We will read a range of historic and contemporary thinkers--Aristotle, Karl Marx, John Ruskin, Juliet Schor, Marie Kondo, and Alain de Botton--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?

Students will take a class field trip to the Southwest Albuquerque landfill.

Readings/Texts:

de Botton, Alain. *Status Anxiety*. New York: Pantheon Books, 2004.

A course reader, available online; a compilation of short texts related to material culture, art, consumerism and the environment.

Films:

Minimalism: A Documentary About the Important Things, Director: Matt D’Avella

People Like Us, Director: Alex Kurtzman

Story of Stuff, Director: Luis Fox

Student Requirements:

- Oral Presentation
- Aristotle’s Good Life, Summary Paper #1
- Argumentative Paper, Paper #2
- Final Project, Paper #3 or Video Project)
- Written observations

About the Instructor:

Megan Jacobs is an Associate Professor in the Honors College and holds a Master of Fine Arts degree. Jacobs teaches courses on photography, political art and aesthetics at UNM. She is a practicing artist whose work has been exhibited internationally and nationally at Aperture Gallery, Saatchi Gallery, the Museum of New Art (MONA), and the Pingyao International Photography Festival, Pingyao, China. Her work has been featured in publications such as Musee Magazine, Lenscratch, Feature Shoot and Frankie Magazine.

HNRS 1120 025 70267 Sem: Legacy Arthurian Legend TR 1400-1515 ASM 1020

Course Title: The Legacy of the Arthurian Legend

Johnson lizjohnson@unm.edu

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/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 University Copy Center in Dane Smith Hall. The copy packet will provide the majority of our early readings in the class.

Student Requirements:

Active participation in class discussions

One 10-minute presentation on an Arthurian topic of the student's choosing

Two short analytical papers on class readings (1200 words)

One longer analytical paper that focuses on a theme running through the class readings from medieval to modern society (1500-1700 words)

Participation in a group project on some aspect of the Arthurian Legend

Oral presentation of group project

About the Instructor:

Dr. Lizabeth Johnson has a B.S. in Biology and an M.A. and Ph.D. in Medieval History. Her particular focus in history is Medieval Britain, and she has published articles on domestic violence, prostitution, and women's activity in the courts of Medieval Wales.

200 Level UHON courses

UHON 201 001 56992 Sem: Become a Better Writer M 1600-1830 ASM 1020

Course Title: Rhetoric and Discourse: Become a Better Writer

S. Brewer abqbrew@unm.edu

UHON201 counts toward UNM General Education Area 1, Communications

Course Description:

In every field of endeavor, Honors students need good writing skills. In this course, we explore the elements of good writing and get lots of practice in writing and editing nonfiction and short fiction. We'll treat the class as a writing workshop, critiquing each other's work and focusing on the craft of clear communication.

Readings/Texts:

"On Writing Well" by William Zinsser.

Student Requirements:

Students will write every week, both as homework and in class. Most weeks, the homework assignment consists of a single, polished page. Midway through the semester, students tackle a longer feature story. At the end, they're required to write a short story (any genre, maximum of five pages) and read it aloud in class.

About the Instructor:

Steve Brewer is the author of 32 books, including one that was made into a Hollywood movie. A former journalist and humor columnist, he has taught in Honors for 13 years. He and his family own Organic Books in Nob Hill.

UHON 201 002 67463

Sem: Creative Process in NM

TR 1100-1215

ASM 1040

Course Title: Creative Process in NM**L. Donovan I donovan@unm.edu**

UHON 201 counts toward UNM General Education Area 1, Communications

Course Description:

From its enchanting landscapes to our vivid cultural traditions, New Mexico captivates and inspires the imaginations of artists, writers, musicians, filmmakers, dancers, and other creative workers. In this course, you will learn communication skills for representing, analyzing, and synthesizing ideas about vibrant stories and images from many different fields. Yet, while our explorations of creativity will be rooted in the study of place, this course will not focus on works about the land and people of New Mexico. Instead, we will examine works primarily by creative workers who currently live here or works displayed in public spaces as a means for understanding the myriad ways creativity informs contemporary life in our state as well as its influence in New Mexico's future. Using interdisciplinary approaches and methods, we will develop tools to communicate not only about individual creative works by New Mexicans, but also about how we perceive the creative process itself, the nature of creativity, and the role creativity plays in social and global change. We will apply multiple modes of communication to perspectives on creativity that reflect social and cultural history, landscapes and human involvement in them, technological developments in the publishing industry, archival study of original manuscripts, the psychology of creative will and process, business practices involved in selling creative works, aesthetics of illustrative and abstract visual art, among others.

To build cross-disciplinary communications skills, we will explore works from as many creative disciplines and subdisciplines as possible. Along with traditional seminar discussions, much of our course will involve experiential learning. At least half of our classes will investigate the creative process in New Mexico through field work, such as public talks by artists and writers, field trips to art galleries and museums, visiting public works on the UNM campus, and attending performances. You will strengthen your communication skills by writing performance reviews, recording art observations, constructing video presentations, expressing ideas on a blog, and composing creative works of their own. You will also conduct original, archival research on a New Mexico creative worker in the Center for Southwest Research collections. This course will be of interest not only to students who want to enhance their communication skills in a variety of formats, but also to students who aspire to be creative workers themselves.

Readings/Texts:

Most works required for the course will be accessed through free online sources.

Although official readings and other works will be announced later, past versions of this course included: Literary works by Daniel Abraham, Anne Hillerman, Demetria Martinez, Gabriel Meléndez, Margaret Randall, Melinda Snodgrass, Rivera Sun; Visual art by Jaune Quick-to-See Smith, Mick Burson, Paul Ré; Comics by Stephen McCranie; Materials on such subjects as Meow Wolf, place-based writing, New Mexico graffiti art, the creative process, NM government public policy on culture and the arts, among others.

