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**cultivating excellence**

*Spring 2009  
Lower Division Booklet*







# UNIVERSITY HONORS PROGRAM

*cultivating excellence*

The University Honors Program originated in 1957 with a group of 30 students. Over the past five decades the UHP has achieved regional and national recognition primarily because it is a university-wide program with an innovative interdisciplinary curriculum. Today, we have more than 1,300 students participating in the UHP.

We are pleased to offer the course selections in this booklet for the coming semester. We believe you will enjoy participating in one of the most dynamic programs at the university. The Honors Program offers a rich and diverse interdisciplinary curriculum taught by some of the best faculty, with exceptional opportunities for individual learning and serious thinking. The goals of the University Honors Program are to offer distinctive opportunities for students who show promise of outstanding academic achievement and to do this so well that our graduates are competitive with the best students of any college or university. The excellent instruction and individual attention of our Honors Program create the benefits of a first-rate, small liberal arts college atmosphere within a progressive research university setting.

Your college years will be years of transformation that mark the direction of much of the rest of your life. The University Honors Program can make a valuable contribution to that process. Take full advantage of the many opportunities it provides. Our mission is to produce a body of graduates who are well-educated, socially conscious, and capable of assuming leadership roles in our society. The primary means of achieving this mission is the Honors curriculum, a series of seminars designed to enhance your participation in the educational process through emphasis on expression and independent thinking. Honors seminars highlight the social and ethical dimensions of their content, as well as help students understand connections among a variety of academic subjects.

*Rosalie Otero*  
Director

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# Resources and Policies

## Contact Us

Welcome to the University Honors Program. Please take a moment to review the following pages, which contain our policies and procedures. If you have any questions, please contact us. All faculty members, staff, and the UHP Director, Dr. Rosalie Otero, can be contacted by phone at the main office, 277-4211, or by e-mail at [honors@unm.edu](mailto:honors@unm.edu).

Peer Advisors are available in SHC Room 17C on a walk-in basis. Their schedule is posted on-line: <http://honors.unm.edu/peer-advising.html>.

## About the Program

The Honors Program serves as a focused enrichment to the major course of study students pursue while attending UNM. Students graduate with a degree from one of UNM's degree-granting colleges or schools, but rather than major or minor in University Honors, students who complete the Program receive a prestigious designation (summa, magna or cum laude) from University Honors on their diploma and official transcripts. UHP seminars may be used to fulfill group requirements, electives, or graduation requirements in the various colleges, making our Program both academically rewarding and financially feasible.

Our formal graduation requirements include completion of 24 credit hours in UHP seminars, and 6 credit hours of senior capstone option; completion of a multi-cultural experience; a minimum 3.2 cumulative grade point average; recommendation by the director and certification by the University Honors Faculty. Students easily break down their Honors course load in the following way: Take a 100, then a 200, and finally 300-level seminar; select 3 seminars of your choice; select a senior capstone option worth 6 credit hours.

## Multi-Cultural Requirement

In order to become global citizens in a diverse, mutually dependent world, our students must become more aware, culturally fluent, and understanding of cultures other than their own. To facilitate these goals, the UHP requires students to acquire 6 credits (or comperable experience) with

multi-cultural studies. This component is easy to fulfill with study abroad programs, foreign language courses (300-level or above), and even basic cultural exploration courses like World



Literatures, Latin American Studies, Eastern Religions, and even specially designated Honors seminars. You can see a full list of the accepted multi-cultural courses online at <http://honors.unm.edu/handbook-multicultural.html>. In this booklet, all seminars which can fulfill the multi-cultural requirement have been marked with the above icon.

## Policies and Procedures

Students can access all of these policies and more in the Honors Student Handbook located on our website at <http://honors.unm.edu/handbook.html>.

### *Grading: A, CR, NC*

The UHP uses a unique grading system. An **A** signifies outstanding work and will compute into the student's academic GPA. **CR** indicates satisfactory work and is not computed into the GPA, but is counted towards graduation. This allows students to take rigorous seminars or to study subject areas outside their usual interest without jeopardizing their GPA. **NC** indicates unacceptable work and is neither computed into the GPA, nor counted towards graduation. An important part of a student's grade is the written evaluation completed by the instructor at the end of each semester. The UHP grading system should not be confused with UNM's pass/fail or CR/NC grading options.

### *Senior Exit Packets*

Around September 1st or February 1st of their final semester—whether or not they are currently enrolled in an Honors seminar—seniors must contact the main office in order to obtain a Senior Exit Packet. This packet must be completed and returned by the specified deadline. In addition, seniors must complete an interview with a designated faculty member of the University Honors Program.

Levels of Honors are determined by the Faculty based on the following criteria:

- Cumulative UNM grade point average
- Quality of Honors work and breadth of overall coursework
- Involvement in extracurricular activities

## **UNM Registration**

*Honors seminars are reserved for Honors students.*

The new Banner system has changed the way students register for Honors classes. Although course registration numbers (CRN's) for Honors seminars are now published on LoboWeb, students must obtain a registration override from the UHP office in order to register for these classes. Overrides may be requested by filling out a Priority Registration Card at Preview Night or a regular override card at the UHP office

The University Honors Program does not maintain seminar waiting lists for closed classes. Full course descriptions, reading lists, and instructor biographies can be viewed on-line at <http://honors.unm.edu/seminars.html>.

### **Priority Registration**

Priority Registration has long been one of the unique benefits granted to Honors students. The UNM Registrars' Office determines the dates when all students attending the university can sign up for classes. Generally, graduate students go first then seniors, juniors, sophomores and finally freshmen. The grade levels are determined by accumulated credit hours at the University. However, with Priority Registration Honors students, regardless of accumulated credit hours can register on the same day as graduate students. Essentially, Honors students get a "first-pick" of courses and can thereby coordinate their busy school, work, and family schedules. **For Fall 2008, the Priority Registration date is Monday, December 1st, 2008.**

## **Obtaining Credit Within Your College**

Each college and school has the authority to grant its students credit approval outside their major. Each semester you should obtain prior approval, if necessary, from your college or school to fulfill requirement credit with University Honors seminars. This is not automatic.

Petition for Group Requirement Credit forms are available in the Honors office. We have included a brief list of the procedures for each college:

### **Anderson Schools of Management**

No prior approval is necessary for free electives.

For lower and upper division Humanities and Social Science credit, take a petition and this booklet to the ASM Advisement Center before registering.

### **Architecture & Planning**

University Honors seminars are accepted in fulfillment of electives or general electives depending upon the subject matter of the seminar. If you have questions, take a seminar description to your advisor in Architecture.

### **Arts & Sciences**

The College of Arts and Sciences accepts a maximum of 18 hours of Honors Program courses toward an Arts and Sciences degree.

An Arts and Sciences faculty committee reviews courses for applicability.

### **College of Education**

College of Education approves Honors seminars in fulfillment of its group requirement credits.

Take a petition and this booklet to the advisement office.

### **Engineering**

University Honors seminars are accepted in fulfillment of Humanities and Social Science elective credits.

No prior approval is necessary.

### **Fine Arts**

University Honors seminars are generally accepted as electives toward degrees in the College of Fine Arts but students can also take a petition and this booklet to a Fine Arts advisor.

### **Nursing and Pharmacy**

Both colleges accept Honors seminars within the 18-hour elective block.

