

**THE UNIVERSITY OF
NEW MEXICO
HONORS COLLEGE**



FALL 2017 COURSE CATALOG

100 Level				
Course Title	Core	Instructor	Days	Times
UHON 121.001 Legacy of Storytelling	Humanities	Ketcham	TR	11:00am-12:15pm
UHON 121.002 Legacy of Comedy	Humanities	Szasz	TR	08:00am-9:15am
UHON 121.003 Legacy of Comedy	Humanities	Szasz	TR	12:30pm-1:45pm
UHON 121.004 Legacy of Darwin	Humanities	Moore	MW	1:00pm-2:15pm
UHON 121.005 Legacy of Dreams	Humanities	Higdon	TR	9:30am-10:45am
UHON 121.006 Legacy of Exploration: Rites of Passage	Humanities	Collison	M	1:00pm-3:30pm
UHON 121.007 Legacy of Exploration: Explorers of Mountains	Humanities	Lovata	TR	12:30pm-1:45pm
UHON 121.008 Legacy of Failure	Humanities	Swanson	MW	9:00am-10:15am
UHON 121.009 Legacy of Gender and Race	Humanities	Karmioli	MW	11:00am-12:15pm
UHON 121.010 Legacy of Gender and Race	Humanities	Karmioli	MW	1:00pm-2:15pm
UHON 121.011 Legacy of Power	Humanities	Faubion	TR	8:00am-9:15am
UHON 121.012 Legacy of Power	Humanities	Faubion	TR	12:30pm-1:45pm
UHON 121.013 Legacy of Rebellion	Humanities	Walsh-Dilley	TR	3:30pm-4:45pm
UHON 121.014 Legacy of Science & Society	Humanities	Johnson	TR	9:30am-10:45am
UHON 121.015 Legacy of Science & Society	Humanities	Johnson	TR	11:00am-12:15pm
UHON 121.016 Legacy of Social Justice	Humanities	Stracener	TR	2:00-3:15pm
UHON 121.017 Legacy of Success	Humanities	Obenauf	MW	11:00am-12:15pm
UHON 121.018 Legacy of Success	Humanities	Obenauf	MW	1:00pm-2:15pm
UHON 121.019 Legacy of the Renegade	Humanities	Hickey	MW	9:00am-10:15am
UHON 121.021 Legacy of Aztlán	Humanities	Gómez	TR	8:00am-9:15am
UHON 121.022 Legacy of Monsters & Marvels	Humanities	Donovan	TR	11:00am-12:15pm
UHON 121.023 Legacy of Dissent & Democracy	Humanities	Chávez-Charles	TR	11:00am-12:15pm
UHON 121.024 Legacy of Material Culture	Humanities	Jacobs	TR	12:30pm-1:45pm
UHON 121.026 Legacy of Exploration: Explorers of Mountains	Humanities	Lovata	TR	2:00pm-3:15pm

200 Level				
Rhetoric and Discourse	Core	Instructor	Days	Times
UHON 201.001 <i>Becoming a Better Writer</i>	Writing & Speaking	Brewer	M	3:00pm-5:30pm
UHON 201.002 <i>Mirror of My Own: Female Comics & Poetry</i>	Writing & Speaking	Hickey	MW	1:00pm-2:15pm
UHON 201.003 <i>Speculative Poetry From the Middle Ages to Modernity</i>	Writing & Speaking	Odasso	W	5:30pm-8:00pm
Mathematics in the 21st Century				
UHON 202.001 <i>Statistics for Career and Life</i>	Mathematics	Sorge	MW	11:00am-12:15pm
Science in the 21st Century (Physical and Natural Sciences)				
UHON 203.001 <i>Physics is Everywhere: Rainbows to Refrigerators</i>	P&NS	Sorge	MW	9:00am-10:15am
UHON 203.003 <i>Physics is Everywhere with Lab</i>	P&NS	Sorge	MW	9:00am -11:00am
The Individual and the Collective (Social and Behavioral Sciences)				
UHON 204.001 <i>Globalization and Human Rights</i>	S&BS	Cargas	W	3:00pm-5:30pm
Humanities in Society and Culture				
UHON 205.001 <i>Atomic Bomb Culture</i>	Humanities	Gómez	MW	9:00am-10:15am
Fine Art as Global Perspective				
UHON 207.001 <i>The Art of Visual Literacy</i>	Fine Arts	Meredith	TR	3:30pm-4:45pm
UHON 207.002 <i>Musical Theatre in America</i>	Fine Arts	Szasz	TR	9:30am-10:45am
300 Level				
Course Title	Instructor	Days	Times	
UHON 301.001 <i>The Publication Process (Scribendi Part I)</i>	Ketcham	TR	2:00pm-3:15pm	
UHON 301.002 <i>Forensic Ecology</i>	Moore	M	3:00pm-5:30pm	
UHON 301.003 <i>Global Art</i>	Jacobs	TR	11:00am-12:15pm	
UHON 301.004 <i>Through Another's Eyes</i>	Chávez-Charles	M	2:00pm-3:15pm	
UHON 301.005 <i>World Building</i>	James	R	2:00pm-4:30pm	
UHON 301.006 <i>Is Everybody Really Equal: The Politics of Education</i>	Stracemer	T	3:30pm-6:00pm	
UHON 301.007 <i>Food and Society</i>	Walsh-Dilley	TR	12:30pm-1:45pm	
UHON 301.008 <i>Things That Make Us Smart</i>	Holden	TR	11:00am-12:15pm	
UHON 301.009 <i>Meet the Authors: Exploring the Creative Process</i>	Brewer	W	1:00pm-3:30pm	
UHON 301.010 <i>Getting Away With Murder</i>	Faubion	TR	9:30am-10:45am	
UHON 301.011 <i>Artifact and Image</i>	Lovata	T	2:00pm-4:30pm	
UHON 301.012 <i>Sex and Gender in Popular Culture</i>	DeBlassie	W	3:00pm-5:30pm	
UHON 301.013 <i>Student Athlete</i>	Swanson	M	5:00pm-7:30pm	
UHON 301.014 <i>Assessing the Work of Bob Dylan</i>	Thomas	W	3:00pm-5:30pm	
UHON 301.015 <i>Environmental Philosophy</i>	Schwartz	TR	12:30pm-1:45pm	
UHON 301.016 <i>What Good Is Tolerance?</i>	Obenauf	MW	9:00am-10:15am	
UHON 301.017 <i>Researching Areu Part I</i>	Lorenzo	ARR	ARRANGED	
UHON 301.018 <i>Curanderismo Part I</i>	Torres	Online	Online	

400 Level			
Course Title	Instructor	Days	Times
UHON 401.002 Hollywood and the Holocaust	Karmioli	MW	3:00pm-4:15pm
UHON 401.003 Ethics: Making the Right Decision	Fornell	M	6:00pm-8:30pm
UHON 401.004 Local Games	Holden	TR	2:00pm-3:15pm
UHON 401.005 Post War Studies: Iraq	Goloversic	W	5:30pm-8:00pm
UHON 401.006 Art and Human Nature	Schwartz	MW	11:00am-12:15pm
UHON 401.007 What Worlds May Come	Donovan	TR	3:30pm-4:45pm
UHON 401.008 Species, Space, Survival	Banerjee	F	9:00am-11:45am
UHON 401.009 Art and Ecol Computantnl Sust	Polli	M	1:00pm-3:45pm

UHON 121.001 LEGACY OF STORYTELLING

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Amaris Ketcham, ketchama@unm.edu

Core: Humanities

COURSE DESCRIPTION

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

READINGS AND TEXTS

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

STUDENT REQUIREMENTS

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

ABOUT THE INSTRUCTOR

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

UHON 121.002/003 LEGACY OF COMEDY

Maria Szasz, deschild@unm.edu
Core: Humanities

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COURSE DESCRIPTION

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

The Legacy of Comedy explores the complex, varied, and rich history of theatrical comedy. A fundamental question of the class is "how has humor changed over time?" We begin our search for the answers with the Greek and Roman comedies of Aristophanes and Plautus, followed by *A Midsummer Night's Dream*, one of Shakespeare's classic romantic comedies. We then explore the scandalous social critique underlying the satire in both Molière's seventeenth-century French plays and Wycherley's English Restoration plays, which we will compare to Congreve's gentle eighteenth-century humor. Next, we investigate why Oscar Wilde was one of the Victorian Era's best loved wits, and why his humor still delights audiences today. Our exploration into twentieth-century theatre includes a vast array of talented comedic playwrights from around the world, such as the French writer Yasmina Reza, Irishmen John Millington Synge and George Bernard Shaw, and one of the finest examples of American musical comedy from the 1950s, *Guys and Dolls*.

As we proceed through the history of theatrical comedy, the class will explore the evolution and definitions of specific types of comedy, such as vaudeville, high comedy, low comedy, comedy of humors, comedy of manners, puns, theatrical pantomime, satire, farce, black comedy, stand-up comedy, and improvisation. Finally, we will contemplate the true meaning and purpose behind comedy. Does most comedy, as Arthur Koestler says, "contain elements of aggression and hostility, even savagery"? Or is comedy, as Paul Johnson and Shakespeare insist, "jolly and forgiving," ultimately showing us the better aspects of being human? Or is comedy's main function, in the words of theatre critic Ben Brantley, "to defuse bombs that in real life often explode and destroy"? Consider taking this Legacy of Comedy to help us find out!

READINGS AND TEXTS

Aristophanes, *Lysistrata*
Plautus, *The Brothers Menaechmus*
William Shakespeare, *A Midsummer Night's Dream*
Molière, *Tartuffe* (1664)
William Wycherley, *The Country Wife* (1675)
William Congreve, *She Stoops to Conquer* (1773)
Oscar Wilde, *The Importance of Being Earnest* (1895)
John Millington Synge, *The Playboy of the Western World* (1907)
George Bernard Shaw, *Pygmalion* (1913)
Frank Loesser, Jo Swerling and Abe Burrows, *Guys and Dolls* (1950)
Tom Stoppard, *Rosencrantz and Guildenstern Are Dead* (1966)
Yasmina Reza, 'Art' (1994)

FILMS AND OTHER COURSE MATERIALS

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

STUDENT REQUIREMENTS

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

ABOUT THE INSTRUCTOR

Maria Szasz's main interests, in addition to comedy, include American and Irish Theatre, Musical Theatre, and Theatre and Human Rights.

UHON 121.004 LEGACY OF DARWIN

Jason Moore, jrm@unm.edu

Core: Humanities

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COURSE DESCRIPTION

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

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

READINGS AND TEXTS

TBD

STUDENT REQUIREMENTS

Students must attend all classes and participate actively. Students will be expected to keep up with the class readings and contribute to every in-class discussion.

Students will write four short and one long essay discussing different aspects of the development of evolutionary ideas through the last 200 years.

At the end of the semester, students will give a short presentation on how evolutionary ideas have been applied to a modern field outside of biology, and the advances that has produced.

ABOUT THE INSTRUCTOR

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

UHON 121.005 LEGACY OF DREAMS

David Leon Higdon, dleonhigdon@q.com

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COURSE DESCRIPTION

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

READINGS AND TEXTS

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

FILMS AND OTHER COURSE MATERIALS

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

STUDENT REQUIREMENTS

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

ABOUT THE INSTRUCTOR

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

UHON 121.006 LEGACY OF EXPLORATION: RITES OF PASSAGE & COMING OF AGE JOURNEYSKathryn Collison, malakuvenus@hotmail.com[\[Return to Table of Contents\]](#)

Core: Humanities

COURSE DESCRIPTION

In its most basic sense, a rite of passage is the transition from one state to another—it is the process when one moves from innocence to experience, from ignorance to knowledge, from adolescence to adulthood. But, the journey of self-discovery and identity formation is complicated, involving more than just biological factors. Indeed, coming of age is marked by numerous legal, religious, cultural, historical, and psychological milestones, and there is no one predominant or exclusive rite of passage when a child becomes an adult. Further, contemporary rites of passage and the maturation process are clearly much different from ancient pathways—how we reach the moment of adulthood now is much different from Spartan “baptism by fire” in the Agoge for instance. How boys become men and girls become women, how students become teachers, how initiates become members is a complex process that varies from time period to time period, region to region, class structure to class structure. What ties us all together across these varying time periods, regions, and interdisciplinarity is that we all come of age, one way or another.