Student Requirements:

Attendance, class participation, weekly blog discussion, 3-5 short writing assignments, an archival research project, a creative project, a multimedia video or web project, and a final portfolio.

About the Instructor:

Leslie Donovan graduated from UNM's Honors program as an undergraduate and is now a full-time Honors faculty. 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 in Seattle. She teaches interdisciplinary courses in creativity, J. R. R. Tolkien, humanities, communications, future studies, and medieval studies. Her teaching has been recognized by several awards.

UHON 202 001 53474 Sem: Mathematics in the World MW 1130-1245

ASM 1020

Course Title: Math in the 21st Century: Statistics for Career and Life

C. Sorge csorge@unm.edu

UHON 202 counts toward UNM General Education Area 2, Mathematics & Statistics

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

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

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

Understanding statistics allows you to make rational decisions in your own life and to think critically about potential outcomes. If you have taken the equivalent of College Algebra (MATH 121/MATH1220) 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:

Required texts will include "Naked Statistics: stripping the dread from data" by Charles Wheelan "What is a p-value anyway? 34 Stories to Help You Actually Understand Statistics by Andrew J. Vickers"

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. These will be available online.

Student Requirements:

Assignments include hands on data collection in the classroom and writing up mini labs using the data.

You will have a short reflection due on the assigned reading which we will discuss in class.

Some of these assignments will include collecting, interpreting and presenting of your own data. You will write two papers. For further information see <https://sites.google.com/view/unmuhonstatistics/home>.

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 and math useful, exciting and interesting.

UHON 203 001 49729 Sem: Physics is Everywhere MW 1000-1115

ASM 1020

Course Title: Physics is Everywhere: Rainbows to Refrigerators

C. Sorge csorge@unm.edu

UHON 203 counts toward UNM General Education Area 3, Physical and 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. The ability to plug numbers into an equation, and chomp through them is not physics. You will need to 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. 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. Three short class presentations are required. One is on examining physics observable in the real world. The second involves finding physics demonstrations and concepts on the web. The third is a physics demonstration for your classmates. You will be participating in hands on experiments in the classroom demonstrating physics principles and writing up a report on each lab. Most class periods you will have a short reflection due on the assigned reading, which we will discuss in class. This is a very interactive class, with lots of hands on work and discussion.

Readings/Texts:

The required book is For the Love of Physics: From the End of the Rainbow to the Edge Of Time - A Journey Through the Wonders of Physics by Walter Lewin

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

Richard A. Muller, Physics for Future Presidents: The science behind the headlines

Richard Feynman, Six Easy Pieces: Essentials of Physics explained by its most brilliant teacher

Christopher P. Jargodzki and Frankin Potter, Mad about Physics: Brain twisters, Paradoxes and Curiosities

Student Requirements:

Regular attendance and active class participation and daily reading assignments with reflections are expected.

Three short class presentations are required. One is on examining physics observable in the real world. The second involves finding physics demonstrations and concepts on the web. The third is a physics demonstration for your classmates. Experiments in the classroom and writing up a report on each lab are required. For further information see <https://sites.google.com/view/unmuhonphysics/home>

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.

UHON 203L 001 66356 Science in 21st Century Lab MW 0900-0950 ASM 1020

Course Title: Physics is Everywhere: Rainbows to Refrigerators Lab

C. Sorge csorge@unm.edu

UHON 203 counts toward UNM General Education Area 3, Physical and Natural Sciences Lab

Course Description:

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

To take this class you need to be currently (or previously) enrolled in UHON 203. This class is an extension of UHON 203

This class is one hour lab is available as a SEPARATE class to be held outside of the regular class hours

on the same days that class meets. The separate lab class is optional, if you need four hours of science credit, you can add this lab class to the three hour class. You will be designing and conducting your own experiments and demos and presenting them to the class. Contact me for further information.

Readings/Texts:

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

Richard A. Muller, *Physics for Future Presidents: The science behind the headlines*

Richard Feynman, *Six Easy Pieces: Essentials of Physics explained by its most brilliant teacher*

Walter Lewin, *For the love of Physics: From the edge of the Rainbow to the Edge of Time- A journey through the wonders of Physics*

Christopher P. Jargodzki and Frankin Potter, *Mad about Physics: Brain twisters, Paradoxes and Curiosities*

Paul G. Hewitt, *Conceptual Physics Fundamentals*

Student Requirements:

You will be participating in hands on experiments in the classroom demonstrating physics principles and writing up a report on each lab. You will also research and present a short physics demonstration. .

Viewing of demonstrations impractical or unsafe for our classroom online are also required. For further information see <https://sites.google.com/view/unmuhonphysics/home>

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.

UHON 204 001 67491 Sem: Individual & Collective TR 1530-1645 ASM 1020

Course Title: The Individual and the Collective: Individuals in Conflict With the Collective

L. Johnson lizjohnson@unm.edu

UHON 204 counts toward UNM General Education Area 4, Social and Behavioral Sciences

Course Description:

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

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

Readings/Texts:

Frederick Douglass, *Narrative of the Life of Frederick Douglass*. New York: Dover Thrift Editions, 1995. ISBN 978-0486284996.

Marilyn Bailey Ogilvie. *Marie Curie: A Biography*. New York: Prometheus Books, 2011. ISBN 978-1616142162.

Christopher R. Browning. *Ordinary Men: Reserve Police Battalion 101 and the Final Solution in Poland*. New York: Harper Perennial, reprint ed. 1998. ISBN 978-0060995065.