No prior approval is necessary.

## **Preview Night and How it Works**

The Honors Program offers Preview Night as an opportunity for the Honors community to come together and meet the faculty who will be teaching



in the coming semester, as well as learn more about seminars. Preview Night is on Monday, November 17th, 2008 at 5:00 p.m. in Ballrooms A&B of the SUB.

**How it Works:**

- ✦ Students who attend Preview Night will enjoy Priority Registration. This gives attendees the added benefit of signing up for their Honors seminars and general UNM courses as of **Monday, December 1st, 2008.**
- ✦ Students who cannot attend Preview Night may fill out a course override card any time in the Honors office. These override cards will be processed beginning 12:00 p.m. **Friday, December 12th, 2008.**
- ✦ In Fall semesters, all incoming freshmen or first-time Honors students must see a UHP Peer Advisor before they will be able to receive Priority Registration for Spring 2009 seminars. Students should visit an advisor early in order to receive their Advisement Confirmation.
- ✦ Students who are on Honors probation must see a UHP Peer Advisor before they can receive a registration override.
- ✦ Non-Honors students (with a cumulative GPA of 3.2) may enroll in one Honors seminar beginning Monday, December 15th, 2008.
- ✦ Students have until the UNM tuition payment deadline to register for classes.
- ✦ Students may not choose the audit option for Honors seminars.
- ✦ In order to register for a 200-level seminar, students must have already completed their 100-level requirement (or take both seminars concurrently).
- ✦ Students who would like to take two seminars at the same level (two 300-levels, for example) must obtain a yellow card from the UHP office. Banner does not distinguish between section numbers.
- ✦ Seniors who are working on a Departmental Thesis/project and want UHP credit must have their paperwork approved by Dr. Otero.
- ✦ Students may not register for more than two seminars or take seminars from the same professor more than twice without the permission of the Director. Senior Colloquium is the exception to this rule as it counts for 1 seminar (worth 6 credit hours).
- ✦ Honors Faculty will not sign yellow cards for students or override them in the system. Only Dr. Rosalie Otero may do so.
- ✦ **THE HONORS OFFICE STAFF DO NOT ADD COURSES TO YOUR SCHEDULE.** We provide overrides (departmental approvals) so that you may register yourself via LoboWeb. Without an override, LoboWeb will not add an Honors seminar to a student's schedule.
- ✦ The Honors office does not maintain "waiting lists" for seminar registration. Students may register for a seminar via LoboWeb until that section is closed.

# Legacy of Struggle: Great Villains in Literature

We often look at the heroes of a period to define what is important to that age; what they hope to accomplish and the means by which they accomplish it. Heroes, however, are reactive creatures; a great hero only rises in the face of great villainy. So, what really sets something into motion is the villain—the creature who sees the world as it is and wants to bend it to his own selfish design. Who are these catalysts? What do they want? And to what lengths will they go to achieve it? Finally, if one man's villain is another man's hero, what makes a villain bad? This course will see what famous bad guys of literature can tell us about their worlds and how the literary construct of villainy relates to modern reality.

“...what really sets something into motion is the villain—the creature who sees the world as it is and wants to bend it to his own selfish design.”

*Superman Returns*  
*V for Vendetta*  
*The Princess Bride*  
*Star Wars: A New Hope*

## Requirements

Two analytical papers. Oral presentation. Careful reading and journal responses. Excellent attendance and participation. Final project: Creating the perfect villain.

**This course fulfills UNM's core Humanities requirement.**

## About the Instructor: Jonatha Kottler

Jonatha Kottler has a B.A. in English from UNM and an M.A. from St. John's College. She is a writer/creator of the comic book series *The Wonderverse*. With her husband (fellow UHP graduate Jason Kottler) she has written and directed seven short films and the feature length film *In Character*. She is the founder of the Desert Globe Players, a theater devoted to youth Shakespeare performance.

## Readings

*Antigone*  
*Beowulf*  
*Othello*  
*Excerpt from Paradise Lost*  
*Peter Pan*  
*Dracula*  
*The Lion, the Witch and the Wardrobe*  
*The Watchmen*

## TV / Film:

*The Magnificent Seven*

M 5:00-7:30 PM SHC 12



# Legacy of Gods and Men: Myth and Magic

Mythologies are systems of belief by which humans attempt to explain and make sense of the world around them. Magic is an element of fantastical belief in which humans envision new ways to impact the world, to change those things which are inexplicable. Together, these two forces demonstrate key elements of human spirit—to understand and to cope with the world we find ourselves in by use of imagination.

Today we have a huge segment of our popular media which concentrates on exploration of magic and myth. Why are logical, modern, technological Americans drawn to pastoral ideas of elemental powers? What do these stories excite in us and what do they reveal about our own time? What can we learn from these tales and bring back into our everyday lives? In our study of ancient writings and modern media we will see that we today are tied together in the expression of these elements with people of other places and times. By developing understanding through careful reading, writing and discussion we can touch upon the spark that makes us vulnerable, logical, passionate, fickle, dreamy, cruel, loving; that is, human.

“...we today are tied together...with people of other places and times.”

## Readings

Selected readings in Greek, Egyptian, Roman, African and Native American Myths  
 Selections from Homer's *Odyssey*  
*The Lais of Marie de France*  
*The Tempest*  
*A Midsummer Night's Dream*  
 Selected Victorian fairy tales  
*The Hobbit*

*The Dresden Files: Storm Front*  
*Harry Potter and the Sorcerer's Stone*  
 Neil Gaiman's *American Gods*

An outside text of each student's choice for one paper

## Film/TV:

*The Sword in the Stone*  
*Aladdin*  
*The Mummy*  
*Stardust*  
*The Lion, the Witch and the Wardrobe*  
*Sabrina the Teenage Witch*  
*Charmed*  
*Buffy the Vampire Slayer*

## Requirements

Two 5-page analytical papers, an oral presentation, short response papers, excellent attendance and active participation in discussion and daily classwork, and a final, substantial creative project.

**This course fulfills UNM's core Humanities requirement.**

## About the Instructor: Jonatha Kottler

Jonatha Kottler has a B.A. in English from UNM and an M.A. from St. John's College. She is a writer/creator of the comic book series *The Wonderverse*. With her husband (fellow UHP graduate Jason Kottler) she has written and directed seven short films and the feature length film *In Character*. She is the founder of the Desert Globe Players, a theater devoted to youth Shakespeare performance.

M 1:00-3:30 SHC 12

## Dialogue as Process

Our society faces a paradox that despite the rapid advances in communication and technology, humanity continues to experience increasing conflicts within families and between races and nations that stem apparently from our failure to understand each other. This seminar will introduce the students to the process of “dialogue”, simply and elegantly described in an accessible little book by David Bohm. Dialogue as a process “explores a wide range of human experience: our closely held values; the nature and intensity of emotions; the patterns of our thought processes; the function of memory; the import of inherited cultural myths; and the manner in which our neurophysiology structures moment-to-moment experience”. Using classical works from psychological science, literature and music as the medium, students will practice the sharing of assumptions and understanding of the classics with each other, learn to withhold judgement and to be truly open to views that differ from theirs, and learn to recognize their own thought processes underlying their emotional responses.

“...students will practice the sharing of assumptions and... learn to withhold judgement...”