We all embark on the journey of maturation, we all sooner or later get initiated into adulthood. Once we reach adulthood, though, this journey doesn't stop. There are still many coming of age moments ahead of us as we never truly learn all there is or experience everything. In this class, we will look at a variety of rites of passage and coming of age journeys from around the world and from varying moments in life. We will also explore multiple interdisciplinary contexts of coming of age themes, including text and film, and consider other initiatory processes. Students will write analytical and reflective papers addressing how/why rites of passage are important. Students will also work in groups to select additional rites of passage for the class. For the final project, students will choose between creative or interview options to understand their place in their own rite of passage moments.

READINGS AND TEXTS

Required Reading:

Antigone, Sophocles (will be provided to students)*The Taming of the Shrew*, Shakespeare*Ender's Game*, Orson Scott Card

Selections from:

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

In group projects, the class will choose three additional texts

FILMS AND OTHER COURSE MATERIALS*Stand by Me**Now and Then**Father of the Bride***STUDENT REQUIREMENTS**

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

ABOUT THE INSTRUCTOR

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

UHON 121.007 THE LEGACY OF EXPLORATION: EXPLORERS OF MOUNTAINS

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

Core: Humanities

COURSE DESCRIPTION

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

Explorers have ventured many places over the centuries, but mountains have had a special draw. Mountains have been viewed as both foreboding obstacles that divide peoples and spiritually significant points worthy of pilgrimage. Mountains have held both the promise of untold riches and the possibility of unforgiving terror. Some have been lured to the mountains for science, some for religion, some for personal glory, and others to harvest the earth's bounty. Whichever the reason, pioneering mountaineer Elizabeth Knowlton noted that, "to those men who are born for mountains, the struggle can never end, until their lives end." This course examines why people have explored mountains and the draw of reaching high altitude. Students will study first-hand accounts, literature, and primary sources of both historic and contemporary mountain journeys from around the world and compare them to their own experiences here in the Mountain West.

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

READINGS AND TEXTS

Books

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

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

Into Thin Air by John Krakauer

Nature Writings by John Muir

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

FILMS AND OTHER COURSE MATERIALS

Touching the Void by Kevin Macdonald, director

COURSE FEE

\$45.00

STUDENT REQUIREMENTS

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

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

ABOUT THE INSTRUCTOR

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

UHON 121.008 THE LEGACY OF FAILURE

Ryan Swanson, swansonr@unm.edu

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Core: Humanities

COURSE DESCRIPTION

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

READINGS AND TEXTS

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

FILMS AND OTHER COURSE MATERIALS

Many films, Many primary documents.

ABOUT THE INSTRUCTOR

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

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

Dr. Sheri Karmioli, metzger@unm.edu

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COURSE DESCRIPTION

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

READINGS AND TEXTS

Charlotte Brontë, (*Jane Eyre*)

Toni Morrison, (*The Bluest Eye*)

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

FILMS AND OTHER COURSE MATERIALS

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

STUDENT REQUIREMENTS

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

ABOUT THE INSTRUCTOR

Sheri Karmioli has a Ph.D. in British literature. Much of Dr. Karmioli's academic research had focused on behavioral and social anthropology and the ethical and philosophical decisions that people make to adapt to changes in their lives. Most of the classes that she teaches have centered on issues of social inequity, prejudice, and how society marginalizes difference. Dr. Karmioli has been honored with an award for her teaching and has received two fellowships, including one for study at the United States Holocaust Memorial Museum. She also teaches classes on the Holocaust and on intolerance.

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

Renee Faubion, sanren@unm.edu

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Core: Humanities

COURSE DESCRIPTION

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

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

READINGS AND TEXTS

U. S. Constitution and Amendments
Aristotle, *The Politics*
Locke, *Second Treatise of Government*
Cesare Beccaria, *On Crimes and Punishments*
John Stuart Mill, *On Liberty*
Yevgeny Zamyatin, *We*
Hannah Arendt, *On Violence*

STUDENT REQUIREMENTS

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

ABOUT THE INSTRUCTOR

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

UHON 121.013 LEGACY OF REBELLION

Marygold Walsh-Dillely, marygoldwd@unm.edu

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Core: Humanities

COURSE DESCRIPTION

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

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

READINGS AND TEXTS

TBD

STUDENT REQUIREMENTS

TBD

ABOUT THE INSTRUCTOR

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

UHON 121.014 LEGACY OF SCIENCE AND SOCIETY

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

Core: Humanities

COURSE DESCRIPTION

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

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

READINGS AND TEXTS

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

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

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

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

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

STUDENT REQUIREMENTS

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

ABOUT THE INSTRUCTOR

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

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

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

Dawn Stracener, dawns@unm.edu
Core: Humanities

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COURSE DESCRIPTION

Western culture has a long history of what constitutes justice and the role of a power hierarchy in society. Plato believed that if ruler intellectually understood good, he would be good and work for the benefit of society. Aristotle, on the other hand, felt that a ruler would become good only if he engaged in the practice of just and virtuous actions. Classical republicanism stressed that the primary purpose of government was to promote the common good of the whole society and that civic virtue was a necessary characteristic of citizens. Yet with the Enlightenment, came a paradigm shift from the idea of ruler to the concept of leader and embedded in these new ideas was the notion of social justice.

With the advent of the American and French Revolutions, the 'new leaders', philosophers, and innovative thinkers, both men and women, began to examine what constitutes social justice in a democratic society. Students in this seminar will investigate how the legacy of 'other' constructed strict class divisions that helped maintain the status quo, shaped gendered rules of conduct, and constructed racially prejudiced views to maintain westernized power structures. Our present world is a reflection of this legacy we will explore literature that speaks with our Western voice and the voices of marginalized populations to recognize how social justice was shaped by an understanding of the essential components of democratic civic responsibility. Students will develop an intellectual understanding of critical social justice theory past and present in order to develop their own theory on what constitutes social justice in society.

READINGS AND TEXTS

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

Gulliver's Travels, Jonathan Swift

The French Revolution and Human Rights, Lynn Hunt

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

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

A Cup of Water Under my Bed, Daisy Hernandez

The Seneca Falls Declaration

The Universal Declaration of Human Rights 1948

Intersectionality 101, Olena Hankivsky

STUDENT REQUIREMENTS

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

ABOUT THE INSTRUCTOR

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

UHON 121.017/018 LEGACY OF SUCCESS

Richard Obenauf, obenauf@unm.edu

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Core: Humanities

COURSE DESCRIPTION

How do you measure success?

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

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

READINGS AND TEXTS

Our lively reading list will include a Kurt Vonnegut short story, Roman satires, medieval romances, a medieval morality play, Doctor Faustus, an eighteenth-century Oriental tale, a Mozart opera, autobiographies by Benjamin Franklin and Frederick Douglass, and two great American novels from 1925, *The Great Gatsby* and *Gentlemen Prefer Blondes*. We may also read the selection for the "Lobo Reading Experience."

STUDENT REQUIREMENTS

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

ABOUT THE INSTRUCTOR

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

UHON 121.019 LEGACY OF THE RENEGADE

Nora Hickey, hickey.nora@gmail.com

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Core: Humanities

COURSE DESCRIPTION

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

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

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

READINGS AND TEXTS

Books:

Jon Krakauer - *Into the Wild*

Leslie Marmon Silko - *Ceremony*

Art Spiegelman - *Maus*

Tim O'Brien - *The Things They Carried*

Essays:

Malcolm X

Margaret Atwood

James Baldwin

David Foster Wallace

Ruth Ozeki

Frederick Jackson Turner

FILMS AND OTHER COURSE MATERIALS

Grizzly Man - Werner Herzog

Crumb - Terry Zwigoff

STUDENT REQUIREMENTS

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

ABOUT THE INSTRUCTOR

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

UHON 121.021 LEGACY OF AZTLÁN

Myrriah Gómez, myrriahg@unm.edu
Core: Humanities

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COURSE DESCRIPTION

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

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

READINGS AND TEXTS

Required Books

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

FILMS AND OTHER COURSE MATERIALS

Films

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

STUDENT REQUIREMENTS

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

COURSE FEE

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

ABOUT THE INSTRUCTOR

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

UHON 121.022 LEGACY OF MONSTERS AND MARVELS THROUGH THE AGESLeslie Donovan, ldonovan@unm.edu[\[Return to Table of Contents\]](#)

Core: Humanities

COURSE DESCRIPTION

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

READINGS AND TEXTS*Gilgamesh*, trans. Stephen MitchellMaria Tatar, *The Classic Fairy Tales**Beowulf*Mary Shelley, *Frankenstein*Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde*Gerald Graff and Cathy Birkenstein, *"They Say / I Say": The Moves That Matter in Academic Writing***FILMS AND OTHER COURSE MATERIALS**William Shakespeare, *The Tempest*

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

STUDENT REQUIREMENTS

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

ABOUT THE INSTRUCTOR

Leslie Donovan earned her B.A. and M.A. in English from UNM and her Ph.D. in Medieval Literature from the University of Washington. Her publications include studies of J. R. R. Tolkien, *Beowulf*, Anglo-Saxon women saints, and Honors teaching. She is also an alumnus of UNM's Honors College.

UHON 121.023 LEGACY OF DISSENT AND DEMOCRACY

Margo Chavez-Charles, margocc2126@yahoo.com

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Core: Humanities

COURSE DESCRIPTION

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

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

READINGS AND TEXTS

- Plato, *The Apology* and excerpts from *Phaedo*
- Sophocles, *Antigone*
- Aristophanes, *Lysistrata*
- Machiavelli, excerpts from *The Prince*
- Gandhi, *Gandhi on Non-Violence*
- Lillian Hellman, *Scoundrel Time*
- Howard Zinn, *The People Speak: American Voices, Some Famous, Some Little Known*
- Andrew J. Bacevich, *The Limits of Power*
- Course Reader purchased from the Honors office with selected readings to include Martin Luther King, Noam Chomsky, Henry David Thoreau and others.

STUDENT REQUIREMENTS

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

ABOUT THE INSTRUCTOR

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

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

Megan Jacobs, mejacobs@unm.edu

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Core: Humanities

COURSE DESCRIPTION

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

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

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

READINGS AND TEXTS

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

Nicomachean Ethics, Aristotle

Unto This Last, John Ruskin Capital, vol. 1

The fetishism of commodities and the secret thereof, Karl Marx

Consumption and Its Consequences, Daniel Miller

Status Anxiety, Alain de Botton

Garbology: Our Dirty Love Affair with Trash, Edward Humes

FILMS AND OTHER COURSE MATERIALS

Story of Stuff

People Like Us

The True Cost

COURSE FEE

\$20

STUDENT REQUIREMENTS

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

ABOUT THE INSTRUCTOR

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

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

Core: Humanities

COURSE DESCRIPTION

As evidenced by some of the earliest written documents in human history, human beings need heroes. Heroes are the figures, whether male or female, that we admire, respect, view with awe, and, in some cases, rely on for protection from that which threatens us individually or collectively. While the earliest hero tales in Western Civilization originated in the Near East and in Greece between 2800 and 1200 BCE, only one hero has had an extremely long life in terms of the number of stories told about him over time, and those stories themselves show the remarkable degree to which this hero, and his companions, have been modified over time to suit the needs and desires of successive audiences. That hero is King Arthur. The earliest stories about King Arthur surfaced in the early seventh century in Britain and, over the next seven centuries, spread to all parts of Western Europe, such that the original British hero came to have French, Spanish, Italian, Dutch, and Scandinavian personae. Similarly, King Arthur's companions, the Knights of the Round Table, and his wife, Guinevere, became more and more popular over the course of time, such that some of these originally marginal characters came to have their own story cycles and adventure tales.