Trevor Noah. *Born a Crime: Stories From a South African Childhood*. New York: Spiegel & Grau, 2019. ISBN 978-0399588198.

Student Requirements:

Active participation in class discussions.

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

Two short analytical papers focusing on different individuals discussed in class (1500 words).

One research paper focusing on the structures and institutions that collectives use to hinder or support individual action (3500 words).

An oral presentation of the research paper.

About the Instructor:

Dr. Lizabeth Johnson has a B.S. in Biology and an M.A. and Ph.D. in Medieval History. Her particular focus in history is Medieval Britain, and she has published articles on domestic violence, prostitution, and women's activity in the courts of Medieval Wales.

UHON 204 002 67635 Sem: Ind&Col:Keeping the Peace T 1700-1930 ASM 1004

Course Title: Individual and the Collective: Keeping the Peace

A. Carey acarey1@unm.edu

UHON 204 counts toward UNM General Education Area 4, Social and Behavioral Sciences

Course Description:

Conflicts occur in all societies large and small, and all societies have customs for resolving disputes and keeping the peace. This course combines Anthropology, Political Science, and Criminal Justice, to examine social control and conflict resolution in different societies around the world. We will explore how the members of different societies are organized politically, how they make decisions collectively, and how this affects how people deal with conflict. Through articles, literature, video, and film, we will discover how cultures and societies define different types of crimes and reveal what kinds of tools they use to resolve conflicts. This will involve exploring transgressions from the use of foul language in an inappropriate context to the most serious crimes of murder, apartheid, and even genocide. We will explore the variety of tools people employ to resolve conflicts, from the ritual apology of giving flowers after a romantic tiff to the ultimate resolution of banishment and the death penalty. The class will discuss the difference between punitive and restorative justice, and we will also delve into the consequences of conflicts that go unresolved.

Finally, we will explore when societies resort to personal contests to resolve differences. From the song duels of the Inuit, medieval trial by combat, sword duels in Europe and Japan, to gun fights in the old west, personal combat has often been used as a method of resolving disputes. We will analyze when and how such personal contests are used to settle differences between individuals and why such personal contests are no longer used to resolve differences in American society today. The instructor is a registered fencing coach with the United States Fencing Association and students in the class will learn the basics of fencing and will be able to fight mock sword duels at the end of the class.

Readings/Texts:

Christopher Boehm, *Hierarchy in the Forest* (chapters 4-5)

Holly Peters Golden, *Azande Witchcraft and Oracles in Africa*

Pamela Barsh, *Blood Feud and State Control*

Mark Twain, *Dueling*

Eckett & Newmark, *Central Eskimo Song Duels*

Kimberley Brownlee, *Retributive, Restorative, and Ritualistic Justice*,

Shad Maruna, *Re-entry as Rite of Passage*

Njal's Saga (excerpts)

George Grinnell, The Cheyenne Indians (excerpt)

James Gibbs, The Kpelle Moot: A therapeutic model for informal settlement of disputes

Song Fa Xiaxian, "Who will find the defendant if he stays with his sheep?" Justice in Rural China

Heather Timmons and Sruthi Gottipati "Rape incites women to fight culture in India

Esther Macner, What Powers, if any, are assigned to Rabbinic Courts in American Civil Law?

Janine Clark, Transitional Justice, Truth and Reconciliation: an Under-Explored Relationship

Thomas Hauschildt, Gacaca courts and Restorative Justice in Rwanda

Film/Video:

Frontline: Ghosts of Rwanda

The Axe Fight

Behind the Sun (Brazil)

The Cows of Dolo Ken Paye (Liberia)

Student Requirements:

Students will read and discuss the articles and films presented in class each week. Each student will read and review three articles over the course of the semester and complete a research project. For each article, they will write a two page paper describing how that culture's customs work for those people compared to how their families customs work for them.

The project involves doing library research, summarizing the data collected, and presenting the results in a class presentation, and a final essay and necessary attachments. Your project will involve three components. Component #1 is student research this will involve three assignments: 1) Library assignment, 2) List of 4 possible sources, 3) 2 page review of one source. Component #2 will be your final presentation. Component #3 will be your final essay. Grading on the final paper is based on content, format and style.

About the Instructor:

Dr. Carey is a Lecturer at UNM-Valencia and a registered fencing coach in the U.S. Fencing Association. He teaches courses in all fields of Anthropology. He earned his Masters degree with a focus on cultural anthropology from the University of Nevada, Reno studying tribal policing in Nevada. He earned his Doctorate degree from the University of New Mexico with his study of the concept of tribal sovereignty in the United States. He is very interested in the relations between national governments and indigenous peoples in the United States and around the world.

UHON 205 001 70419 Sem: Debating the Constitution MWF 1500-1550 ASM 1004

Course Title: Debating the Constitution

M. Simpson msimpson2@unm.edu

UHON 205 counts toward UNM General Education Area 5, Humanities

Course Description:

The Constitution provides the framework for all governance in the United States. It outlines the branches of government, the separation of powers, the system of checks and balances, the overlapping authority of federal and state governments, and the rights and liberties that define American life. Yet its meaning is sometimes far from clear. In the 230 years since its creation, the Constitution has been continually debated and reinterpreted.

The arguments remain as vital as ever. For example, when can Congress impeach a president? Can states pass laws that contradict federal law, such as legalizing marijuana? Can a president take the country to war without the consent of Congress? Can states gerrymander electoral districts to favor one political party? Do citizens have a right to privacy regarding personal matters such as sexuality? Are non-citizen residents protected by the Bill of Rights? How much power does the president have to govern through executive orders? When can the Supreme Court strike down a law that the majority supports? Does the Second Amendment give individuals a right to stockpile guns? The Constitution raises these questions and countless others, yet its answers remain subject to gripping debates that continue to shape this country.