### Requirements

Students will be evaluated based on their active participation in discussion of readings and other materials and on the quality of the final paper that described how the concept of the dialogue could be applied to a situation that is personally meaningful to the student and significant at every level of social discourse.

**This course fulfills an Arts and Sciences group requirement in Social & Behavioral Sciences and is cross-listed as PSYCH 250-008.**

### About the Instructors: Ed DeSantis and Akaysha Tang:

Edward DeSantis has a master’s degree in English and a Lic. in Philosophy from Fordham University; a Master of Divinity from Georgetown Theological Center; and a Ph.D. in English from Brown University. He is wary of the increasing control of institutions over all aspects of society.

Akaysha Tang received her BSs in computer science and psychology from Beijing University and Grinnell College, and her Ph.D. from Harvard University. She is interested in teaching and research that conjoin views from diverse fields.

### Readings

David Bohm, *On Dialogue*  
 B.F. Skinner, *Beyond Freedom and Dignity*  
 A.R. Luria, *The Mind of a Mnemonist*  
 Gustav Mahler, *Symphony No. 3* (live performance, 1965)  
 G.B. Shaw, *Heartbreak House*  
 Richard Strauss, *Elektra* (one-act opera, 1980 live performance on DVD)  
 Leo Tolstoy, *The Death of Ivan Illich*

W 1:00-3:30 SHC 12

## Journey through Genius

We will study examples of the works of genius of about a dozen of the greatest mathematicians of all time ranging from early Greeks through Europeans of the twentieth century. Student groups will select two of our twelve chapter subjects. The groups will present to the rest of us some of what they have learned in their chapter. We will have extended discussions on these presentations, and the other students will formulate questions to further discussion. In addition to our detailed mathematical work, we will look at the lives and personalities of some fictional but true to life mathematicians as portrayed in three novels and one play. To appreciate mathematics, it will be necessary to delve into proofs and algorithms, for they are the very stuff of mathematics. If you have always thought that mathematics and excruciating boredom were different names for the same thing, this seminar just might change your mind.

*“If you have always thought that math and boredom were different names for the same thing, this seminar might just change your mind.”*

of you needs to contribute to each class with active listening and probing questions. We will also have two extended take-home exercises one due at the end of the eighth week and the other due at the end of the fifteenth week to insure that everyone has some acquaintance with the mathematics not in his or her presentations.

**This course fulfills an Arts and Sciences group requirement in Math.**

### About the Instructors: Chris Holden and Frank Kelly

Chris Holden received his Ph.D. in mathematics from the University of Wisconsin-Madison. Originally from Albuquerque, his interests include number theory, math education, and videogames as education and culture. Chris enjoys videogames like *DDR* and *Katamari Damacy* and takes a whole lot of photos.

Frank Kelly has taught in the UNM math department since 1979 and in Honors since 1987. Some of his main interests are probability, number theory, the treatment of math anxiety, crossword puzzles, sudokus, tennis, and skiing.

### Readings

*Journey Through Genius*, William Dunham

### Requirements

Each student will be involved in three class presentations—two on chapters from *Journey Through Genius* and one on a fictional work about mathematics. In addition, attendance is an absolute must. This is a seminar, so each

T R 11:00-12:15 SHC 12

# The Best of All Possible Worlds

Throughout history, humans have repeatedly tried to envision and record examples of the perfect world, the ideal society, the ultimate environment. What is it about the concept of Utopia that so intrigues us? What are the components of such a world? How do those components vary depending on the era and historical context in which the works were written? Are there some characteristics which are common to all such visions? In this class, we will read and discuss examples of Utopian literature, both the well-known and some which are less often examined. We will also read works which present the opposite view, which is also a powerful force in human history—the dystopia. Why are we drawn to works which present such negative descriptions of society? At the end, we will see if we can concoct our own vision of Utopia, and determine what it would require to implement such a vision.

*“What is it about the concept of Utopia that so intrigues us?”*

## Requirements

Regular class attendance; one individual oral presentation; two analytical papers; final creative group project, including composite paper.

**This course fulfills an Arts and Sciences group requirement in Humanities.**

## About the Instructor: Diane Rawls

Diane N. Rawls has taught in the Honors Program for fifteen years; she became interested in the concept of Utopia/dystopia after teaching More's Utopia in Modern Legacy. She finds it especially intriguing that people are usually adamant in their conceptions about what is human nature, and what is the best of all possible worlds...and it's usually only their conceptions which are correct.

*About the Student Teacher:* Beth Obenauf is a senior pursuing a BS in biology with a minor in French. She has lived in Albuquerque all her life with her family and cats. Beth hopes to continue her utopian dream of helping humanity as a pediatrician; she has recently applied to the UNM School of Medicine.

## Readings

Thomas More, *Utopia*  
 Aldous Huxley, *Brave New World*  
 Edward Bellamy, *Looking Backward*  
 Charlotte Gilpin, *Herland*  
 Lois Lowry, *The Giver*  
 Daniel Quinn, *Ishmael*  
 Ayn Rand, *Anthem*  
 B.F. Skinner, *Walden Two*  
 George Orwell, 1984

T 12:30-3:00 SHC 22

# Legacy of Censorship

“Censorship reflects a society’s lack of confidence in itself.”—Justice Potter Stewart

“The first step in liquidating a people is to erase its memory, destroy its books, culture, history.”—Milan Kundera

“The books that the world calls immoral are the books that show the world its own shame.”—Oscar Wilde

Suppression, censorship, restriction, expurgation, banning, bowdlerization, seizure, burning, shredding; these are the words that describe a continuing legacy of institutional interference in the expression of ideas. In this seminar we will read banned books and other works as a means of understanding the strains and contradictions of censoring societies. As we investigate the kinds of ideas human societies find so threatening, we will consider the assumptions that underlay the censorship of particular works. We will focus on overt, legally enshrined censorship and will expand this focus during the course of the semester to include the subtle censorious pressures that operate in modern American Society.

“...we will read banned books...as a means of understanding the strains and contradictions of censoring societies.”

## Readings

Karolides, et. al., *120 Banned Books*

Plato, *The Last Days of Socrates*

Five additional book will be chosen from Karolides’s 120 BANNED BOOKS list on the first or second day of class. Five small groups of students will each choose a book

to assign (recent or topical books not on the list may be acceptable). The groups will then be responsible for facilitating discussion on the book they choose to assign). There will also be assigned readings (George Orwell, Juan Cole, Zbigniew Brzezinski and others connected to contemporary censorship issues) on e-reserves.

## Requirements

A presentation, a critical review of a non-assigned banned work, an essay, and a final paper. Grades will be based on evaluations of the papers/presentations, plus an assessment of participation in a discussion panel and an overall assessment of participation in seminar activities.

**This course fulfills an Arts and Sciences group requirement in Writing & Speaking. This course also fulfills UNM’s core credit in Humanities.**

## About the Instructor: Michael Thomas

Michael Thomas is an anthropologist and author (three published novels and an upcoming collection of short stories) with an interest in freedom of expression issues.