While the Reformation era saw a decline in interest in the Arthurian legend, that interest was renewed during the Romantic era, in the works of Alfred Lord Tennyson, William Morris, and the pre-Raphaelite painters. This interest continued to be lively into the twentieth century, with authors such as T.H. White and Marion Zimmer Bradley using the Arthurian characters and their, by now, well-known adventures to respond to modern issues, such as world wars and women's rights. In short, few Western heroes have been as loved as Arthur, and none have legends that have proved to be as flexible as that of Arthur, whose legend encompasses ideas that any and all readers can embrace and sympathize with: how our personal choices or actions affect us and those around us; the conflict that can arise between love and loyalty; the search for a higher purpose in life; and the creation and dissolution of friendship. In this class, we'll examine the development of the Arthurian legend over the course of the past 1500 years and how different societies have embraced these heroic figures and used them to express their own hopes, dreams, doubts, and fears.

READINGS AND TEXTS

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

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

STUDENT REQUIREMENTS

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

ABOUT THE INSTRUCTOR

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

UHON 201.001 RHETORIC & DISCOURSE: BECOME A BETTER WRITER

Steve Brewer, abqbrewer@gmail.com

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Core: Writing & Speaking

COURSE DESCRIPTION

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

READINGS AND TEXTS

On Writing Well by William Zinsser

STUDENT REQUIREMENTS

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

ABOUT THE INSTRUCTOR

Steve Brewer, author of 29 books, is a longtime instructor in Honors. A graduate of the University of Arkansas-Little Rock, he is a former journalist and syndicated columnist. His first novel, *LONELY STREET*, was made into a 2009 Hollywood movie.

UHON 201.002 A MIRROR OF MY OWN: FEMALE SELF-PORTRAITS IN COMICS AND POETRY

Nora Hickey, hickey.nora@gmail.com

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Core: Writing & Speaking

COURSE DESCRIPTION

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

READINGS AND TEXTS

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

Other readings will come in PDFs and handouts.

STUDENT REQUIREMENTS

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

ABOUT THE INSTRUCTOR

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

UHON 201.003 "MEMORIES OF PAST AND FUTURE": SPECULATIVE POETRY FROM MEDIEVAL TO MODERNA.J. Odasso, ajodasso@unm.edu[\[Return to Table of Contents\]](#)

Core: Writing & Speaking

COURSE DESCRIPTION

Speculative poetry has been defined as a genre of verse focusing on fantastic, mythological, and science fictional themes. Often labeled “fantastic” or “slipstream,” it is distinguished from other poetic genres and movements by its subject matter; form plays little to no part in its classification. While many 19th-century Romantic poets used retellings of myths and folklore as an angle for the exploration of alternative viewpoints and social issues in these accepted narratives, poets during the Middle Ages—*worldwide*— frequently utilized similar approaches and used non-traditional viewpoints (up to and including articulate objects and sentient birds, as seen in the anonymous Exeter Book Riddles and Farid ud-Din Attar’s Conference of Birds) to explore their subjects. Although speculative poetry’s founding as a genre is often cited as having occurred during the 1960s-1970s (with the emergence of such publications as *Asimov’s Science Fiction* and the founding of the Science Fiction Poetry Association by Suzette Haden Elgin), these themes and approaches in literature have been with us for much longer than we think. Beginning with the genre’s influences and origins in the verse of the Middle Ages, this writing-intensive course will explore how speculative poetry continues to foster self-expression through fantastic discourse, unexpected viewpoints, and exploration of realms often requiring suspension of disbelief. Where traditional creative writing courses focus on craft and workshopping, this writing-intensive course, in addition to a creative workshop component, will critically examine medieval fantastic poetry alongside modern speculative poetry. It will introduce you to the concept of speculative poetry as a genre, and it will also familiarize you with the multifaceted (and often ancient) origins of its varied, ever-changing styles.

READINGS AND TEXTS

“About Science Fiction Poetry” (Suzette Haden Elgin)

“Notes On a Speculative Poetry” (Anya Johanna DeNiro)

“Speculative Poetry: A Symposium” (Mike Allen, Anya DeNiro, Theodora Goss, and Matthew Cheney)

“Defining Speculative Poetry: Three Manifestos” (A.J. Odasso, Romie Stott, and Sonya Taaffe)

Li Sao (Encountering Sorrow) (Qu Yuan, Modern English tr. from Chinese)

Exeter Book Riddles (Anonymous, Modern English tr. from Old English)

Ink Dark Moon Selections (Ono no Komachi and Izumi Shikibu, Modern English tr. from Japanese)

Bisclavret (Marie de France, Modern English tr. from Anglo-Norman)

The Conference of Birds (Farid ud-Din Attar, Modern English tr. from Farsi)

The Knight in Panther Skin (Shota Rustaveli, Modern English tr. from Georgian)

Saint Erkenwald (Anonymous, Modern English tr. from Middle English dialect)

The Franklin’s Tale (Geoffrey Chaucer, in Middle English)

Sir Gawain and the Green Knight (The Pearl-Poet, Modern English tr. from Middle English dialect)

Heer Ranjha (Waris Shah, Modern English tr. from Punjabi)

Additionally, each of these historical poems will be paired with a poem from a modern speculative poet; these will always be handed out a week in advance of the class in which we will discuss them.

OTHER COURSE MATERIALS

We will also have in-class discussions of speculative poetry in other media: the Pre-Raphaelite artists’ Tennyson-influenced paintings, for example, as well as modern musical settings of poems from the Middle Ages and Romantic era by recording artists such as Medieval Baebes and Loreena McKennitt.

STUDENT REQUIREMENTS

You will be required to attend class, participate in discussions to the fullest possible extent, write two 5-8 page essays (one comparison/contrast close reading; one research), and write/workshop between two and four poems (either two short or one long per each individual workshop slot) each. You will also be assigned both out-of-class and in-class short writing reactions to reading assignments.

ABOUT THE INSTRUCTOR

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

UHON 202.001 MATH IN THE 21ST CENTURY: STATISTICS FOR CAREER AND LIFE

Carmen Sorge, csorge@unm.edu

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Core: Mathematics

COURSE DESCRIPTION

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

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

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

READINGS AND TEXTS

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

We will also be reading provided selections from "Damned Lies and Statistics" by 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.

FILMS AND OTHER COURSE MATERIALS

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

COURSE FEE (if applicable)

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

STUDENT REQUIREMENTS

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

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

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

ABOUT THE INSTRUCTOR

Carmen taught both physics and mathematics from middle school level through college. She has a Ph.D in Educational Psychology, a M.S. in Science Education and a B.S. in Physics. Carmen runs her own business as a statistical consultant. But what should really matter to you is that she has experience in making math and science useful, exciting and interesting.

UHON 203.001 SCIENCE IN THE 21ST CENTURY: PHYSICS IS EVERYWHERE: RAINBOWS TO REFRIGERATORS

Carmen Sorge, csorge@unm.edu

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

Scientists are not handed a lab worksheet to fill in when doing research. Like scientists, you will utilize the scientific method to produce hypotheses based on experimentation. You will design the experiment, record the information needed and then analyze the data in order to produce and defend your hypothesis. This course is for students who want to DO science and understand how to critically read and discuss scientific concepts (rather than memorize science facts). Our topics will vary and will include both basic physics fundamentals such as optics, radioactivity, motion and energy conservation and others. The course also includes readings in science and critical interpretation of articles in current journals which relate to physics.

The 3 hour course does not include a separate lab section; for the three hour class section, labs will be done during class.

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

READINGS AND TEXTS

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

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

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

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

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

Paul G. Hewitt, Conceptual Physics Fundamentals

Students in the separate one hour lab class will have additional readings on lab design.

FILMS AND OTHER COURSE MATERIALS

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

COURSE FEE

A course fee of \$10.00 will be collected, this will cover materials used for in class experiments such as straws, liquid soap, a few simple Lego sets, aluminum foil, superballs, balloons and other such materials which are simpler to buy as a group. Students may also be asked to bring in some materials from home such as empty 2 liter soda bottles. An additional fee of \$25 will be required for the 1 hour class for the lab section.

STUDENT REQUIREMENTS

Regular attendance, active in class participation and weekly reading assignments are expected.

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

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

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

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

ABOUT THE INSTRUCTOR

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

UHON 203.003 SCIENCE IN THE 21ST CENTURY: PHYSICS IS EVERYWHERE with LAB

Carmen Sorge, csorge@unm.edu

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Core: Physical and Natural Sciences

COURSE DESCRIPTION

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

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

READINGS AND TEXTS

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

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

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

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

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

Paul G. Hewitt, Conceptual Physics Fundamentals

Students in the separate one hour lab class will have additional readings on lab design.

FILMS AND OTHER COURSE MATERIALS

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

COURSE FEE

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

STUDENT REQUIREMENTS

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

ABOUT THE INSTRUCTOR

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

UHON 203.002 SCIENCE IN THE 21ST CENTURY: ENERGY: BURNING THE WORLD FROM BOTH ENDS

Patrick Johnson, nmkid@unm.edu

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Core: Physical & Natural Science

COURSE DESCRIPTION

Most scientists agree that two centuries of fossil fuel use has destabilized the climate, damaged the environment, and created a toxic future environment for life on earth. Dwindling reserves and increased consumption suggests that a tipping point is on its way. Have anthropogenic effects already realized significant changes on Earth? If not, for how long will we be able to continue with current trends before the effects become too substantial to ignore? Is there such a thing as a sustainable civilization? What are the consequences of remaining on our current course, and what options do we have? This is an energy-science literacy course for anyone and it is designed to equip you with a better understanding of the scientific method and how physics, chemistry and biology shape our daily lives.

READINGS AND TEXTS

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

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

FILMS AND OTHER COURSE MATERIALS

Podcasts	Films	Other Media
"Earth's Changing Climate". The Teaching Company.	<i>The Smartest Guys in the Room</i> <i>Fuel</i> <i>Gasland</i>	TED talks Select Futurama clips Clips from Idiocracy

STUDENT REQUIREMENTS

In class participation is vital and mandatory. Out-of-class assignments will consist of audio-lectures and various readings from the text and current event articles.

Final projects will be held at the end of the semester and will consist of an 'experimental thesis' in which the student explores the intersection of Energy Science along with another subject: e.g. sociology, policy, urban planning, etc. These projects will allow the students to develop their ideas into a tangible product that has the potential to serve concrete and potentially significant use in "the real world". We will discuss the Scientific Method in detail in class and students should execute their projects accordingly. You will present your final projects to your peers during what will inevitably be a dynamic and exciting final week of class. No specific background in science is required for this course, as the goal is to create a general "energy literacy" independent of previous knowledge. No advanced mathematics will be required or used during this course.

ABOUT THE INSTRUCTOR

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

UHON 204.001 THE INDIVIDUAL & THE COLLECTIVE: GLOBALIZATION AND HUMAN RIGHTS

Sarita Cargas, cargas@unm.edu

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Core: Social & Behavioral Science

COURSE DESCRIPTION

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

READINGS AND TEXTS

* A course reader which includes readings from: *The Lexus and the Olive Tree*, *Human Rights and the Ethics of Globalization*, *Food Insecurity*, peer reviewed and articles from the popular media on GMOs, organic food, food activism and reports from international organizations including from the FAO and the World Research Institute.

FILMS AND OTHER COURSE MATERIALS

Films: Globalization is Good, Battle in Seattle, The Future of Food, Farmland. Current news articles.

STUDENT REQUIREMENTS

There are weekly reading and weekly short writing assignments; two papers about 2-3 pages and 5-8 pages in length.