This course will begin with the Constitutional Convention of 1787, and the subsequent ratifying conventions, by considering the problems that the framers tried to solve, the ideals they aspired to, the compromises they made, and the original document they produced. We will then study the amendments, with a special focus on the Bill of the Rights

and the Civil War era. Along the way, we will read the landmark Supreme Court decisions that have elaborated on and sometimes rewritten the framers' Constitution. We will also consider current proposals for amending the Constitution, such as the Equal Rights Amendment for women and attempts to abolish the Electoral College.

Readings:

- Akhil Reed Amar, *The Bill of Rights: Creation and Reconstruction* (Yale, 1998)
- _____, *America's Constitution: A Biography* (Random House, 2005)
- John Paul Stevens, *Six Amendments: How and Why We Should Change the Constitution* (Little, Brown, 2014)
- Primary Sources:
 - National Archives: <https://www.archives.gov/>
 - Archives of the Supreme Court: www.oyez.org
 - Yale University Avalon Project: <http://avalon.law.yale.edu/>

Student Requirements:

Term Papers: Students will complete four formal papers of approximately five pages each. The papers will be thesis-driven academic essays based on topics we will discuss in class. I will offer research prompts, but students may write on any appropriate topic that interests them related to the course. Detailed instruction and resources for academic writing will follow.

Reading Responses: For some class periods, students will complete a typed, informal reflection (500-1000 words) on the reading for that day, based on prompts that I will assign.

About the Instructor:

Matthew C. Simpson received his PhD in philosophy from Boston University, where he was awarded the University Professors' Modernity Fellowship. Before moving to UNM, Matt was chair of the Philosophy Department at Luther College.

UHON 207 001 59269 Sem: Fine Art Musical Theatre TR 0930-1045 ASM 1004

Course Title: Musical Theatre in America

M. Szasz deschild@unm.edu

UHON 207 counts toward UNM General Education Area 7, Art & Design

Course Description:

"The Broadway musical has always reflected different social and political forces—patriotism, skepticism, commercial consumption, escapism, revolt and globalization. The musical defines our culture and is, in turn, defined by it."--Michael Kantor and Laurence Maslon, *Broadway: The American Musical*

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

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

We begin in the early years of the twentieth century, with the charismatic "song and dance man" George M. Cohan, whose upbeat, sassy songs and heroes in *Little Johnny Jones* (1904) and *George Washington, Jr.* (1906) jump-started American musical comedy. Through *Oklahoma!* (1943), *South Pacific* (1949), and *West Side Story* (1957), we explore what made the "Golden Age" of American musical theatre so rich, creative, and admired. In the 1960s-1970s, we determine why both the form and content of musicals radically changed, with the bold introduction of "rock musicals" such as *Hair* (1967) and "concept musicals" such as *Company* (1970) and *A Chorus Line* (1975). In the 1980s-1990s, we

focus on the “British Revolution,” with the arrival of the “megamusicals” *Cats* (1982), *Les Misérables* (1987), *The Phantom of the Opera* (1988), and *Miss Saigon* (1991). We conclude by examining the most recent developments in musical theatre that invigorate theatergoers, such as *Wicked* (2003), *Memphis* (2009), *Million Dollar Quartet* (2010), *Spiderman: Turn Off the Dark* (2011), *The Book of Mormon* (2011), *Once* (2012) and *Hamilton* (2015). Our primary goal is to reach an understanding and appreciation of this eclectic, vibrant, innovative form of theatre that entertains and challenges audiences worldwide.

Readings/Texts:

George M. Cohan, *Little Johnny Jones* (1904)
Oscar Hammerstein II and Jerome Kern, *Show Boat* (1927)
Oscar Hammerstein II and Richard Rodgers, *Oklahoma!* (1943) and *South Pacific* (1949)
Fred Saidy, E. Y. Harburg, and Burton Lane, *Finian’s Rainbow* (1947)
Leonard Bernstein, Arthur Laurents and Stephen Sondheim, *West Side Story* (1957)
Gerome Ragni, James Rado and Galt MacDermot, *Hair* (1967)
Stephen Sondheim and George Furth, *Company* (1970)
James Kirkwood, Nicholas Dante, Marvin Hamlisch and Edward Kleban, *A Chorus Line* (1975)
Claude-Michel Schönberg and Alain Boublil, *Les Misérables* (1987)
Claude-Michel Schönberg and Alain Boublil, *Miss Saigon* (1991)
Jonathan Larson, *Rent* (1996)
Lin-Manuel Miranda, *Hamilton* (2015)
Benj Pasek, Justin Paul and Steven Levenson, *Dear Evan Hansen* (2016)

Student Requirements:

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

About the Instructor:

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

300 Level UHON Courses

UHON 301 001 41936 Sem: Publication Process TR 1400-1515 ASM 1004

Course Title: The Publication Process (Scribendi Part 1)

A. Ketcham ketchama@unm.edu

Course Description:

Scribendi is a high-quality publication of art and literature, sponsored by the Western Regional Honors Council and UNM’s Honors College. Produced completely by Honors College students, Scribendi publishes creative work by undergraduate honors students in more than 800 colleges and universities. This first half of our yearlong process is designed to train students who have committed themselves to the immensely rewarding experience of producing our publication. Functioning largely as an educational internship in small publication production, this course provides hands-on experience in proofreading, copyediting, typography, magazine design and layout, professional desktop publishing software, fundraising, marketing and distribution, as well as small press management. Students should understand this is a two-semester commitment, spanning both fall and spring semesters.