TR 3:30-4:45 SHC 28



## People and Animals

Through all of human history, people have connected in the most intimate ways with other animals. The earliest known human remains are associated with the fossilized remains of other animals, animals apparently hunted and eaten by our distant ancestors. The earliest art was devoted to the images of animals, animals humans needed, animals that excited the imagination. Much later, people revolutionized their way of life through domestication of several species. In modern times, human existence is utterly enmeshed with connections to other animals. We eat them (and they us). They compete with us for resources. They provide us with clothing, entertainment, companionship, aesthetic inspiration, selfless labor, and powerful metaphors for our religions and philosophies. We live in the company of animals. In this seminar students will be asked to study the nature of our relationships to other creatures. We will particularly focus on unpopular animals (vermin, outlaw animals, pests), animals that people despise and/or fear. Using approaches drawn from anthropology, economics, psychology, history, and ecology, we will explore these animals and our relation to them. As we do so, perhaps we can come to a deeper understanding of ourselves.

*“In modern times, human existence is utterly enmeshed with connections to other animals.”*

Shepherd, Aldo Leopold, Rachel Carson, Steven Gould, and others.

### Requirements

Each student will focus on a particular animal and research both its natural history and its status in relation to humans. Collaboration is encouraged. Requirements include: 1) two research progress reports (oral) along with written 1-2 page synopses. 2) a final research paper 3) a brief, research-based presentation. This presentation can be a conventional formal presentation of a paper, a poster presentation, or a PowerPoint presentation. Assessment of participation. There will be two Saturday field trips.

**This course fulfills an Arts and Sciences group requirement in Social & Behavioral Sciences.**

### About the Instructor: Michael Thomas

Michael Thomas received his Ph. D. in anthropology from the University of Washington. He writes fiction and “owns” a cat, two dogs, two donkeys, and two Hereford steers. His novel, *Ostrich* (U. Nevada Press 2000) offers a humorous look at the place of animals in American life.

### Readings

Temple Grandin, *Animals in Translation: Using the Mysteries of Autism to Decode Animal Behavior*

A series of e-reserve readings featuring Peter Singer, Charles Darwin, Paul

TR 11:00-12:15 SHC 8



# *The Unofficial Story: Understanding Our Hidden History*

If the United States is “the most powerful nation in history” such dominance confers tremendous responsibility. Defining that responsibility and determining the use of that power is a task that the American people have delegated to policy makers and politicians, but as we enter into a time when our country is making crucial national and global decisions, should we as citizens slip into complacency? As members of a democracy, our responsibilities should include participation and awareness. In

this course we will look at some seminal events in modern American history that formed us as a nation. We will review the “official story,” but also look at what has been left out of the story that we tell about ourselves. This is an interdisciplinary class using fiction, non-fiction, poetry, music and film to approach our history and its hidden stories. Students will investigate the events that have defined us and continue to define us, carrying on a debate that will help us to assume our responsibilities as informed citizens.

*“As members of a democracy our responsibilities should include participation and awareness.”*

Tim O’Brian, *The Things They Carried*  
Arthur Miller, *The Crucible*

Reading packet of selected articles and essays or e-reserve readings.

## Requirements

Regular attendance; active participation in class discussion; regular one-page response papers; two 5-page papers; group and individual presentations; final paper of 8-10 pages.

**This course fulfills an Arts and Sciences group requirement in Humanities.**

## About the Instructor: Margo Chávez-Charles

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

## Readings

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

Naomi Klein, *The Shock Doctrine*

Lillian Hellman, *Scoundrel Times*

Stephen Kinzer, *All the Shah’s Men*

W 1:00-3:30 SHC 28

## Crossing Borders

With the approaching arrival of a new presidency, and the increasing violence along the Mexican-side of the border, border issues continue to influence politics. The United States shares its borders with two countries, Canada and Mexico, yet it approaches them separately with very distinct political agendas. This class will focus primarily on examining issues related to our neighbor to the south, Mexico. Through a myriad of resources, we will investigate border issues: identity, immigration; history and politics, the environment, crime, drugs, trade, culture and the arts. In addition to the reading of our texts, a fundamental component of this class is our field experience of 4-5 days in the Las Cruces/El Paso/Juarez area. Our hosts in the area will be the Women's Intercultural Center in Anthony, New Mexico/Texas and the Cultural Center of Mesilla and Denise Chavez, Chicana author and founder of the Cultural Center and of the Border Book Festival. Through field trips, hands-on events and cross cultural experiences, participants will gain insights into the borderland culture.

NOTE: The dates of travel to the Las Cruces/El Paso/Juarez area will be during the week of May 24–May 31, the exact days to be determined later. Students who register for this course will be charged a special fee of \$450 plus travel. The fee includes lodging, most meals, and local transportation in the Las Cruces/El Paso/Juarez area. Grant money will be available to all students to defray the program fees.

### Readings

*Puro Border*, Luis Humberto Crosthwaite,  
John William Byrd, Bobby Byrd, eds.  
*Border Games: Policing the U.S.-Mexico Divide*,  
Peter Andreas  
*Coyotes*, Ted Conover  
*The Devil's Highway*, Luis Alberto Urrea  
*By the Lake of Sleeping Children*, Luis Alberto  
Urrea  
*The U.S.-Mexican Border in the Twentieth  
Century*, David E. Lorey

Selected readings to be distributed or placed on e-reserve.

### Requirements

Regular attendance; active participation in class discussions; group debates; response papers; one 5-page paper; oral presentations; group-led class; final paper of 8-10 pages, journal of field experience.

**This course fulfills an Arts and Sciences group requirement in Social & Behavioral Sciences.**

### About the Instructor: Margo Chávez-Charles

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

*About the Student Teacher:* Sarah Peceny is majoring in Latin American studies and Spanish at UNM. After first visiting Central America in 2006, she is now a board member of the non-profit organization FOCES (Friends of the Children of El Salvador). She has made several visits to Central America including El Salvador, Guatemala, and Mexico and hopes to work with immigrant families and bilingual education in the future.



T 12:30-3:00 SHC 12

# The Art of Visual Literacy

Tony Kushner put it best when he said, “Art can’t change anything except people—but art changes people and people can make everything change.” Posters as a form of mass culture first emerged in mid-nineteenth-century Europe, but the poster as popular art was actually reinvented in Latin America during the mid-twentieth century and exploded throughout North America. The simplicity and directness of the poster made this art form a powerful instrument for announcing a society’s mood of the moment, transmitting political and cultural messages, and mobilizing mass action. With so many images and ideas competing for our attention, it is particularly important that we learn both to understand the images that surround us and to express our own desires for change in our world through our own images. In this class, we will dissect the historic goal of visual propaganda in current and earlier cultures to consolidate the power of the state. Students will not only read and discuss the assigned texts, but will also produce and self-publish their own visual media/graphics projects. Much of this course will consist of hands-on experience creating art through basic printing techniques as a means of understanding the theoretical concepts in the readings. Students do not need art experience or training to succeed in this class.

“The simplicity and directness of the poster made this art form a powerful instrument for announcing a society’s mood...”

George Orwell, 1984

Roni Henning, *Water-based Screenprinting Today: From Hands-on Techniques to Digital Technology*

Additional readings or film viewings may be taken from the following sources: Graffiti World: Street Art from Five Continents by Nicholas Ganz; materials on images in advertising by Barbara Kruger; Wall and Piece by Banksy; documentary film *Bomb It: Street Art is Revolution* by Jonathan Reiss; *Persepolis*, a film based on the graphic novel, by Marjane Satrapi

## Requirements

Attendance and class participation; several short art projects to include among others a collage, printed poster, bumper sticker; one oral presentation on selected readings or artists’ works; two short research papers; a final portfolio to include a formal, written artist’s statement.