ABOUT THE INSTRUCTOR

I have masters degrees in psychology and theology and a doctorate in theology from Oxford University. My current teaching and research areas are human rights and critical thinking. My teaching philosophy is that the most important skill students can leave college with are the ability to read, write, and think critically so I focus on teaching these in all my classes. My primary methods involve various active learning techniques in the classroom including small group analysis of readings, class discussions of readings, whole class debates, and the occasional acting session.

UHON 205.001 ATOMIC BOMB CULTURE: PORTRAYALS OF RACE IN LITERATURE, FILM AND MUSICMyrriah Gómez, myrriahg@unm.edu[\[Return to Table of Contents\]](#)

Core: Humanities

COURSE DESCRIPTION

The atomic bomb exploded into popular culture soon after the U.S. decimated Hiroshima and Nagasaki with Little Boy and Fat Man. During the Cold War, global citizens were terrified of a nuclear holocaust, but those fears slowly deescalated as the atomic bomb began to symbolize more than death and destruction. The mushroom cloud began popping up everywhere as a “cool” symbol, and people detached the symbol from its meaning. As fictional representations of the atomic bomb became popular, communities of color commonly became the subject of these fictional accounts. In this course we will interpret, analyze, and evaluate cultural production that evolved alongside the atomic bomb paying close attention to how Chicana/o, Native American, and African American peoples are represented in such works. Students will improve their reading, writing, and research skills by evaluating the nuclear age in a humanities framework. Not only will we examine literary, visual, and performance pieces, but also we will study government documents and declassified government materials along the more popular works.

READINGS AND TEXTS

Salter, R.B. *Chamisa Dreams*.
Vizenor, Gerald. *Hiroshima Bug: Atomic 57*.
Reeder, Carolyn. *The Secret Project Notebook*.
Sanchez, Rosaura and Beatrice Pita. *Lunar Bracers: 2125-2148*.
Butler, Octavia. *Dawn*.
Bradley, John. *Atomic Ghost: Poets Respond to the Nuclear Age*.

Additional Excerpts from:

Foertsch, Jacqueline. *Reckoning Day: Race, Place, and the Atom Bomb in Postwar America*.
Marmon Silko, Leslie. *Ceremony*.

FILMS AND OTHER COURSE MATERIALS

Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb.
John Adams Dr. Atomic. (performance recording)

STUDENT REQUIREMENTS

- Students will be expected to read five (5) novels/novellas; participate in discussions and activities during class; analyze poetry, art, and music; write two (2) analytical essays; facilitate a class discussion with a group; write a creative piece that reimagines the ending of one of the texts that we have read or a related text (with permission); and complete a final portfolio.
- Students will be expected to read approximately 150 pages of text per week.

ABOUT THE INSTRUCTOR

Myrriah Gómez has a Ph.D. in English with an emphasis in U.S. Latina/o Studies from The University of Texas at San Antonio. Her teaching and research interests include Chicana/o and Native American literature and history, nuclear popular culture, and New Mexico spatial poetics.

UHON 207.001 FINE ARTS AS GLOBAL PERSPECTIVE: THE ART OF VISUAL LITERACYRuth Meredith, ruthmrdth@gmail.com[\[Return to Table of Contents\]](#)

Core: Fine Arts

COURSE DESCRIPTION

Our media based society is saturated with visual images. Art is used to sell ideas, objects and ways of life. We can be exploited by the persuasive expressiveness of visual language. The power of art to shape our imaginations means that visual literacy should be treated as a critical thinking skill that is as important as reading and writing. There is a vast difference between someone who is visually literate and someone who simply knows what they like, but too often, this goes unnoticed. Sure, each viewer is entitled to their own interpretation of a work. After all, the meaning of a work of art is grounded in the viewer's experiences making it inherently subjective and personal. But that does not make it arbitrary. Even though there is no right answer, there are plenty of wrong answers and this means that uncritical viewers can be led by the nose.

In this course, we will be learning to interpret the meaning of works of art from different cultures and times (including our own) using the process of visual analysis. Visual analysis is a skill and, like all skills, requires practice. This project based course will allow for this practice and help you develop the kind of critical thinking relevant to the images that bombard us day in and day out.

READINGS AND TEXTSRuth Meredith *Visual Literacy Workbook* (Primary text) Available through course websiteMichael Baxandall *Patterns of Intention* (PDF)Mihalyi Csikszentmihalyi *Why we need Things* (PDF)Roland Barthes *The Photographic Message* (PDF)John Dewey *Art as Experience* excerpt chapter 2 (PDF)**FILMS AND OTHER COURSE MATERIALS**

This course will be web enhanced because I have included a lot of material from the Internet including a *Virtual Art Gallery* related to each week's topic. Links to all texts, video lectures and works in the art gallery will be available through learning module for the week. Assignment details and links will also be posted in the Learning Module for the Week.

STUDENT REQUIREMENTS

Regular attendance and participation. This course is project based. Because it engages your right brain, *learning-by-doing* is a very important part of the course. That is why the primary text for the class is a workbook rather than a text book. The learning projects were designed for people who have NO art experience so I do not grade them as creative 'art' projects. I provide detailed 'user friendly' instructions for all learning projects. The main assignments are listed below.

- **Learning Project essays** are 'hands on' exercises designed to help you experience right brain thinking. Most of the 5 exercises will be done in class. Each learning project includes a short reflective essay describing your experience in doing the project. I provide extensive comments on these assignments which can be resubmitted for full credit if you didn't get full credit on your first try.
- **Learning Project Blogs** provide practice in engaging with different ways of looking at art. Comments from other students in the class will provide feedback on your posts. Over the course of the semester you will complete 10 of these 'minds on' exercises.
- **The 'Virtual Exhibit' research project** is a variation on a standard research paper. The most important difference between that familiar kind of assignment and the Virtual Exhibit is the presentation format. You will be using PP to create a virtual exhibit space including images of works of art, information labels and a short catalog essay.

ABOUT THE INSTRUCTOR

Ruth was trained as a painter-printmaker as well as a philosopher and art historian. Her dissertation in Art History was a combination of philosophy, art history and visual art and dealt with the question of how we make meaning. She wrote *The Visual Literacy Workbook* the class will be using in this course based on her dissertation work. She argues that making and interpreting are two sides of the same process. Ruth does mixed media work in a postmodern style she calls 'Dada Kitsch.' She is very interested in the contemporary art forms of animation and graphic novels.

UHON 207.002 FINE ART AS GLOBAL PERSPECTIVE: MUSICAL THEATRE IN AMERICAMaria Szasz, deschild@unm.edu[\[Return to Table of Contents\]](#)

Core: Fine Arts

COURSE DESCRIPTION

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

Fine Arts as Global Perspective: 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 1904-2015, concentrating primarily on American works. The class will extensively discuss the background and major accomplishments of the twentieth and twenty-first century’s most significant musical theatre composers, lyricists, writers, actors, dancers, choreographers, directors, designers, and producers.

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

We begin in the early years of the twentieth century, with the charismatic “song and dance man” George M. Cohan, whose upbeat, sassy songs and heroes in *Little Johnny Jones* (1904) and *George Washington, Jr.* (1906) jump-started American musical comedy. Through *Oklahoma!* (1943), *South Pacific* (1949), and *West Side Story* (1957), we explore what made the “Golden Age” of American musical theatre so rich, creative, and admired. In the 1960s-1970s, we determine why both the form and content of musicals radically changed, with the bold introduction of “rock musicals” such as *Hair* (1967) and “concept musicals” such as *Company* (1970) and *A Chorus Line* (1975). In the 1980s-1990s, we focus on the “British Revolution,” with the arrival of the “megamusicals” *Cats* (1982), *Les Misérables* (1987), *The Phantom of the Opera* (1988), and *Miss Saigon* (1991). We conclude by examining the most recent developments in musical theatre that invigorate 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 AND TEXTS

George M. Cohan, *Little Johnny Jones* (1904)
Jerome Kern and Oscar Hammerstein II, *Show Boat* (1927)
Cole Porter, *Anything Goes* (1934)
Richard Rodgers and Oscar Hammerstein II, *Oklahoma!* (1943) and *South Pacific* (1949)
Fred Saidy, E. Y. Harburg, and Burton Lane, *Finian’s Rainbow* (1947)
Frank Losser, Jo Swerling and Abe Burrows, *Guys and Dolls* (1950)
Leonard Bernstein, Arthur Laurents and Stephen Sondheim, *West Side Story* (1957)
Gerome Ragni, James Rado and Galt MacDermot, *Hair* (1967)
Stephen Sondheim and George Furth, *Company* (1970)
James Kirkwood, Nicholas Dante, Marvin Hamlisch and Edward Kleban, *A Chorus Line* (1975)
Claude-Michel Schönberg and Alain Boublil, *Les Misérables* (1987)
Claude-Michel Schönberg and Alain Boublil, *Miss Saigon* (1991)
Jonathan Larson, *Rent* (1996)
Lin-Manuel Miranda, *Hamilton* (2015)

FILMS AND OTHER COURSE MATERIALS

Yankee Doodle Dandy (1942)
Show Boat (1951)
South Pacific (1958) and (2001)
West Side Story (1961)
Finian’s Rainbow (1968)
Hair (1979)
A Chorus Line (1985)
Oklahoma! (filmed live on stage in 1999)
Les Misérables (Two versions: filmed live on stage in 2008 and the 2013 film)
Rent (filmed live on stage in 2009)

STUDENT REQUIREMENTS

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

UHON 301.001 THE PUBLICATION PROCESS (SCRIBENDI PART ONE)[\[Return to Table of Contents\]](#)Amaris Ketcham, ketchama@unm.edu**COURSE DESCRIPTION**

Scribendi is a high quality, award-winning publication of art and literature, sponsored by the Western Regional Honors Council and the UNM Honors College. Produced completely by Honors College students, Scribendi publishes creative works by undergraduate honors students in more than 200 western colleges and universities. This first half of our year-long process is designed specifically for students who have committed themselves to the immensely rewarding and enormously challenging experience of producing our award-winning publication.

Functioning largely as an educational internship in small publication production, this course provides students with practical, hands-on experience in copyediting, typography, magazine design and layout (using Adobe Creative Suite desktop publishing software), fundraising, marketing and distribution, as well as small press management. The Scribendi experience differs from the usual academic class in that it is focused on active learning accomplished by intensive discussion, practice and application, and an emphasis on professional behavior. Enrollment is limited to students selected through an application and interview process conducted by the instructor. Students should understand this is a two-semester commitment, spanning both fall and spring semesters.

READINGS AND TEXTS

Scribendi Staff Handbook (available free online)
Scribendi Staff Website
Laura Anderson, McGraw-Hill's Proofreading Handbook
Denise Bosner, *Mastering Type*
Bill Walsh, *The Elephants of Style*
Robin Williams, *The Non-Designer's InDesign Book* (optional)

STUDENT REQUIREMENTS

Requirements:

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

ABOUT THE INSTRUCTOR

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

UHON 301.002 FORENSIC ECOLOGYJason Moore, jrm@unm.edu[\[Return to Table of Contents\]](#)**COURSE DESCRIPTION**

Not all ecological interactions occur under the watchful eye of a trained observer, but understanding such unseen interactions can be of great importance, both to scientists and, increasingly, to law-enforcement officials. In this class we will learn what kinds of ecological interactions we can reconstruct from crime scenes, landscape surveys and fossil assemblages. We will examine the wide range of processes that can obscure ecological information post-mortem, and how we can leverage some of these processes to our advantage in understanding past ecologies.

During the lab portion of this class you will apply your learnt forensic ecological skills as part of a small group, by designing and undertaking a series of experiments or analyses to recover ecological information (or whose results would help others recover ecological information) from a dataset from the age of the dinosaurs.

READINGS AND TEXTS

The vast majority of this course will consist of a large research project of your own design. I want to drop you in at the deep end as soon as possible, so we will spend the first three weeks of the semester laying a basic groundwork for the course, and then we will leap into the science itself. This will be unlike other science courses that you have taken, in that the main goal will be to actually undertake new science, with all of the uncertainties, blind alleys and frustrations that entails.