The Scribendi experience differs from the usual academic class in its focus on active learning accomplished by group discussion and decision-making, lots of individual practice, and professional behavior and teamwork. This course is an environment in which learning takes place alongside professional tasks that must be accomplished to meet deadlines. Those enrolled in the class are both

students and staff members. Staff members who work hard to meet these responsibilities in a conscientious, serious, and creative manner will gain marketable skills and enjoy an extremely rewarding educational experience.

Readings and Texts:

Denise Bosner, *Mastering Type*

K. D. Sullivan and Merilee Eggleston, *The McGraw-Hill Desk Reference for Editors, Writers, and Proofreaders*

Bill Walsh, *The Elephants of Style*

Films and other materials:

Scribendi Staff Website, Scribendi Handbook

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:

Professor 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.

UHON 301 002 34246 Sem: Food and Society TR 1230-1345 ASM 1004

Course Title: Food & Society: Why we eat what we do, and why it matters

M. Walsh-Dilley marygoldwd@unm.edu

Course Description:

What did you eat for breakfast this morning? Better yet, why did you eat it? Of course, we eat to satisfy biological needs, but, as the late Sidney Mintz (1996) tells us, “eating is never a ‘purely biological’ activity”. Food is undeniably substantive, but it is also symbolic and social, and producing, preparing, and consuming food reflects who we are and how we fit into the world.

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

Readings/Texts:

Jeffrey Pilcher. *Que Viva Los Tamales! Food and the Making of Mexican Identity*

Amanda Little. *The Fate of Food: What We’ll Eat in a Bigger, Hotter, Smarter World*

Plus additional texts compiled in a course reader available for purchase in the UNM Copy Center.

Student Requirements:

In addition to participation and attendance, students in this class are evaluated on their participate in four challenges that involve experiential learning, research, writing, oral presentation, and a Story Map:

- 1) Recipe Challenge: students find and follow a recipe related to the themes of the class, researching and presenting the food to the class. (This means we get to eat in almost every class.)
- 2) Cookbook Challenge: students select and examine a cookbook of their choice, writing a short analysis of the food ideologies that it presents;
- 3) SNAP Challenge: students are challenged to abide by the limited food budget offered by the Supplemental Nutrition Assistant Program, the primary food assistant program offered by the federal government, and will write an essay documenting their experience and critically examining food insecurity in the United States;
- 4) Commodity Chain Challenge: students research the commodity chain of a special food and then generate an ESRI Story Map to present the story of this food item to the rest of the class.

About the Instructor:

Marygold Walsh-Dilley holds a PhD in Development Sociology and conducts research on rural development, climate change and resilience, and food & agricultural systems, primarily in the Andean region of South America. She also leads the Conexiones Ecuador summer study abroad program, with its theme of “Food, Sovereignty, and Development”, every other year.

UHON 301 003 44563 Sem: Soviet Underground Lit TR 0930-1045

Course Title: “Manuscripts Don’t Burn”: Soviet History through Underground Literature

R. Faubion sanren@unm.edu

This course counts toward the Anderson School of Management requirement for an upper division Humanities class.

Course Description:

While underground literature (known as *samizdat*, meaning “self-published”) has a three-century history in Russia, under Soviet oppression it blossomed into a potent, varied collection of texts. Despite the threat of imprisonment, courageous Soviet citizens avidly copied and circulated manuscripts of officially forbidden texts; as a result, although *samizdat* was illegal, unofficial publication was quite active and Soviets often knew this literature well. As might be expected, *samizdat* includes grim works detailing systemic injustice, such as Eugenia Ginzburg’s memoir of her decades in a labor camp. But the literature of the Soviet underground wasn’t all realistic and gloomy; Vladimir Voinovich’s novel *The Life and Extraordinary Adventures of Private Ivan Chonkin* and Mikhail Bulgakov’s SciFi novella *Heart of a Dog* offer pointed but comic challenges to the Soviet system. In addition to these texts, we will also read Bulgakov’s beautiful, phantasmagoric *Master and Margarita*, which is widely recognized as one of the greatest novels of the twentieth century. The texts covered in this class include some of Russia’s most distinguished and diverse literary achievements; they are valuable not only because of the glimpses they offer into a closed society but also because they are rich, rewarding works of art. (No knowledge of Russian is needed for this course; all works will be read in translation. For further information, please email Dr. Faubion at sanren@unm.edu.)

Readings/Texts: (Electronic versions are acceptable)

Yevgeny Zamyatin, *We*

Mikhail Bulgakov, *The Master and Margarita* (Please be sure to get the translation by Burgin and O’Connor)

Mikhail Bulgakov, *Heart of a Dog*

Eugenia Ginzburg, *Journey into the Whirlwind*

Vladimir Voinovich, *The Private Life and Extraordinary Adventures of Private Ivan Chonkin*

We will also read poetry by Anna Akhmatova; those poems will be supplied by the instructor.

Student Requirements:

A research project which may (at the student’s discretion) include a non-traditional component, such as a work of art or a story; a presentation on an element of Soviet history or culture; two 1200-word essays based on the assigned readings; careful preparation for and respectful, engaged participation in class discussion

About the Instructor:

After receiving degrees in Russian from Trinity University and the University of Kansas, Renée Faubion earned a second M.A. and a Ph.D. in English at UNM. She is particularly interested in how cultures use literature to construct knowledge and notions of truth. Renée has published on H.D. and Tim O’Brien and has won four awards for excellence in teaching.

UHON 301 005 59271 Sem: World Building M 1600-1830 ASM 1004
Course Title: World-building: Designing the Multiverse of Speculative Fiction
B. James ejames04@unm.edu

This course counts toward the Anderson School of Management requirement for an upper division Humanities class.