**This course fulfills an Arts and Sciences group requirement in Fine Arts.**

## About the Instructor: Regina Araujo Corritore

Regina Araujo Corritore has more than twenty years of making art and exhibiting professionally. Originally from New York, she received her B.F.A. in Advertising Design from the NY Institute of Technology and her M.A. in Fine Art/Printmaking from UNM. Regina has taught art classes for UNM-Valencia since 2000.

## Readings

Susan Sontag, *Against Interpretation: And Other Essays*

Milton Glaser and Mirko Ilic, *The Design of Dissent*

R 12:30-3:00 SHC 8

# 19th Century Horror Tales

For over two hundred years, the Gothic has been one of the most popular forms of literature. Historically, it was considered more a guilty pleasure rather than “serious” literature. In fact, however, horror tales are often as substantive as they are engaging. In this course, we will survey an array of nineteenth century texts to explore the depth of this mode. We will consider the aesthetic elements of the form, including plotting, characterization, and the sublime. But we will also use the Gothic as a key to understanding nineteenth-century British and American culture. Mary Shelley’s *Frankenstein*, for example, has a rich range of implications. Although it is often misread as a diatribe against science, the novel is actually a commentary on the Romantic artist, on motherhood, and even on revolution. Our goal this semester will be to consider both the aesthetic and the cultural elements of the Gothic to enrich our appreciation of these readings and to deepen our understanding of the nineteenth century. Students will also have the option of submitting an original Gothic text for their final project this semester.

“Evolution, psychology, criminology...theology, gender identity—all of these have been effectively exploited by ...horror tales.”

## Readings

Shelley, *Frankenstein*

Stoker, *Dracula*

Hogg, *Memoirs and Confessions of a Justified Sinner*

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

James, *The Turn of the Screw*

Short stories by Edgar Allan Poe, Charlotte Perkins Gilman, and Ambrose Bierce

## Requirements

Two brief essays; a final project which may include the writing of an original short story or some other rendering of the Gothic; an oral presentation involving the investigation of a nineteenth-century cultural phenomenon relevant to the Gothic; brief homework assignments; good attendance, careful preparation for seminar sessions, and consistent, thoughtful participation in discussion.

**This course fulfills an Arts and Sciences group requirement in Humanities.**

## About the Instructor: Renée Faubion

After receiving undergraduate and graduate degrees in Russian from Trinity University and the University of Kansas, Renée Faubion earned a second M.A. and a Ph.D. in English from UNM. Her fields include literary theory, gothic literature, and magic realism. She recently won her third award for excellence in teaching.

T 2:00-4:30 SHC 16



# Energy: Burning Our World from Both Ends

Two centuries of fossil fuel use has destabilized the climate, damaged the environment, and created unparalleled material affluence. Dwindling reserves and increased consumption means a tipping point is on its way. How will this affect our way of life? Can climate change be controlled? 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?

To address these questions requires a firm understanding of where power comes from. By combining round-table discussion, hands-on demonstrations and examination of primary source material, a complete picture of the world's energy systems—both natural and artificial—will be synthesized.

Each class will begin with a short multimedia presentation, interspersed with physical/chemical/mechanical/biological demonstrations relevant to the topic being discussed. The material addressed will be heavily weighted towards current events and will strongly encourage discussion. Take home assignments will be largely based on thought-experiments instead of the traditional writing assignment. 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 for or used during this course.

## Readings

Podcasts: Radiolab, Teaching Company  
Literature: Current news articles; short stories

*“Dwindling reserves and increased consumption means a tipping point is on its way.”*

Photo Albums: Ship Breaking  
Open Course Ware—Massachusetts Institute of Technology  
Selected lectures and course information

## Requirements

Attendance is imperative as the topics for each week rely on principles mentioned in prior discussions. The bulk of the material covered in class will be in the form of verbal discussion, so attendance is essential for the students' benefit.

A midterm report will be asked of each student (roughly three to six pages in length).

Final projects will be carried out individually or in groups.

**This course fulfills an Arts and Sciences group requirement in Social and Behavioral Sciences.**

## About the Instructors: Patrick Johnson and Adam Wise

After growing up in New Mexico, Patrick Johnson migrated to the west coast and completed his bachelor's in physics at the University of California, San Diego. He unwittingly followed Adam Wise into the same Ph.D. degree plan working with Dr. Brinker in the department of Nanoscience and Microsystems. An avid proponent of clean energy practices, Patrick has been involved in many “alternative” energy projects and hopes to someday become “that crazy old professor.”

Adam Jay Wise is currently pursuing his Nanoscience Ph.D. at the University of New Mexico. After receiving his bachelor's degree in applied physics from the Rensselaer Polytechnic Institute, he travelled west in search of wide open spaces and abundant iron ore. He is a student of Dr. C.J. Brinker, world-famous Sol-Gel chemist.

**R 4:00-6:30 SHC 8**

## War-like Behaviors

Nearly two centuries ago, Henry Ward Beecher said that “nothing dies so hard, or rallies so often, as intolerance.” And, indeed, intolerance has long been a part of human history. This class will focus on the destruction of whole communities associated with nationalistic, religious, and ethnic conflicts. These war-like behaviors have fostered traditions of religious, ethnic, and racial intolerance that in turn helped to create a paradigm for the genocides of the twentieth century. We will begin by studying the Peloponnesian War and end with the Armenian and Greek genocides that occurred during World War I. In this class we will look at some of the most egregious and notorious examples of hatred and intolerance that have manifested themselves through war and conflict, using first-person accounts as much as possible. We live in a world in which intolerance for those who are different or for those who stand in the way of progress has become too easy to ignore. In studying the past, we can begin a dialogue that helps us explore why, in the twenty-first century, human beings continue to murder one another so easily, as they continue the traditions of hate and intolerance begun so many centuries earlier. This class will include selections from several films and documentaries.

### Readings

Thea Halo, *Not Even My Name: A True Story*  
 Yetman, Norman, *When I was a Slave: Memoirs from the Slave Narrative Collection*

Additional possible readings include excerpts from Thucydides, *The Peloponnesian War*; the Book(s) of the Maccabees; the Vatican’s newly released documents on the Inquisition; Donald Miller, & Lorna Touryan Miller, *Survivors: An Oral History of the Armenian Genocide*; as well as several other e-texts, to be determined.

### Requirements

Short individual presentation, artistic mini-project, creative research project, and active participation in class discussion.

**This course fulfills an Arts and Sciences group requirement in Social & Behavioral Sciences.**

### About the Instructor: Sheri Karmioli

Sheri Karmioli has a doctorate in English Renaissance literature. One area of her research has focused on how early English literature evolved against a background of political, religious, and social change. Sheri has been teaching classes about intolerance and the Holocaust for ten years and has studied at the U.S. Holocaust Memorial Museum in Washington D.C.

*About the Student Teacher:* Athanosios (Nas) Manole is a senior majoring in biology and Spanish with a minor in chemistry. Nas’ academic interests are centered in evolutionary biology, as well as languages. He speaks Greek, Spanish, and French. His interests are also in ancient history. He works in a Biophysics laboratory at the Center for High Technology materials, and also Dr. Wang’s Organic Chemistry Lab in Clark Hall. He is very involved with our undergraduate student government and he plays for the UNM Men’s Lacrosse Team. In his spare time, Nas enjoys historical readings, as well as paleoarcheology.