You will be undertaking your research in groups that will be assigned in the third week of class, but your final write-up should be written individually. There will be a series of ~5 short written projects (3-5 pages including diagrams) through the semester to prepare you for your final write-up. Most of these will be incorporated into your final project write-up. Throughout the course you will learn a range of scientific communication techniques that you will have to apply to your particular project. You will have to keep a research blog for the majority of the semester, with weekly entries describing your progress, goals and insights. Your final project will consist of a ~20 page write-up in the form of a publishable scientific article. After the class has finished, independent study credits will be available for those students interested in synthesizing all of the class data into an article for formal publication in a peer-reviewed journal.

STUDENT REQUIREMENTS

TBD

COURSE FEE

\$50

ABOUT THE INSTRUCTOR

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

UHON 301.003 GLOBAL AESTHETICS & ART PRODUCTIONMegan Jacobs, mejacobs@unm.edu[\[Return to Table of Contents\]](#)**COURSE DESCRIPTION**

During the past two hundred years in the West, “fine art” has slowly been separated from the rest of life and is more widely recognized when housed institutions such as museums, galleries, and concert halls. In the rest of the world, “art” isn’t marked off from religion, ethics, or everyday living. Instead of “disinterested” observation, we will explore the aesthetic experiences of cultures around the world where art and life are inseparable. This course is rooted in a branch of philosophical study—*aesthetics*— which applies a critical lens to the relationship of art, culture and nature. We will read seminal philosophical texts which investigate the similarities and differences of art between cultures. Through our readings, two intertwining philosophical issues will be explored: art and everyday living, and morality and aesthetics. We will explore the art of various cultures such as the Japanese tea ceremony, Navajo sand paintings, as well as global perspectives on beauty. These experiences require a kind of engagement that can make all of life more vibrant—even beautiful. These approaches will be applied to our own art making process—one that honors the unique aesthetics sensibilities and values of these cultures such as the Japanese sense of *wabi-sabi*, or humility/imperfection and the Navajo sense of health and harmony. These will be compared and contrasted to a Western sense of beauty—one rooted in longing through a series of creative art projects.

READINGS AND TEXTS

The following books must be purchased:

Sartwell, Crispin. *Six Names of Beauty*. Routledge Press, 2006. ISBN-10: 0415979927

Additionally, the following articles/excerpts will be read in class:

1. Bahti, Mark. *Navajo Sandpaintings*. Rio Nuevo Publishers. 2009. Gary Witherspoon, “Navajo Aesthetics: Beautifying the World Through Art,” in *Aesthetics in Perspective*. 736-742.
2. Crispin Sartwell, *The Art of Living: Aesthetics of the Ordinary in World Spiritual Traditions* (Albany, SUNY Press, 1995), xi-xvi; 31-44; 157-158.
3. Diane Ackerman, *A Natural History of the Senses* (New York: Vintage Books, 1991). 127-139.
4. Morris Berman, *Coming to Our Senses* (New York: Bantam Books, 1990). 19-62; 341-345.
5. Nancy J. Parezo, *Navajo Sandpainting* (Tucson, AR: U of Arizona P, 1983). 1-5; 11-20.
6. Norman O. Brown, “Apocalypse,” in *Apocalypse and/or Metamorphosis* (Berkeley: University of California Press, 1991). 1-7.
7. Peggy Zeglin Brand, “Disinterestedness and Political Art,” in *Aesthetics: The Big Questions*, ed. Carolyn Korsmeyer (Oxford: Blackwell, 1998). 155-171.
8. Renee Lorraine, *Sound and Sensibility*, unpublished manuscript.
9. Ronald Hepburn and Arnold Berleant. “An Exchange on Disinterestedness,” *Contemporary Aesthetics*. <http://www.contempaesthetics.org>.
10. Sei Shonagon, “The Pillow Book” in *Aesthetics in Perspective*. 617-619; and *The Pillow Book of Sei Shonagon*. Trans. Ivan Morris (New York: Columbia UP, 1991). 171-173; 182-185; 210-213.
11. William H. Gass, “Goodness Knows Nothing of Beauty,” in *Aesthetics in Perspective*. 208-212.
12. Yi-Fu Tuan, *Passing Strange and Wonderful* (New York : Kodansha International, 1995). 35-6

FILMS AND OTHER COURSE MATERIALS

Scent of Green Papaya- Tran Anh Hung, *Tampopo*-Juzo Itami, *Wheel of Life*-Werner Hertzog

COURSE FEE

\$30

STUDENT REQUIREMENTS

Students will present an oral presentation, write two short papers (3-5 pages) and three hands on creative projects. Regular participation, consisting of reading observation and class discussions are key component of the class. The class will take a field trip.

ABOUT THE INSTRUCTOR

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

UHON 301.004 THROUGH ANOTHER'S EYES: EXPLORING THE CROSS CULTURAL EXPERIENCEMargo Chavez-Charles, margocc2126@yahoo.com[\[Return to Table of Contents\]](#)**COURSE DESCRIPTION**

How do we step out of ourselves to be able to see the world through another's eyes? What does it mean to understand another cultural perspective? How do we negotiate these times of increased cultural conflict? Literature has the power to grant us that view of other worlds, exterior and interior, by giving us stories of human experiences. Story, told through literature and through film, will be our vehicle for investigating the interactions that arise when people of different backgrounds and values come into contact. This seminar will present basic concepts of intercultural communication, elaborating the theory through the examples in the stories. We will cover such topics as: identity, values, nonverbal communication and language, racism and prejudice, ethnocentrism, power and conflict, and ethics. We will explore how culture shapes a person. Some questions we will address are: What is our own cultural identity? From where do racism and prejudice emerge? How can differing cultural views regarding time, space, silence and speech generate misunderstanding? How do we manage intercultural conflict? In addition to discussing the literature, we will engage in experiential activities, view films and invite guest speakers.

As with all University Honors classes, an important objective is to develop our skills within the seminar format: the skills of engaged discussion, attentive reading and listening, and clarity in written and oral expression. Other objectives include: an understanding of basic concepts of intercultural communication; enhanced intercultural communication skills; understanding and appreciation of the multicultural history of the United States; and increased self-awareness of the influence of culture on one's own values, beliefs, and behaviors.

READINGS AND TEXTS

Nobody's Son: Notes from an American Life, Luis Alberto Urrea
Passage to India, E.M. Forster
Survival in Auschwitz, Primo Levi
Cry, the Beloved Country, Alan Paton
Always from Somewhere Else, Marjorie Agosin
Iron and Silk, Mark Salzman
A Reader purchased from Honors that includes articles and essays.

FILMS AND OTHER COURSE MATERIALS

Excerpts from a number of films, including: White Man's Burden, Passage to India, Conspiracy, Cry the Beloved Country, among others, and relevant segments from YouTube

STUDENT REQUIREMENTS

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

ABOUT THE INSTRUCTOR

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

UHON 301.005 WORLD BUILDING: DESIGNING THE MULTIVERSE OF SPECULATIVE FICTIONBetsy James, besty@betsyjames.com[\[Return to Table of Contents\]](#)**COURSE DESCRIPTION**

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

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

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

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

READINGS AND TEXTS

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

Fiction:

The Secret History of Fantasy, Peter Beagle

American Gods, Neil Gaiman

The Beginning Place, U. K. Le Guin

The Tricksters, Margaret Mahy

The Moon and the Sun, Vonda McIntyre

Among Others, Jo Walton

Nonfiction:

You Are Here:

Personal Geographies and Other Maps of the Imagination, Katharine Harman

Cheek By Jowl, U. K. Le Guin

Architecture Without Architects, Bernard Rudofsky

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

Your Inner Fish, Neil Shubin

FILMS AND OTHER COURSE MATERIALS

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

STUDENT REQUIREMENTS

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

ABOUT THE INSTRUCTOR

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

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

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

UHON 301.006 "IS EVERYBODY REALLY EQUAL": THE INSTITUTIONAL POLITICS OF EDUCATIONDawn Stracener, dawns@unm.edu[\[Return to Table of Contents\]](#)**COURSE DESCRIPTION**

Students in this seminar will explore how educational institutions construct meanings of literacy and equity. Using insights from multiple disciplines such as sociology, political science, educational chronicles, ethnographical studies and Critical Social Justice Theory, students will critique the public educational system. Seminar participants will investigate how current educational practices and environments have been constructed by politicians, educators, and social institutions within the framework of complex and diverse communities. Students will answer the following essential question: How do Participatory Action Research qualitative methodologies help you define the purpose of public education and construct meanings of literacy and equity through a Critical Social Justice inquiry? In order to answer this question and justify their work, students will give presentations on educational chronicles, engage in discussions based on assigned texts, and complete a Participatory Action Research project proposal which will include both academic materials from various disciplines and field based research. This final project will include an action plan to enhance educational opportunities and equity for public school and/or university students.

READINGS AND TEXTS

The Handbook of Action Research, Peter Reason and Hilary Bradbury

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

Course reader

STUDENT REQUIREMENTS

All students are expected to voluntarily and regularly contribute to class discussions. Effective participation is dependent on you keeping up with all the reading assignments. All articles and books must be brought to class the day the reading is due or I will deduct participation points for that day. Various short in-class assignments will be given often, i.e. free writes, role play, debates. These assignments are designed to generate class discussions and/or give you a place to start when analyzing texts or doing written assignments. Responsible and serious effort on these exercises will make up a substantial portion of your participation score. In addition to participation and assigned readings students will also be given the following assignments for assessment: one analytical essay on the assigned readings; and a final participatory action research project, presentation on the Action Research report, and an individual reflection paper.

ABOUT THE INSTRUCTOR

Dawn Stracener has been an educator in the public schools and at the University for 18 years. During that time she has given a great deal of thought to educational equity as a process and a goal for student achievement as a way of creating a more stimulating learning environment for her students. Dawn has an interdisciplinary PhD in Language, Literacy, and Sociocultural Studies with a focus on Critical Social Justice Theory which examines how institutional discrimination impacts race, class, and gender.

UHON 301.007 FOOD & SOCIETY: WHY WE EAT WHAT WE DO AND WHY IT MATTERS

Marygold Walsh-Dilley, PhD, marygoldwd@unm.edu

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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 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. After taking this class, you'll never look at your breakfast the same again.

READINGS AND TEXTS

Jeffrey M. Pilcher. 1998. *Que vivan los tamales! Food and the Making of Mexican Identity*. Albuquerque: University of New Mexico Press

Suzanne Friedberg. 2009. *Fresh: A Perishable History*. Cambridge: Harvard University Press.

These readings will be supplemented by a course reader.

FILMS AND OTHER COURSE MATERIALS

Fed Up (movie); podcasts; cookbooks; and Google maps! We will also cook and eat in this class.

STUDENT REQUIREMENTS

3 short analytical essays

3 presentations

2 experiential projects

1 research project to build a Google map

ABOUT THE INSTRUCTOR

Marygold Walsh-Dilley is Assistant Professor of Social and Behavioral Sciences in the Honors College. She received her PhD in Development Sociology from Cornell University. She conducts research on food systems, agricultural transitions, and rural development with a geographical focus on Andean South America. She thinks food is great to think with -- it connects politics, history, and geography with biology, agronomy, and nutritional sciences (among other fields). It also tastes good.

UHON 301.008 THINGS THAT MAKE US SMARTChris Holden, cholden@unm.edu[\[Return to Table of Contents\]](#)**COURSE DESCRIPTION**

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

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

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

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

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

READINGS AND TEXTS****Main Readings****

- * *The Social Construction of Technological Systems: New Directions in the Sociology and History of Technology* by Bijker, Hughes, and Pinch
- * *Things that Make Us Smart* by Donald Norman
- * *Orality and Literacy* by Walter Ong
- * *Users as Agents of Technological Change* by Kline and Pinch
- * Other articles, videos and excerpts available online.