Betsy James, author-illustrator of 17 books and World Fantasy Award finalist, teaches her popular workshop in science fiction, fantasy, horror, magic realism and other “What if?” genres. Amid sudden change and social challenge its oddball “thought experiments” push the envelope of human problem-solving and model creative thinking in STEM fields as well as the liberal arts and the entertainment industry.

This course is guaranteed to make you a better writer of both fiction and nonfiction. You’ll read, write, and critique short stories and nonfiction; you’ll experiment with maps and diagrams and other media. (No, you don’t have to be able to draw.) Offbeat assignments will give you a personal portfolio of concepts and story starts for fiction, games, movies, the graphic novel. Bring your quirky, survivor’s knowledge of this world to the building of new ones!

UHON 301 006 56556 Sem: What Good is Tolerance MW 1200-1315 ASM 1004
Course Title: What Good is Tolerance?
R. Obenauf obenauf@unm.edu

This course counts toward the Anderson School of Management requirement for an upper division Humanities class.

Course Description:

As an attempt to enforce tolerance—living and let live—the American experiment represents a radical break from ancient and medieval thought. In this highly interdisciplinary course, you will get a chance to read some of the most important texts of the past two thousand years. We’ll begin with some medieval literature to see why intolerance has been the default ethical position for almost all of human history, but we’ll also look at key political treatises from the Renaissance and Enlightenment to understand how tolerance became one of the most important values associated with modernity. How is it that careful thinkers like St. Augustine, John of Salisbury, Machiavelli, Erasmus, Hobbes, Locke, Paine, Smith, Marx, Franklin, Jefferson, and Thoreau could each take such different views of tolerance?

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

Readings/Texts:

This course is intended to fill some gaps in your education. We begin with theoretical essays by E.M. Forster, Michael Walzer, and John Christian Laursen before embarking on a grand tour through some of the so-called “Great Books” of Western thought, including Machiavelli’s *The Prince*, Hobbes’s *Leviathan*, Smith’s *The Wealth of Nations*, Marx’s *The Communist Manifesto*, and works from the American Revolution by Paine, Franklin, Jefferson, Madison, Hamilton, and others, including the U.S. Constitution.

Student Requirements:

There is less writing in this class than in the others I teach because the readings are so intense. As with all Honors courses, consistent attendance and active participation are required; students are expected to keep a private reading journal which will form the basis of a series of brief response papers. There will be one shorter analytical paper and a longer term paper on a topic of your choosing. Depending on enrollment, each student will either lead discussion on one

of our readings at some point during the semester, or will offer a series of three-minute “leads” to stimulate class discussion throughout the semester.

About the Instructor:

Richard Obenauf earned his BA from UNM and his MA and PhD from Loyola University Chicago. An expert in the history of tolerance and intolerance, he has argued that the roots of formal press censorship in England are to be found in earlier forms of intolerance which sought to enforce conformity, and that censorship is not distinct from intolerance, but rather is another form of intolerance.

UHON 301 010 53481 Sem: Getting Away with Murder TR 1400-1515 ASM 1040
Course Title: Getting Away with Murder: The Social Construction of Serial Killing
R. Faubion sanren@unm.edu

This course counts toward the Anderson School of Management requirement for an upper division Humanities class.

Course Description:

German Expressionists were preoccupied with the phenomenon of serial murder. In numerous paintings, a few staged photographs, and one great film (Fritz Lang’s *M*), they return again and again to this subject. As an educated audience, we understand that works of art and film present interpretations of reality, rather than objective depictions of events. What we might miss, however, is the fact that other assessments of serial killing in disciplines such as the sciences and sociology might themselves also be interpretations shaped to some extent by the cultures that create them. In this class, we will consider the stories (both fictional and academic) that cultures develop to explain the phenomenon of serial killing. For example, why is sexual deviance often assumed to be a motive even when no overtly sexual aggression is demonstrated in the course of a particular serial crime—and why are such killings at times romanticized? How do assumptions about class and race influence attitudes toward serial killers and their victims? What happens to a culture’s explanations of serial killing when the perpetrator is a woman? The Ripper crimes, perhaps the most famous serial killings in western culture, will be a focus of extended study this semester as we try to understand how a range of cultural forces, including sensationalism, anti-Semitism, Victorian sexuality, and social reform movements, came together to shape responses to this legendary crime. Our texts will come from a range of disciplines, including art, literature, the history of criminal psychology, and cultural studies. For more information, please contact Dr. Renée Faubion at sanren@unm.edu.

Readings/Texts (Electronic versions are acceptable):

Philip Jenkins, *Using Murder*
Patrick Suskind, *Perfume*
Thomas Harris, *Silence of the Lambs*

We will also read a selection of scholarly secondary sources addressing various ways in which serial killing has been contextualized; these will be accessed using the library databases.

Student Requirements:

Three 1500-word essays; a research project culminating in a presentation; good attendance and thoughtful, consistent participation in seminar discussion.

About the Instructor:

After receiving degrees in Russian from Trinity University and the University of Kansas, Renée Faubion earned a second M.A. and a Ph.D. in English at UNM. She is particularly interested in how cultures use literature to construct knowledge and notions of truth. Renée has published on H.D. and Tim O’Brien and has won four awards for excellence in teaching.

UHON 301 012 49740 Sem: Leadership & Public Speaking T 1700-1930 ASM 1040
Course Title: Leadership and Public Speaking
T. Goloversic tgoloversic@unm.edu

Course Description:

Leadership is highly sought after in the workplace to improve profits, productivity, and employee retention. What makes finding good leader so difficult? Leadership is hard to pin down, it is flexible, and it can be fleeting. Required leadership traits are almost impossible to define for every situation. Making things even more difficult is certain styles are not transferable to different work environments.