M 1:00-3:30 SHC 22



# The Art of Film

Film expresses the gamut of human expression and experience. Goofy buddy comedies, biopics of famous writers or musicians, painfully honest documentaries, swashbuckling adventures, superhero epics, or trite-but-enjoyable romantic comedies, film reflects who we are, what we value and aspire to, what we may never become. Yet as the audience we may never consciously appreciate or even notice the larger ideas of a film because we are caught up in it. The goal of this course is to pull our eyes from the screen's spectacle and apply our minds to what a film is actually saying. To achieve this goal we will take a three-part approach: (1) we will cover the history of film as a medium to see its dual identity as popular culture and art (2) we will study screenplays and the films they become to see how words on a page come alive on screen and (3) we will write short screenplays and then shoot and edit them, culminating in the third UHP Short Film Festival where our peers will be able to see our on-screen efforts. Short films we make will be of a quality to be entered into other festivals.

*“The goal of this course is to pull our eyes from the... spectacle and apply our minds to what a film is actually saying.”*

## Readings

*Five Screenplays by William Goldman*  
*The Hollywood Standard*  
*Save The Cat! The Last Book on Screenwriting You'll Ever Need*  
*Graphic Storytelling*

*The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age*

## Films

*The Bicycle Thief*

*Pulp Fiction*

*The Princess Bride*

Other excerpts from: *Fight Club*, *Notorious*, *Vertigo*, *Butch Cassidy and the Sundance Kid*, *Citizen Kane*.

**This course fulfills an Arts and Sciences group requirement in Writing & Speaking.**

## Requirements

Two 3-page papers, an oral presentation, frequent assignments in Film Journal, six mini-assignments, short screenplay and final short film.

## About the Instructor: Jonatha Kottler

Jonatha Kottler has a B.A. in English from UNM and an M.A. from St. John's College. She is a writer/creator of the comic book series *The Wonderverse*. With her husband (fellow UHP graduate Jason Kottler) she has written and directed seven short films and the feature length film *In Character*. She is the founder of the Desert Globe Players, a theater devoted to youth Shakespeare performance.

W 5:00-7:30 PM SHC 12

# Thinking on Both Sides of the Brain

The relationship between experience and thought is a subject rarely explored in school. In this class, students will learn a variety of ways to connect experience with knowledge. The course will take a 'hands on' approach to the thinking process in which exercises will be used to develop and clarify the reading. For example, the integral role the body plays in language and learning will be examined as well as what intuition contributes to thought. By the end of the semester, students will understand their own thinking style, as well as an appreciation for other ways of thinking. In the process, they will gain powerful new mental tools and techniques useful for solving practical problems, improving study skills, thinking creatively, and perhaps most important — learning how to learn. The course is designed to help students develop practical thinking skills, and learned effective techniques for doing research and organizing information.

*“Students...will gain powerful new mental tools useful for...study skills, thinking creatively and...learning how to learn.”*

assignments will include mind mapping exercises, concept analysis problems, and creative problem solving. Students will have the opportunity to apply the various thinking approaches learned in class by creating the final class project.

**This course fulfills an Arts and Sciences group requirement in Social & Behavioral Sciences.**

## About the Instructor: Ruth Meredith

Trained as a philosopher and painter/printmaker, Ruth Meredith has been working as a teacher since 1991. She received her BA in philosophy from Bryn Mawr College, her MA from UNM in philosophy with a fine art concentration and recently received her PhD in Art History from UNM. Her multidisciplinary dissertation dealt with the problem of how we make meaning.

## Readings

Gelb, Michael, *How to Think Like Leonardo da Vinci: Seven Steps to Genius Everyday*  
 Edwards, Betty, *Drawing on the Artist Within*  
 Root-Bernstein, Robert and Michele, *Sparks of Genius*

Additional readings and instructions posted on e-reserves.

## Requirements

Students will be expected to actively participate in discussions and classroom exercises. Other

R 12:30-3:00 SHC 12

## Terminal Laughter

Dark Humor, Black Humor, Gallows Humor...by whatever name we want to call it would appear to be a profound facet of human behavior. Mostly it is practiced to transcend despair, alienation and tragedy. Meant to penetrate the lightness of being it rises out of the darkness. Mostly it pops the human tendency to form bubbles of illusion. It is a tremendous anodyne to all sorts of oppression. Mark Twain once said that "the basis of all humor is tragedy...there is no laughter in heaven." Kurt Vonnegut appears, if anything, even bleaker. His humor is about hopeless predicaments and "powerless people who felt there wasn't much they could do about their situations." It's hilarious to think there is a price to pay for laughter and that life's funniest moments often come in times of despair. We will explore this darkling side of human nature in several mediums including novels, cartoons, a fair amount of standup comedy, film and television.

We will also explore this phenomenon culturally, especially through British humor. Comedy often incorporates questionable subject material and employs foul language; it is the nature of the beast. Those with a weak constitution, irritable bowels and easily offended spirits need not apply. Come prepared to dance with the jester.

### Readings

Twain, Vonnegut, Gary Larson, Ivan Goncharov,

Neil Simon, Sherman Alexi and others. Also, selections from movies, other cartoons, video excerpts of various Stand-up comics and finally a look British humor on television (p.s. we will pay homage to George Carlin who recently passed away).

### Requirements

Four or five short analytical papers, a presentation and a research paper based on the presentation topic, and in class discussion assignments.

**This course fulfills an Arts and Sciences group requirement in Humanities.**

### About the Instructor: Ron Reichel

Ron Reichel is now in retirement mode. His plans are to read, learn, teach, and write. This sounds quaintly familiar. He does, however, want to spend much more time with his family, friends, and late-night thoughts about the meaning of it all.

*About the Student Teacher:* Noel Lopez is currently working towards completing a double-major in both history and chemistry, and when she doesn't have her head crammed in a textbook you can usually find her fly-fishing in northern New Mexico or making balloon animals everywhere she goes. She loves to laugh and hopes that she can convince others that laughter truly is the best medicine.

*"It's hilarious to think that life's funniest moments often come in times of despair."*

MW 11:00-12:15 SHC 12



# *Honors Program Faculty Directory*

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## **Faculty and Instructors**

## **E-mail**

Carlee Ashley	ceashley@unm.edu
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Michael Thomas	mthomas@unm.edu
Bellinda Wallace	bwallace@unm.edu
Adam Wise	aw1@unm.edu

# 2008-2009 Academic Calendar

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<b>Preview Night</b>	<b>Monday, November 17th, 2008</b>
<b>Registration for active<sup>1</sup> Honors students</b>	<b>Monday, December 1st, 2008</b>
<b>Registration for inactive Honors students</b>	<b>Friday, December 12th, 2008</b>
<b>Spring Semester Begins</b>	<b>Tuesday, January 20th</b>
<b>Last day to add courses</b>	<b>Friday, January 30th</b>
<b>Last day to drop a course (without a grade)</b>	<b>Friday, February 27th</b>
<b>SPRING BREAK</b>	<b>Sunday, March 15th—Sunday, March 22nd</b>
<b>Last day to withdraw (without approval of college dean)</b>	<b>Friday, April 17th</b>
<b>Last day to withdraw (with approval of college dean)</b>	<b>Friday, May 8th</b>
<b>Last day of instruction</b>	<b>Saturday, May 9th</b>
<b>Final Exams</b>	<b>Monday, May 11th—Saturday, May 16th</b>
<b>UHP Commencement Ceremony</b>	<b>Friday, May 15th</b>
<b>UNM Commencement Ceremony</b>	<b>Saturday, May 16th</b>

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<sup>1</sup> To be considered “active” in the Honors Program, students must have a.) a 3.2 cumulative GPA or higher, b.) seen a peer advisor (Fall semesters: freshmen and first-semester Honors students), and c.) attended Preview Night.