****Example Sources for Topics****

- * *Science as Seen Through the Development of Scientific Instruments* by Thomas Crump
- * *Reinventing Discovery: The New Era of Networked Science* by Michael Nielsen
- * *The Pencil* by Henry Petrosky
- * *Longitude* by Dava Sobel

STUDENT REQUIREMENTS

You will need to try out and acclimate to many new technologies. Everyone will get up to speed using Slack, Google Docs, Markdown, and a blogging platform of your choice. Depending on your choice, this may also include domain management and further software installation and use.

There is no prerequisite. This course is intended for everyone who is willing to try out something new. No familiarity with any specific tool will be assumed.

Weekly Assignments###

There are many small assignments along the way this semester. You will have appropriate warning on due dates, etc. They are all designed to help prepare you and the other students for your game projects. Our weekly work—"readings", follow ups, and small design activities—will help you to begin to build background in the thinking about technology, apply that thinking to your creative exploration of a technologically mediated space (below), and will help bring us together as a group of people pursuing a common goal...at least if these assignments are done in good faith.

Each assignment is made up of two pieces, one *experiential*, one *reflective*. For example, you may be asked to read a chapter in a book. You then typically have a responsibility to do something with that writing besides run your eyes over the print. Often you will be asked to summarize the writing and draw out some important ideas for further research and reflection. These short writing assignments will be shared with the whole class so that we can together cover more ground than would be possible otherwise. Even if it is not explicitly scheduled, there will be both online and in class mechanisms for discussing what we are becoming interested in. You are responsible for playing an active role in these activities.

It is also assumed that your curiosity extends beyond the assigned activities. What we have scheduled is enough to get everyone a bit interested and on the same page. To allow you to develop and pursue your own deep interests, the "readings" and other small assignments are kept to a minimum with the expectation that you will invent for yourself additional opportunities and share reflections on your independent experiences in similar ways to the assignments.

If the only reading and writing you do is what is directly assigned, you cannot receive an A in this course. The readings I have selected should be a jumping off point for further inquiry and be combined with what you develop in your action and research projects independently.

Major Assignments

Action Project (first person)

Adopt a *new* technology/practice. In addition to the technologies we all will use together, each student will choose a new technology to adopt and/or a practice that is heavily mediated through new technology. This adoption will not be for its own sake, but with the intent of reaching a new goal(s). These other goals may be motivated by other academic work, personal interests, or community engagement. Some examples:

- * Learning *RPG Maker VX Ace* so that you can make a role playing videogame with it.
- * Learning to ride a bicycle to begin commuting with it.
- * Picking up the language *R* as a way to think and express ideas using statistics.
- * Learning GIS to map health security within a community.

You will *reflect* on and *produce* work around this experience: write about your use and learning of this technology, what you are using it to do/learn/make, research its development and use by others, and produce other reflective/tutorial work around it. This may be done in small groups (2-4) if desired.

Your action project, a cumulative portfolio of these reflections and products, will be due at the end of the semester. We will have a rather involved proposal process around week 4 to decide what reasonable goals are for learning the new technology and for the work to be produced surrounding it. Around week 12, drafts of all materials will be due. You will receive feedback on these and have a chance to revise and complete them by the end of the semester.

Research Project (third person)

Investigate a technology. This is a smaller project than adopting a technology, and you are encouraged to consider technologies throughout history. You will write a research report (~5000 words) on this technology's development, use, and the changes in the world mediated through it.

OR

Investigate an activity. This too is a smaller project than adopting a technology, and you are encouraged to consider how an activity has changed over time due to changes in the technologies used to mediate or enable it. You will again write a research report.

In-Class (communal)###

One or more Short Presentations

In addition to the written work that is produced, once people find their topics (about week 5), we will schedule short (5-10 minute) presentations, one for each class session, where you introduce the rest of us to these new technologies. Each person will need to present at least once, but depending on how the schedule works out, may be able to present several times.

One or more Guided Discussions

We will also schedule 3-6 sessions to directly discuss together the technologies you have chosen to investigate and what you think about them in terms of our themes. The main purpose of this is to spend some class time helping you to develop your thinking for your major projects. The class will apply our theories to these case studies, and when it

is your case study that is up for discussion, you will be responsible for two things:

- * Preparing the other students to intelligently discuss your area of research in terms of the applicable themes.
- * Facilitating the discussion. The general idea is to both be a fire starter and referee, and the goal is to make us all feel like we've learned something from speaking with others.

ABOUT THE INSTRUCTOR

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

UHON 301.009 MEET THE AUTHORS: EXPLORING THE CREATIVE PROCESS

Steve Brewer, abqbrewer@gmail.com

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COURSE DESCRIPTION

New Mexico's landscapes, traditions and people have captivated and inspired artists and writers since the earliest petroglyphs. In the 21st Century, the Land of Enchantment continues to nurture the imaginations of writers who work in fiction, poetry and non-fiction. In this semester, we'll meet 10 working writers from a variety of genres. Each week, students will read and discuss works by the visiting author.

READINGS AND TEXTS

Students will be required to read anything by the visiting author – article, poems, short story, novel. Final author lineup will be announced on the first day of classes.

STUDENT REQUIREMENTS

Students are expected to attend every class and to bring at least 10 typewritten questions to ask each visiting author. Classroom discussion is the most important part of this seminar. Also required are three papers – two at a maximum of five pages and one maximum 10 pages.

ABOUT THE INSTRUCTOR

Steve Brewer, author of 29 books, is a longtime instructor in Honors. A graduate of the University of Arkansas-Little Rock, he is a former journalist and syndicated columnist. His first novel, *LONELY STREET*, was made into a 2009 Hollywood movie.

UHON 301.010 GETTING AWAY WITH MURDER: THE CULTURAL CONSTRUCTION OF SERIAL KILLERSRenee Faubion, sanren@unm.edu[\[Return to Table of Contents\]](#)**COURSE DESCRIPTION**

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

READINGS AND TEXTSPhilip Jenkins, *Using Murder: The Social Construction of Serial Homicide*Patrick Suskind, *Perfume*Thomas Harris, *The Silence of the Lambs*

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

FILMS AND OTHER COURSE MATERIALSFritz Lang, *M*Nick Broomfield, *Aileen: The Life and Death of a Serial Killer***STUDENT REQUIREMENTS**

Three essays; a multi-stage research project leading to an investigation of some element of the cultural construction of serial killing; a formal presentation; strong preparation and participation in seminar sessions

ABOUT THE INSTRUCTOR

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

UHON 301.011 ARTIFACT AND IMAGETroy Lovata, lovata@unm.edu[\[Return to Table of Contents\]](#)**COURSE DESCRIPTION**

This course explores the artifacts and images people create as cultural expressions. Topics of study will include: prehistoric rock art; historic arborglyphs and culturally modified trees; and graffiti found around the world from prehistoric to modern times.

We live in a material world. Our understanding of ourselves, the relationships between people, and the ways in which we interact with our environment and all its inhabitants are all expressed in material terms. At the same time the physical nature of the world around us affects how we behave and how we organize ourselves into cultures and societies. This course is an interdisciplinary study of the artifacts and images that comprise material culture. Students in this class will go into the field—in Albuquerque and across New Mexico—to examine material culture first-hand. This course unfolds in both the classroom and the field because artifacts and images have contexts and are not merely abstract concepts. During class we will travel to numerous sites to view, record, and catalog artifacts and images. Field trips during regularly scheduled class time include excursions to Petroglyphs National Monument to study Native American rock art and tours of buildings on the UNM campus and the Albuquerque Railyard to examine modern graffiti. There are also required weekend field trips to the mountains to study arborglyphs (last weekend of September) and to El Morro National Monument to examine historic graffiti (second to last weekend of October). Field trip attendance is mandatory and a \$70 course fee is charged to cover some, but not all, travel and field study costs.

READINGS AND TEXTS

Understanding Graffiti: Multidisciplinary Studies From Prehistory to Present by Troy Lovata and Elizabeth Olton (Routledge, 2015)

A course reader with selections from texts and peer-reviewed research articles on rock art, arborglyphs, and graffiti from the fields of Archaeology, Geography, Art History, and Cultural Studies.

COURSE FEE (if applicable)

\$70.00

STUDENT REQUIREMENTS

As with all Honors courses, this class requires students to be active seminar participants and attend and fully participate in seminar discussions. Students will complete a series of field observation projects and written reports that link seminar readings and discussions to first-hand observations. Students are also required to participate in multiple field trips, including day-long excursions during the weekend over the course of the semester. Field tools and some transportation costs are included in a required \$70 course fee. But, to keep this fee low, students will be responsible for their individual travel to some field sites as they are when traveling to campus for other classes.

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

ABOUT THE INSTRUCTOR

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

UHON 301.012 REWRITING ROMANCE: EXPLORATIONS OF COURTSHIP, SEXUALITY, AND GENDER IN POPULAR CULTUREMaria DeBlassie, deblasiem@unm.edu[\[Return to Table of Contents\]](#)**COURSE DESCRIPTION**

This 300-level course examines what we talk about when we talk about love, sex, and gender in popular culture. The courtship narrative is one of the oldest forms of the novel genre, dating back to the 18th century. But are our contemporary romantic narratives all that different from classics like *Pride & Prejudice*? Be it in fictional, poetic, or cinematic form, we can't seem to stop talking about love.

This course explores that changing courtship narrative and rituals across various cultures, time periods, and social contexts. We will contrast the traditional marriage market—including the economic and social reasons a woman would need to marry—with often conflicting sexual and romantic desires in these narratives to understand the (often terribly unromantic) politics behind courtship.

We will likewise explore how traditional 18th- and 19th-century gender, marriage, and sexual ideologies are reinforced in our contemporary narratives—and resisted. Integral to understanding the romance in modern culture is the shift away from set gender binaries toward a gender-fluid spectrum, as well as how cross-cultural relationships, and advances in technology necessitate new perspectives when it comes to talking about love. We'll study heteronormative, gender-queer, and cross-cultural romances and how they address issues of interracial relationships, Native American blood quantum, and queer love.

In short, this class takes the traditional concept of romantic narratives as “by, for, and about women” and spins it on its head, looking at how we attempt “rewrite romance” in popular culture.

READINGS AND TEXTSShort Texts:Excerpts from John Gregory's *A Father's Legacy to His Daughter's* (1761)Excerpts from Lord Chesterfield's *Advice to His Son on Men and Manners* (1774)Excerpts from Sarah Wendell & Candy Tan's *Beyond Heaving Bosoms: The Smart Bitches' Guide to Romance Novels* (2009)Excerpts from Sarah Wendell's *Everything I Know About Love I've Learned from Romance Novels* (2011)Excerpts from Dan Savage et al.'s *How to Be a Person: The Stranger's Guide to College, Sex, Intoxicants, Tacos, & Life Itself* (2012)

May a Rodale's “The Real Men Who Read Romance Novels” (2014)

“The Secret Lives of Male Romance Novelists” (n.d.)

Longer TextsJane Austen's *Pride & Prejudice* (1813)Haruki Murakami's *Norwegian Wood* (1987)Tanaya Winder's *Words Like Love* (2015)*Love Beyond Body Space, and Time: An Indigenous LGBT Sci-Fi Anthology* (2016)**FILMS AND OTHER COURSE MATERIALS**Art and Visual Culture

William Hogarth's “Marriage a-la-mode” Paintings (1743-45)

Jean-Honoré Fragonard's “The Progress of Love” Paintings (1771-1772)

Félix Frédéric d'Eon's *Gay Loteria* (2016)*Esquire Magazine Covers**Cosmopolitan Magazine Covers*

Salsa Dancing (guest lecture)

Bachata Dancing (guest lecture)

Flamenco Dancing (guest lecture)

Land of Enchantment's Romance Author's Association (guest lecture)

Movies*Some Like It Hot* (1959)*High Fidelity* (2000)*Bride & Prejudice* (2004)*Something New* (2006)Television Episodes*The Mindy Project*, “Harry & Sally” (S1E13, 2012) & “Harry & Mindy” (S1E14, 2012)*Jane the Virgin*, “Chapter One” (S1E1, 2014)*Crazy Ex-Girlfriend*, “Pilot” (S1E1, 2015)

STUDENT REQUIREMENTS

Students will be required to attend class regularly and be prepared for active participation and discussion of course texts. In addition to active participation and assigned readings, assignments include daily short in-class activities and exercises; a short oral presentation and guided discussion on a particular topic or reading for class; two 2-4 page analytical essays on given texts; a group presentation project; and one 5-8 page research paper on one or more of the course texts and/or tropes.