Throughout the semester we will explore the theories, traits, successes, and failures of leadership.

Are there are some simple leadership rules to improve your everyday life and performance at work? I believe there are...but first you need to be introspective and ask yourself some questions to see if you want to become a leader.

An important part of becoming a leader is the ability to speak to your audience. Speak clearly, convey your information, motivate your employees, and address their needs. As a leader, you will also be the public spokesperson for your organization. In this course, you will have the opportunity to practice and improve your public speaking skills.

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

Readings/Texts:

- Anderson, Chris: *TED Talks: The Official TED Guide to Public Speaking*. Publisher: Houghton Mifflin Harcourt; 1 edition (May 3, 2016) ISBN-10: 0544634497 ISBN-13: 978-0544634497
- Goloversic, Timothy: *You Can be a Leader*. April 2016. ASIN: B01EO3PRBA. Amazon Kindle electronic or paperback.
- Sandberg, Cheryl: *Lean In: Women, Work, and the Will to Lead*. Deckle Edge, March 11, 2013. ISBN-10: 0385349947; ISBN-13: 978-0385349949

Student Requirements:

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

Group Presentation

Analytical Group Paper and Presentation

Student groups will present their findings in a document modeled after an internal governmental white paper consisting of a one-page executive summary with an additional 8 to 10 pages of writing.

Weekly research along with class discussions and debates.

About the Instructor:

Tim is a retired Army Officer, Blackhawk Pilot, and a Former Commander. He was part of the UN and NATO Peacekeeping Task Force in Bosnia.

Tim spent time working in corporate America as a Program Manager. Currently he instructs Air Force Pilots in Combat Search and Rescue along with being a project team member on high tech systems.

He has written three books.

Tim holds an MBA, MS of International Relations, and a BS in Aeronautics.

400 Level UHON Courses

UHON 401 002 59265 Sem: Space&NM Aliens to SpaceX TR 1530-1645 ASM 1040

Course Title: Space and NM: From Aliens to SpaceX

L. Donovan ldonovan@unm.edu

This course counts toward the Anderson School of Management requirement for an upper division Humanities class.

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 explore such topics as the Mercury 13 women astronauts who trained at Lovelace Clinic in the 1960s, the biographies of some New Mexico astronauts, video moments in the history of SpaceX flights, X-Prize competitions to create a space elevator, scientist Robert Goddard's development of early rockets, science fiction works by New Mexico writers, popular culture history surrounding the possible crash of an alien spaceship near Roswell, plans for the Spaceport near Alamogordo, and research at the Very Large Array telescopes near Socorro. 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.

To investigate our subject, we will work with two primary modes of learning: 1) Research and Analysis, using interdisciplinary sources and approaches to develop papers, presentations, and projects that integrate ideas and methods; and 2) Imagination, in which you will be encouraged to envision the connections between New Mexico and the stars through exercises and projects in creative expression. If students wish, we may decide to take some unofficial field trips to NM space sites, but these will be determined later.

Readings/Texts:

Martha Ackmann, *The Mercury 13: The Untold Story of Thirteen American Women and the Dream of Space Flight*

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

Rupert Matthews, *Roswell: Uncovering the Secrets of Area 51 and the Fatal UFO Crash*

Mike Mullane, *Riding Rockets*

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

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

Other materials available online will include works on: archaeoastronomy in Chaco and other NM sites; the Mars Rover project; *Spaceboy* comics by Stephen McCranie; and SpaceX videos.

Student Requirements:

Attendance, class participation, weekly blog discussion, an oral history project, leading one class discussion, a creative project, an interdisciplinary research paper/multimedia video/or web project, and a final portfolio.

About the Instructor:

Leslie Donovan graduated from UNM's Honors program as an undergraduate and is now a full-time Honors faculty. 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 in Seattle. She teaches interdisciplinary courses in creativity, J. R. R. Tolkien, humanities, communications, future studies, and medieval studies. Her teaching has been recognized by several awards.

UHON 401 003 41836 Sem: Ethics: Making Right Decis R 1700-1930 ASM 1040

Course Title: Ethics: Making the Right Decision

P. Fornell pfornell@unm.edu

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. We will examine some of the influential ethical theories in philosophical thought, from ancient Greece to contemporary thinkers. We'll explore theoretical and practical issues concerning the nature of ethical judgments, the resolution of disagreements and the evolution of ethical theories. We will also delve into contemporary ethical problems that may include; abortion, euthanasia, famine relief, animal rights, capital punishment, business practices, voting rights, climate crisis, 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 and facts. 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/Texts:

Thinking Critically About Ethical Issues (9th Ed.), Vincent Ryan Ruggiero, McGraw-Hill, New York, NY, 2015. Please purchase or rent the 9th edition.

Additional Readings:

Each student will select at least two (2) primary sources (Aristotle, Kant, Dalai Lama, a contemporary expert/scholar, 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, American Counseling Association, etc.) As well as other pertinent documents that guide our ethical decision making.

Student Requirements:

Each student will research and present on an ethics issue of their choice. 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 2 disciplines (the philosophical and the focused area/discipline.) 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. Guests must be reviewed with instructor before invitation.

About the Instructor:

Paul David Fornell, MS, LPCC has taught undergraduate and graduate courses in ethics for over 35 years and is a clinical mental health counselor. Paul has served as the Director of Ethics and Professional Standards for the American Counseling Association and has served as the chair of the ethics committee for the New Mexico Counseling Association.