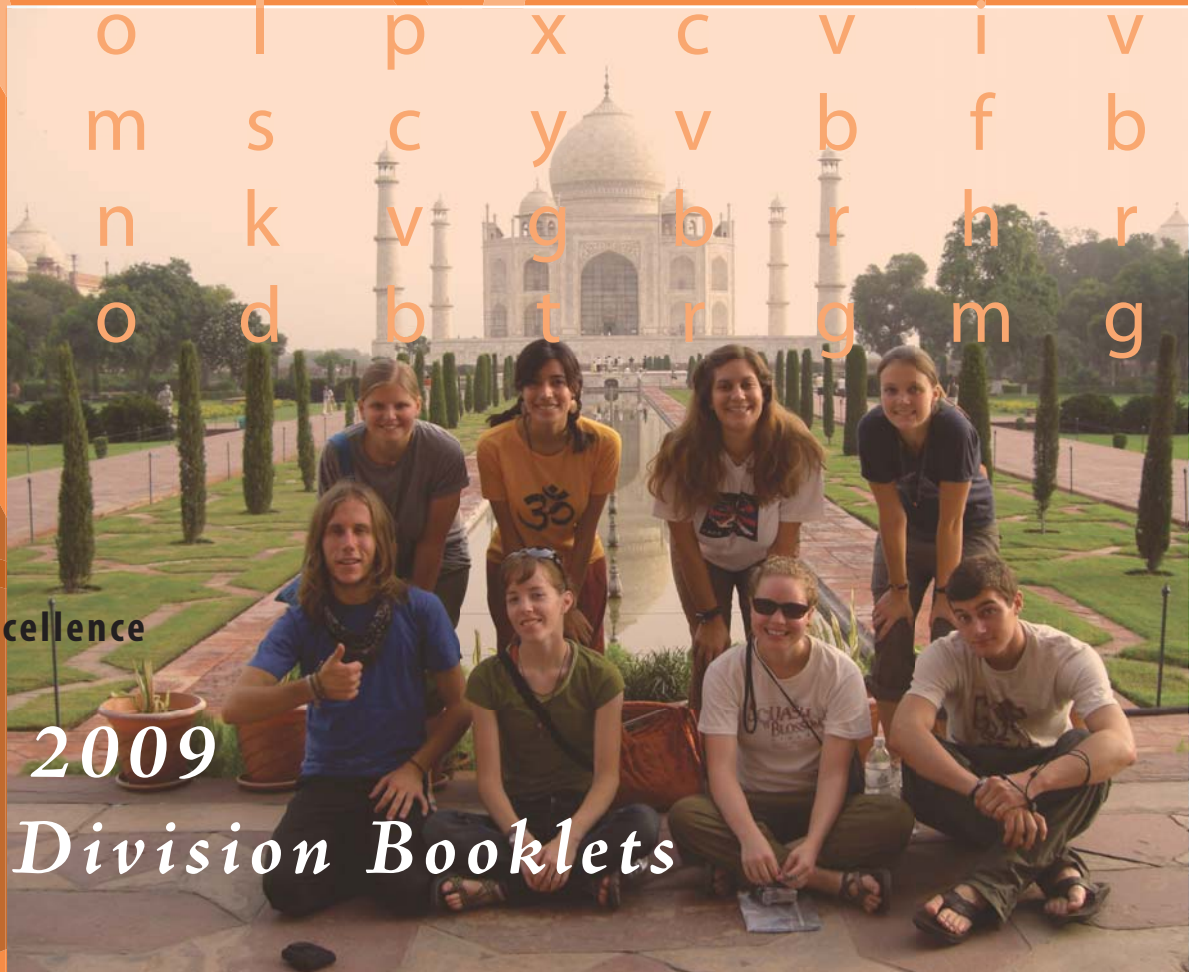


# *cultivating excellence*

The mission of the University of New Mexico Honors Program is to provide a vibrant, interdisciplinary educational environment for the intellectually curious and scholastically capable student. It is also our mandate to serve as a catalyst for innovative growth and change in the University community. Students are encouraged to “discover” knowledge through discussion, critical reading, writing, laboratory experience, and research. Often the greatest benefit we provide for Honors students is the chance to enrich their academic pursuits within a small community of life-long learners.

University Honors Program  
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Albuquerque, NM 87131  
505 277-4211  
[honors@unm.edu](mailto:honors@unm.edu)  
[honors.unm.edu](http://honors.unm.edu)

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l v l o d b t r g m g



**cultivating excellence**

*Spring 2009*  
*Upper Division Booklets*





# UNIVERSITY HONORS PROGRAM

*cultivating excellence*

The University Honors Program originated in 1957 with a group of 30 students. Over the past five decades the UHP has achieved regional and national recognition primarily because it is a university-wide program with an innovative interdisciplinary curriculum. Today, we have more than 1,300 students participating in the UHP.

We are pleased to offer the course selections in this booklet for the coming semester. We believe you will enjoy participating in one of the most dynamic programs at the university. The Honors Program offers a rich and diverse interdisciplinary curriculum taught by some of the best faculty, with exceptional opportunities for individual learning and serious thinking. The goals of the University Honors Program are to offer distinctive opportunities for students who show promise of outstanding academic achievement and to do this so well that our graduates are competitive with the best students of any college or university. The excellent instruction and individual attention of our Honors Program create the benefits of a first-rate, small liberal arts college atmosphere within a progressive research university setting.

Your college years will be years of transformation that mark the direction of much of the rest of your life. The University Honors Program can make a valuable contribution to that process. Take full advantage of the many opportunities it provides. Our mission is to produce a body of graduates who are well-educated, socially conscious, and capable of assuming leadership roles in our society. The primary means of achieving this mission is the Honors curriculum, a series of seminars designed to enhance your participation in the educational process through emphasis on expression and independent thinking. Honors seminars highlight the social and ethical dimensions of their content, as well as help students understand connections among a variety of academic subjects.

*Rosalie Otero*  
Director

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# Resources and Policies

## Contact Us

Welcome to the University Honors Program. Please take a moment to review the following pages, which contain our policies and procedures. If you have any questions, please contact us. All faculty members, staff, and the UHP Director, Dr. Rosalie Otero, can be contacted by phone at the main office, 277-4211, or by e-mail at [honors@unm.edu](mailto:honors@unm.edu).

Peer Advisors are available in SHC Room 17C on a walk-in basis. Their schedule is posted on-line: <http://honors.unm.edu/peer-advising.html>.