ABOUT THE INSTRUCTOR

Maria DeBlassie earned her B.F.A. in Creative Writing from UNM. She went on to earn both her M.A. and Ph.D. in Eighteenth- and Nineteenth-Century Literature from the University of Washington. She is currently full-time faculty at CNM and, when not teaching, is writing and blogging about everyday magic and simple pleasures. Her interests include the playful tension between high and low art, literature, and culture; contemporary romanticization of history; courtship narratives and rituals; and interdisciplinary and intercultural education.

UHON 301.013 THE STUDENT ATHLETE: PAST, PRESENT, AND FUTURE

Ryan Swanson, swansonr@unm.edu

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COURSE DESCRIPTION

The college student athlete is a uniquely American creation. This course is designed for UNM students who are involved, in some way or another, with athletics. We will examine the history, legal structure, and ideology of athletics in higher education.

READINGS AND TEXTS

Cheated: the UNC Scandal, the Education of Athletes, and the Future of Big-Time College Sports; It Never Rains in Tiger Stadium

FILMS AND OTHER COURSE MATERIALS

Many films, Many primary documents.

STUDENT REQUIREMENTS

Instructor permission required.

ABOUT THE INSTRUCTOR

Ryan Swanson has been a faculty member at the Honors College since 2013. He is a historian who studies sport in American society. He was a barely mediocre student athlete many years ago.

UHON 301.014 ASSESSING THE WORK OF BOB DYLANMichael Thomas, mthomas@unm.edu[\[Return to Table of Contents\]](#)**COURSE DESCRIPTION**

*"Beautiful despair is hearing Dylan
When you're drunk at 3 a.m.
Knowing that the chances are
No matter what you'll never write like him
Oh, brother
Do we laugh or cry?"*

-Rodney Crowell

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, 113 individuals have received the award. Dylan is the first American to get the award since 2013 when the Academy honored Toni Morrison. Dylan is the first singer/musician/songwriter to get the award. All Nobel Prize awards are controversial and this one is more controversial than most since it is a departure from the usual practice of the academy of choosing an author of fiction or poetry. The award challenges us to look at Dylan's body of work not only as literature but also as great literature. And that is what we will concern ourselves with in this seminar.

In this seminar we will consider Dylan's body of work. Not only the 492 songs from 31 studio albums compiled in [The Lyrics 1961-2012](#) but also his ventures into poetry ([Tarantula](#), 1966), memoir ([Chronicles Vol I](#), 2005), radio ("[Theme Time Radio Hour](#)," 2014) and film (both films that he scripted "[Reynaldo and Clara](#)," 1978 and "[Masked and Anonymous](#)," 2003) and films about him ("[Don't Look Back](#)," 1967, "[Eat the Document](#)," 1972, and "[I'm Not There](#)," 2007). The focus will be on the literary merit of Dylan's work, but students will be encouraged to research that work using the tools that their disciplinary majors provide. Students with majors in history, for example, will be encouraged to consider Dylan's role in the historical movements of his time(s). Sociology students will, perhaps, explore Dylan's commentary on social institutions, Philosophy and Religious Study students may wish to look at the religious dimension to his work. It's a cliché to note that there is a Dylan quote for every occasion, but it is certainly accurate to note that his work may be approached in seemingly endless ways.

The seminar will be research oriented, exploratory, and I hope, fun. I expect the seminar to be lively and engaging. Much class time will be devoted to listening to selections from Dylan's work and discussing them. There will be a seminar wiki and nearly all of Bob Dylan's recorded songs will be available to students online using the wiki. We will watch at least two Dylan themed films in class, tentatively "[Masked and Anonymous](#)" and "[I'm Not There](#)."

READINGS AND TEXTS

- [Bob Dylan: The Lyrics 1961-2012](#) (or the ability to use the lyric section of Bob Dylan's website to access lyrics on demand)
- [Chronicles Vol I](#) - Bob Dylan
- [Dylan's Visions of Sin](#) - Christopher Ricks
- [Bob Dylan in America](#) - Sean Wilentz

FILMS AND OTHER COURSE MATERIALS

- Radio: "[Theme Time Radio Hour](#)" 2014)
- Film:
 - "[Reynaldo and Clara](#)," 1978
 - "[Masked and Anonymous](#)" 2003
 - "[Don't Look Back](#)," 1967 "
 - "[Eat the Document](#)," 1972,
 - "[I'm Not There](#)," 2007)

STUDENT REQUIREMENTS

- A brief report on a particular song(s)
- A brief reflection on one of the films
- A two page research project proposal
- A brief oral research progress report with one page synopsis
- A final research paper or performance based on research
- A brief presentation based on the paper or performance
- Participation: attendance, participation in class activities, and professional demeanor.

ABOUT THE INSTRUCTOR

Michael Thomas retired from his position as a full time faculty member in the Honors College in 2015. Dr. Thomas directed Conexiones programs in Mexico, Nicaragua, and Ecuador starting in 1985. An anthropologist (Ph.D. Univ of Washington), Dr. Thomas also writes novels (four published) and has maintained a lively interest in literature and song traditions based in stories.

UHON 301.015 ENVIRONMENTAL PHILOSOPHYDavid Schwartz, dschwartz@randolphcollege.edu[\[Return to Table of Contents\]](#)**COURSE DESCRIPTION**

This seminar explores fundamental questions about humanity's relationship to nature and the environment. What exactly is 'nature?' Do humans live inside or outside of nature? Do we have moral obligations to other species and to ecosystems, or only to other humans? To explore these questions, students will read and discuss both philosophical and scientific writings about the meaning of nature, humanity's relation to the natural world, the mental capacities and moral standing of other animals, and holistic theories of environmental value such as the Gaia Hypothesis. On a practical level, students will explore examples from the emerging environmental practice of 're-wilding,' which attempts to restore ecosystem health by re-introducing top predators and endangered/extinct species back into ecosystems where they existed prior to human influence.

READINGS AND TEXTS

Environmental Ethics: An Anthology. Light and Rolston, eds. Blackwell Publishing. ISBN-13: 978-0631222941.

Dunn, Rob. *The Wild Life of Our Bodies*. HarperCollins, 2011, ISBN-13: 978-0061806483.

Foreman, Dave. *Rewilding North America: A Vision for Conservation in the 21st Century*. Island Press, 2004, ISBN-13: 978-1559630610

FILMS AND OTHER COURSE MATERIALS

TBD

STUDENT REQUIREMENTS

Weekly reading and writing assignments; two formal essays.

ABOUT THE INSTRUCTOR

David Schwartz is the Garrey Carruthers Chair for fall 2017. In real life, he is the Mary Frances Williams Chair of Humanities and Philosophy at Randolph College, in Virginia. His scholarly interests include ethics, environmental philosophy, and the philosophy of art. Most recently, he published the second edition of a book on consumer ethics, *Consuming Choices: Ethics in a Global Consumer Age*. He has also written a book on public support for the arts. When not philosophizing, he enjoys working on -- and driving -- his mobile work of art, "[The Ant Car](#)".

UHON 301.016 WHAT GOOD IS TOLERANCE?

Richard Obenauf, obenauf@unm.edu

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COURSE DESCRIPTION

How do you measure success?

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

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

READINGS AND TEXTS

Our lively reading list will include a Kurt Vonnegut short story, Roman satires, medieval romances, a medieval morality play, Doctor Faustus, an eighteenth-century Oriental tale, a Mozart opera, autobiographies by Benjamin Franklin and Frederick Douglass, and two great American novels from 1925, *The Great Gatsby* and *Gentlemen Prefer Blondes*. We may also read the selection for the "Lobo Reading Experience."

STUDENT REQUIREMENTS

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

ABOUT THE INSTRUCTOR

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

UHON 301.017 RESEARCHING AREU PART I

Javier Lorenzo, lorenzo@unm.edu

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COURSE DESCRIPTION

READINGS AND TEXTS

STUDENT REQUIREMENTS

ABOUT THE INSTRUCTOR

UHON 401.002 HOLLYWOOD & THE HOLOCAUST: FICTIONALIZING REALITYDr. Sheri Karmioli, metzger@unm.edu[\[Return to Table of Contents\]](#)**COURSE DESCRIPTION**

In May 2015, as we were touring Auschwitz-Birkenau, our Polish guide explained to me that he knew all about American life. He saw lots of movies. Then he told me he knew about President Kennedy's assassination because he had seen *JFK*, the Oliver Stone film. Our guide was convinced that this assassination was a large conspiracy. He failed to understand that films, especially big budget Hollywood films, are under no obligation to be truthful. Like all transformative events, whether a political assassination or genocide, Hollywood will eventually memorize that event in film. This is also the case for the Holocaust, which has been the subject of hundreds of films and documentaries. In this class, we will examine how the Holocaust is depicted in film and how it is sometimes made more palatable for audiences and sometimes becomes the subject of historical revisionism to sell a product. By examining a selection of films, literature, and critical readings, students will have the opportunity to consider the controversies associated with filming the Holocaust. Some essential questions include the following: Does it matter if a film is historically accurate, as long as it keeps the subject in front of the public? Do popular films feed the frenzy of Holocaust deniers, who seize upon inaccuracies in film as a way to support their agenda? Are these films influencing public perception about the Holocaust? What does it mean to "sell" the Holocaust? And what story(ies) are these filmmakers/films selling? Who owns history and who should profit from its sale?

READINGS AND TEXTS

Bergen, *War and Genocide: A Concise History of the Holocaust*; selected secondary film criticisms available in a reading packet.

FILMS AND OTHER COURSE MATERIALS

Imaginary Witness; Max; The Triumph of the Will; Sunshine; The Nazis: A Warning From History—Chaos & Consent; Europa, Europa; Churchill: The Lion's Roar; The Pianist; Conspiracy; Auschwitz: Inside the Nazi State; Shoah; Schindler's List; The Grey Zone; America and the Holocaust: Deceit & Indifference; Nuremberg Trial; Life is Beautiful; "Springtime for Hitler" (excerpt from The Producers); and The Last Days.

STUDENT REQUIREMENTS

A film critique, class discussion leader, a final inquiry paper, which will be revised and expanded upon as a research paper.

ABOUT THE INSTRUCTOR

Sheri Karmioli has a Ph.D. in British literature. Much of Dr. Karmioli's academic research had focused on behavioral and social anthropology and the ethical and philosophical decisions that people make to adapt to changes in their lives. Most of the classes that she teaches have centered on issues of social inequity, prejudice, and how society marginalizes difference. Dr. Karmioli has been honored with an award for her teaching and has received two fellowships, including one for study at the United States Holocaust Memorial Museum. She also teaches classes on the Holocaust and on intolerance.

UHON 401.003 ETHICS: MAKING THE RIGHT DECISIONPaul David Fornell, MS, LPCC, pfornell@unm.edu[\[Return to Table of Contents\]](#)**COURSE DESCRIPTION**

All of us from time to time reflect on the ethical dimensions of our lives. What sort of person I ought to be? Which goals are worth pursuing? How should I relate to others? We may wonder about the answers to these questions that have been provided by the most profound thinkers of past generations. We may speculate whether their conflicting opinions amount to disagreements about the truth or merely expressions of their differing attitudes. We may consider how their varied theories might help us understand ethical issues of our own day. This course will provide the vehicle to address these matters. In part one we will examine some of the most influential ethical theories in philosophical thought, from ancient Greece to contemporary thinkers. Part two explores theoretical issues concerning the nature of ethical judgments, the resolution of disagreements and the evolution of ethical theories. And, then in part three we will delve into contemporary ethical problems that may include; abortion, euthanasia, famine relief, animal rights, capital punishment, business practices and universal health care – to name just a few.