UHON 401 004 65687 Sem: Installation Art TR 1230-1345 ASM 1020

Course Title: UHON 401: Installation Art: In Dialogue with Technology & Culture

M. Jacobs mejacobs@unm.edu

Course Description:

Installation art can encapsulate a range of media such as video, photography, audio among others, yet it often encourages an abandonment of the traditional “disinterested” approach to viewing art in which the art and viewer are separate. Installations often encourage a range of sensory activation, rather than simply sight, in which the environment where the work is installed helps construct meaning. Looking at installation artists such as Alfredo Jaar, Yayoi Kusama, Ann Hamilton, and Tara Donovan among others we will investigate how this art form seeks to activate various senses through the use of materials—lights, mirrors, blue jeans, and beeswax to name a few—and methods to transform our understanding of space and scale. The course will start with in-class creative exercises and projects to build one’s skills to the point of conceiving and creating an installation. Conceptually, the work will integrate the construction of artistic installations with the investigation of emerging scholarship by scholars such as Sherry Turkle and Tristian Harris, which explores the role of technology and how it shapes culture and personal identity. This inquiry will overlap with dialogues regarding the role of the artist and art in contemporary culture. Students will take a class field trip to Meow Wolf and Site Santa Fe.

Readings/Texts:

A course reader, available online; with a compilation of short texts related to installation art, technology and culture. Excerpts include writings from: Diane Ackerman, Claire Bishop, Tristian Harris, Nato Thompson, and Sherry Turkle.

Student Requirements:

- Oral Artist's Presentation
- Paper (5 page)
- Creative Project #1: Repetition
- Creative Project #2: Individual Installation
- Creative Project #3: Group Installation

About the Instructor:

Megan Jacobs is an Associate Professor in the Honors College and holds a Master of Fine Arts degree. Jacobs teaches courses on photography, political art and aesthetics. She is a practicing artist whose work has been exhibited internationally and nationally at Aperture Gallery, Saatchi Gallery, the Museum of New Art (MONA), and the Pingyao International Photography Festival, Pingyao, China. Her work has been featured in publications such as Musee Magazine, Lenscratch, Feature Shoot and Frankie Magazine.

UHON 401 006 53483

Sem: Archaeology of Trails MW 1330-1445

ASM 1004

Course Title: Archaeology of Trails

Lovata lovata@unm.edu

Course Description:

This is an interdisciplinary, experiential course that allows students a first-hand opportunity to study how culture plays out across the landscape through walking, hiking, backpacking, and camping. Students will gain an understanding of cultural landscapes through the disciplines of Anthropology, Archaeology, and Cultural Geography as they examine trails and the artifacts that people create to navigate, move across, claim, and mark their place on the land. Students will walk, observe, and study prehistoric, historic, and modern recreational and utilitarian trails in the across Central and Northern New Mexico in comparison to study of sites worldwide. This course is an opportunity to study how a wide range of peoples have traveled, used, and marked the landscape in New Mexico and surrounding Rocky Mountain regions and compare that to the world beyond. It requires students to make explicit and meaningful connections between readings, seminar discussions, and their own field experiences.

This course takes place both inside and outside the classroom as it combines typical Honors College seminar discussions with a series of field trips and field studies in August, September, and October. These include, depending on weather and site access, weekend day trips to Tsankawi Pueblo in the Jemez Mountains and El Morro National Monument near Grants, New Mexico. Students will also be required to participate in a 3 day, 2 night backpacking trip along the Continental Divide National Scenic Trail (in either the San Pedro Parks Wilderness Area near Cuba, New Mexico or the Cumbres Pass region of the Rio Grande National Forest along the New Mexico and Colorado border), where they will study the overlay of modern trails over historic and prehistoric trails. Because of the time spent in the field, we will not meet on campus during every regularly scheduled classroom time. Due to the nature of the field trips in wilderness, undeveloped, and wild lands; students must be physically able to hike and backpack in the outdoors and must provide some of their own hiking and backpacking equipment. There is \$85 required course fee to cover some gear, travel, and food expenses.

Readings/Texts:

Required readings entail a series of research articles from the disciplines of Anthropology, Archaeology, and Cultural Geography available for free download as PDF's. Because we will be spending a significant amount of time outdoors you must bring printed copies of readings to all meetings—copies on phones, tablets or other devices are not acceptable.

Student Requirements:

Grading will be based on seminar participation, a series of field trip worksheets, and a research project entailing cultural mapping and analysis of information collected during several field trips.

There are no specific prerequisites for this course. But because this course contains significant, required field components students must be physically able to travel to and hike across outdoor sites and spend significant time outside in a variety of weather conditions.

About the Instructor:

Troy Lovata, Ph.D. is a tenured, Full 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 and is the author of 3 books and more than a dozen book chapters and research articles

Summer 2020

UHON 201 001 28725 Sem: Intro to Human Rights ONLINE

Course Title: Introduction to Human Rights

S. Cargas cargas@unm.edu

UHON201 counts toward UNM General Education Area 1, Communications

Course Description: In this online course you will be introduced to the human rights movement. In addition to learning about the universal declaration of human rights, one of the great human achievements, you'll learn about the human rights system. Half the course will focus on current issues including refugee, migrant, and indigenous rights. We will take advantage of the best pedagogical practices technology has to offer. You will have varied interactions you with the course material, each other, and in your homework assignments. You will interact with animations designed for the course, take advantage of the internet in your research, and you will produce cool homework assignments (in addition to doing some old-fashioned reading and writing). The course includes interviews conducted with current human rights practioners with whom you will be able to ask questions. Your final assignment will be to practice human rights advocacy. And it counts as a communications gen ed.