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

Course Outcomes:

1. To gain an in depth understanding of ethics and ethical decision making; including values, beliefs, and morals.
2. To critically review different professions and their Codes in both historical and contemporary terms.
3. To fully understand the theoretical and practical basis for ethics.
4. To develop interdisciplinary knowledge of the relationship between ethics and other societal rules and regulations (i.e. laws, statutes, etc.)
5. To understand the relevance of cultural diversity in ethics and ethical decision making.

READINGS AND TEXTS

Thinking Critically About Ethical Issues (9th Ed.), Vincent Ryan Ruggiero, McGraw-Hill, New York, NY, 2015.
Additional Readings: Each student will select at least one primary source (Aristotle, Kant, Dalai Lama, etc.) to present and utilize in their individual and team project. The Codes of Ethics of pertinent professional associations will be examined (American Medical Association, American Management Association, Bar Association, etc.)

FILMS AND OTHER COURSE MATERIALS

Television: In Treatment, The Office, and the ABC News Prime time Ethical Dilemmas. Others to be selected by the students based on their interest areas.
Movies/DVDs: Inside Job, written and directed by Charles Ferguson, 2011, Why We Fight, written and directed by Eugene Jarecki, 2006. Others to be selected by the students based on their interest areas.

STUDENT REQUIREMENTS

Individual Student Learning Outcomes:

Cognitive Domain – Students will be able to:

1. Describe and define the principles and concepts of ethics and ethical decision making.
2. Synthesize and integrate theoretical and practical applications of interdisciplinary ethical studies.
3. Interpret and justify their ethical stance by comparing and contrasting supportive and opposing positions.
4. Prepare and deliver an individual and team project on the practical application of an ethical concern.
5. Note: Each student must utilize at least two different disciplines in their research for both the individual paper/presentation and team paper/presentation. This reflects the updated requirement for SLO's for "400" level course work. See Honors College Student Handbook.

Affective Domain – Students will be able to:

1. Show awareness and sensitivity to different views of ethical decision making.
2. Appreciate and demonstrate ethical problem solving ability in a democratic society.
3. Differentiate highly developed synthesis and integration skills of interdisciplinary ethical studies.
4. Display and practice accountability and transparency in their daily ethical behavior.

ABOUT THE INSTRUCTOR

Paul David Fornell, MS, LPCC has taught undergraduate and graduate courses in ethics and is a practicing clinical mental health counselor. Paul has served as the Director of Ethics for the American Counseling Association, is the current chair of the ACA Ethics Interest Network and has served as the chair of the ethics committee for the New Mexico Counseling Association and the New Mexico Clinical Mental Health Counseling Association.

UHON 401.004 LOCAL GAMES IN ABQChris Holden, cholden@unm.edu[\[Return to Table of Contents\]](#)**COURSE DESCRIPTION**

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

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

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

Jane McGonigal Games can make a better world
Kurt Squire How Video Games Can Encourage Civic Engagement

Using mobile games to explore place, sometimes called augmented reality (AR), isn't exactly a new idea, but it's new enough. This field has not yet seen its Einsteins, Eisensteins, Shakespeares, Curies, or Kubriks. With a good idea, hard work, and some luck, you could be the first genius of AR. You can see some of the ideas that past students have tried here, here, and here. There are also many past and ongoing projects from outside this class here in ABQ. You can find out about them here. Beyond the limitless possibilities of a new medium, there are groups on campus and across the world who are looking for AR game designers help them connect people to places and ideas. Not everything is a game, but games give us a good language for creating interesting experiences. In this interdisciplinary course, we will learn about and practice game design. We'll go outside the classroom and into the community. And the next time you are looking for a way to recruit participation in any endeavor, you'll look back to those experiences and find something useful.

READINGS AND TEXTS

We will find inspiration from others' work in two disciplinary areas of writing: Game Design and Game Studies (e.g. The Art of Game Design by Jesse Schell) and Understanding local place (e.g. The Orphaned Land by VB Price, and Duke City Fix)

STUDENT REQUIREMENTS

NO Game Design Experience - Seriously, beginners welcome. No programming necessary.
Express interest in local place - Go places, meet people, read about issues, get involved.
Practice game design - Make, play, analyze, and read about games.
Work with others - Make design teams, get feedback and recruit help from classmates, find and work with relevant community stakeholders, join the AR gaming community.
Write - Design documents and post-mortems for your games, analyze game mechanics and dynamics.

ABOUT THE INSTRUCTOR

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

UHON 401.005 POST-WAR STUDIES: IRAQTim Goloversic, tgoloversic@unm.edu[\[Return to Table of Contents\]](#)**COURSE DESCRIPTION**

In this course we will examine how the geographical, religious, conquests and colonialism of Mesopotamia and Islam led to the formation of the country of Iraq by a League of Nations mandate. Our studies will travel from the great schism in Islam to the current post-Iraq War situation formed in part by the implementation of the U.S. led Provisional Coalition Authority. Some questions we want to answer during our studies are: How and why did a country formed with three different distinct peoples the Sunni, Shiites, and Kurds survive? Can Iraq survive in its current form? Will the current civil war in Syria and the spread of ISIS destroy Iraq? We will research if post-war Iraq will ultimately prosper or become separate countries by analyzing the political, historical, religious, economic, and social driving factors.

READINGS AND TEXTS

Understanding Iraq: The Whole Sweep of Iraqi History, from Genghis Khan's Mongols to the Ottoman Turks to the British Mandate to the American Occupation: William R. Polk
The Endgame: The Inside Story of the Struggle for Iraq, from George W. Bush to Barack Obama: Michael Gordon and Bernard Trainor
Iraq, Its Neighbors, and the United States: Competition, Crisis, and the Reordering of Power: Henri J. Barkey and Scott B. Lasensky

FILMS AND OTHER COURSE MATERIALS

Islam Empire of Faith: PBS Documentary
Voices of Iraq: Documentary
Iraq in Fragments: Documentary
The Iraq War: BBC three part series.
Inside Iraq: The Untold Story.
My Country My Country
Blindsided: How ISIS Shook the World, Fareed Zakaria, CNN

STUDENT REQUIREMENTS**Individual Essay and Individual Presentation**

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

Group Oral Presentation

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

Analytical Group Paper and Presentation

Student groups will present their findings in a document modeled after an internal governmental white paper consisting of a one page executive summary with an additional 10 to 12 pages of writing.

Weekly research along with class discussions and debates.

ABOUT THE INSTRUCTOR

Tim Goloversic is an Iraq war veteran and has traveled other parts of the Middle East. During his career he trained with Iraqi Officers in the United States of the Shia and Shiite faith. While living in Europe he has met many displaced Kurds and is very interested to see if the Kurds will have for a future nation.

Prior to the last Iraq war, Tim had a series of three OP EDS published in the Japan Times on the issues associated with trying to forcibly transplant Jeffersonian Democracy in Iraq. Tim holds an MBA from IUP, a Master's of International Relations from Troy University, and a Bachelor's of Science Aeronautics: Embry-Riddle Aeronautical University. In addition he is a retired U.S. Army Major and works as an instructor for the Air Force which keeps him current in ongoing geopolitical events in the Middle-East.

UHON 401.006 ART AND HUMAN NATURE

David Schwartz, dschwartz@randolphcollege.edu

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COURSE DESCRIPTION

This seminar examines the nature and function of art from two distinct perspectives: philosophy and biology. The course begins with students exploring several influential theories of art offered by philosophers such as Plato, Aristotle, Kant, Nietzsche, Tolstoy, and Wittgenstein. After exploring these traditional humanistic accounts of art, students will explore the work of contemporary natural scientists (especially evolutionary biologists) concerning the origins of art and its relation to human nature. For example, do humans make and enjoy art because doing so is an evolutionary adaptation that had survival value in our past? The course concludes with some reflections on the virtues and limitations of humanistic v. scientific inquiry into art and its significance.

READINGS AND TEXTS

Aesthetics: A Comprehensive Anthology. Cahn and Meskin, eds. Blackwell Publishing. Paperback: ISBN-13: 978-1405154352

Noe, Alva. *Strange Tools: Art and Human Nature*. 2015, ISBN-13: 978-0809089161

Davies, Stephen. *The Artful Species*. Oxford UP, 2012, ISBN-13: 978-0198709633

STUDENT REQUIREMENTS

Weekly short writing assignments; two formal essays.

ABOUT THE INSTRUCTOR

David Schwartz is the Garrey Carruthers Chair for fall 2017. In real life, he is the Mary Frances Williams Chair of Humanities and Philosophy at Randolph College, in Virginia. His scholarly interests include ethics, environmental philosophy, and the philosophy of art. Most recently, he published the second edition of a book on consumer ethics, *Consuming Choices: Ethics in a Global Consumer Age*. He has also written a book on public support for the arts. When not philosophizing, he enjoys working on -- and driving -- his mobile work of art, "The Ant Car".

UHON 401.007 WHAT WORLDS MAY COME: STUDIES FOR THE FUTURELeslie Donovan, ldonovan@unm.edu[\[Return to Table of Contents\]](#)**COURSE DESCRIPTION**

French writer and aviator, Antoine de Saint-Exupery once wrote that "When it comes to the future, our task is not to foresee it, but rather to enable it to happen." In this course, we will what kinds of new worlds we would hope to live in someday. To accomplish this, we will study present-day visions of both near and far futures primarily in literature and popular culture, but also in other fields such as popular social and natural science, sociology, and modern technology, among other fields. Our discussions will include works such as: John Lennon's song "Imagine"; current environmental concerns, *Star Trek* and *The Jetsons* television shows; the possible colonization of Mars; concepts from the interdisciplinary field of Future Studies; classic as well as contemporary and feminist science fiction literature; social cartoons of imaginary inventions; robotics, and architecture of sustainable cities and buildings. However, while many contemporary perspectives on the future are bleak or apocalyptic, our class will focus its investigations on texts and materials that generally feature decidedly optimistic views. In our efforts to envision real possibilities for our own tomorrows, we will work with two primary modes of examination: 1) Research, using traditional academic methods and source materials to develop papers and presentations; and 2) Imagination, in which you will be encouraged to construct the future creatively through short exercises in writing and art.

READINGS AND TEXTSIsaac Asimov, *Robot Visions*Ursula K. Le Guin, *The Dispossessed*John Barnes, Bruce Sterling, et al, *Meeting Infinity***FILMS AND OTHER COURSE MATERIALS**

We will also view specific episodes from TV series such as *Eureka*, *Star Trek*, *The Jetsons*, and others as well as perhaps 1-2 full-length films to be announced.

STUDENT REQUIREMENTS

1 multimedia research project, weekly blog discussion (2 postings each week); 4 worksheet assignments (4-6 pages) chosen from scifi novels/films/television shows, nonfiction books/articles, fine art/music websites; 1 final portfolio (10-15 new pages); attendance and active class participation.

ABOUT THE INSTRUCTOR

Leslie Donovan earned her B.A. and M.A. in English from UNM and her Ph.D. in Medieval Literature from the University of Washington. Her publications include studies of J. R. R. Tolkien, *Beowulf*, Anglo-Saxon women saints, and Honors teaching. She is also an alumnus of UNM's Honors College.

UHON 401.008 SPECIES, SPACE, SURVIVAL

Subhankar Banerjee, subhankar@unm.edu

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COURSE DESCRIPTION

READINGS AND TEXTS

STUDENT REQUIREMENTS

ABOUT THE INSTRUCTOR

UHON 401.009 ART AND ECOL COMPUTATNL SUSTAINABILITY

Andrea Polli, apolli@unm.edu

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COURSE DESCRIPTION

READINGS AND TEXTS

STUDENT REQUIREMENTS

ABOUT THE INSTRUCTOR