## About the Program

The Honors Program serves as a focused enrichment to the major course of study students pursue while attending UNM. Students graduate with a degree from one of UNM's degree-granting colleges or schools, but rather than major or minor in University Honors, students who complete the Program receive a prestigious designation (summa, magna or cum laude) from University Honors on their diploma and official transcripts. UHP seminars may be used to fulfill group requirements, electives, or graduation requirements in the various colleges, making our Program both academically rewarding and financially feasible.

Our formal graduation requirements include completion of 24 credit hours in UHP seminars, and 6 credit hours of senior capstone option; completion of a multi-cultural experience; a minimum 3.2 cumulative grade point average; recommendation by the director and certification by the University Honors Faculty. Students easily break down their Honors course load in the following way: Take a 100, then a 200, and finally 300-level seminar; select 3 seminars of your choice; select a senior capstone option worth 6 credit hours.

## Multi-Cultural Requirement

In order to become global citizens in a diverse, mutually dependent world, our students must become more aware, culturally fluent, and understanding of cultures other than their own. To facilitate these goals, the UHP requires students to acquire 6 credits (or comperable experience) with

multi-cultural studies.

This component is easy to fulfill with study abroad programs, foreign language courses (300-level or above), and even basic cultural exploration courses like World

Literatures, Latin American Studies, Eastern Religions, and even specially designated Honors seminars. You can see a full list of the accepted multi-cultural courses online at <http://honors.unm.edu/handbook-multicultural.html>. In this booklet, all seminars which can fulfill the multi-cultural requirement have been marked with the above icon.



## Policies and Procedures

Students can access all of these policies and more in the Honors Student Handbook located on our website at <http://honors.unm.edu/handbook.html>.

### *Grading: A, CR, NC*

The UHP uses a unique grading system. An **A** signifies outstanding work and will compute into the student's academic GPA. **CR** indicates satisfactory work and is not computed into the GPA, but is counted towards graduation. This allows students to take rigorous seminars or to study subject areas outside their usual interest without jeopardizing their GPA. **NC** indicates unacceptable work and is neither computed into the GPA, nor counted towards graduation. An important part of a student's grade is the written evaluation completed by the instructor at the end of each semester. The UHP grading system should not be confused with UNM's pass/fail or CR/NC grading options.

### *Senior Exit Packets*

Around September 1st or February 1st of their final semester—whether or not they are currently enrolled in an Honors seminar—seniors must contact the main office in order to obtain a Senior Exit Packet. This packet must be completed and returned by the specified deadline. In addition, seniors must complete an interview with a designated faculty member of the University Honors Program.

Levels of Honors are determined by the Faculty based on the following criteria:

- Cumulative UNM grade point average
- Quality of Honors work and breadth of overall coursework
- Involvement in extracurricular activities

## UNM Registration

*Honors seminars are reserved for Honors students.*

The new Banner system has changed the way students register for Honors classes. Although course registration numbers (CRN's) for Honors seminars are now published on LoboWeb, students must obtain a registration override from the UHP office in order to register for these classes. Overrides may be requested by filling out a Priority Registration Card at Preview Night or a regular override card at the UHP office

The University Honors Program does not maintain seminar waiting lists for closed classes. Full course descriptions, reading lists, and instructor biographies can be viewed on-line at <http://honors.unm.edu/seminars.html>.

### Priority Registration

Priority Registration has long been one of the unique benefits granted to Honors students. The UNM Registrars' Office determines the dates when all students attending the university can sign up for classes. Generally, transfer students register first, followed by graduate students, then seniors, juniors, sophomores and finally freshmen. The grade levels are determined by accumulated credit hours at the University. However, with Priority Registration Honors students, regardless of accumulated credit hours can register on the same day as graduate students. Essentially, Honors students get a "first-pick" of courses and can thereby coordinate their busy school, work, and family schedules. **For Fall 2008 the Priority Registration date is Monday, December 1st, 2008.**

## Obtaining Credit Within Your College

Each college and school has the authority to grant its students credit approval outside their major. Each semester you should obtain prior approval, if necessary, from your college or school to fulfill requirement credit with University Honors seminars. This is not automatic.

Petition for Group Requirement Credit forms are available in the Honors office. We have included a brief list of the procedures for each college:

### Anderson Schools of Management

No prior approval is necessary for free electives.

For lower and upper division Humanities and Social Science credit, take a petition and this booklet to the ASM Advisement Center before registering.

### Architecture & Planning

University Honors seminars are accepted in fulfillment of electives or general electives depending upon the subject matter of the seminar. If you have questions, take a seminar description to your advisor in Architecture.

### Arts & Sciences

The College of Arts and Sciences accepts a maximum of 18 hours of Honors Program courses toward an Arts and Sciences degree.

An Arts and Sciences faculty committee reviews courses for applicability.

### College of Education

College of Education approves Honors seminars in fulfillment of its group requirement credits.

Take a petition and this booklet to the advisement office.

### Engineering

University Honors seminars are accepted in fulfillment of Humanities and Social Science elective credits.

No prior approval is necessary.

### Fine Arts

University Honors seminars are generally accepted as electives toward degrees in the College of Fine Arts but students can also take a petition and this booklet to a Fine Arts advisor.

### Nursing and Pharmacy

Both colleges accept Honors seminars within the 18-hour elective block.

No prior approval is necessary.

## Preview Night and How it Works

The Honors Program offers Preview Night as an opportunity for the Honors community to come together and meet the faculty who will be teaching

in the coming semester, as well as learn more about seminars. Preview Night is on Monday, November 17th, 2008 at 5:00 p.m. in Ballrooms A&B of the SUB.

#### ***How it Works:***

- ✦ Students who attend Preview Night will enjoy Priority Registration. This gives attendees the added benefit of signing up for their Honors seminars and general UNM courses on **Monday, December 1st, 2008**.
- ✦ Students who cannot attend Preview Night may fill out a course override card any time in the Honors office. These override cards will be processed beginning 12:00 p.m. **Friday, December 12th, 2008**.
- ✦ In Fall semesters, all incoming freshmen or first-time Honors students must see a UHP Peer Advisor before they will be able to receive Priority Registration for Spring 2009 seminars. Students should visit an advisor early in order to receive their Advisement Confirmation.
- ✦ Students who are on Honors probation must see a UHP Peer Advisor before they can receive a registration override.
- ✦ Non-Honors students (with a cumulative GPA of 3.2) may enroll in one Honors seminar beginning **Monday, December 15th, 2008**.
- ✦ Students have until the UNM tuition payment deadline to register for classes.
- ✦ Students may not choose the audit option for Honors seminars.
- ✦ In order to register for a 200-level seminar, students must have already completed their 100-level requirement (or take both seminars concurrently).
- ✦ Students who would like to take two seminars at the same level (two 300-levels, for example) must obtain a yellow card from the UHP office. Banner does not distinguish between section numbers.
- ✦ Seniors who are working on a Departmental Thesis/project and want UHP credit must have their paperwork approved by Dr. Otero.
- ✦ Students may not register for more than two seminars or take seminars from the same professor more than twice without the permission of the Director. Senior Colloquium is the exception to this rule as it counts for 1 seminar (worth 6 credit hours).
- ✦ Honors Faculty will not sign yellow cards for students or override them in the system. Only Dr. Rosalie Otero may do so.
- ✦ **THE HONORS OFFICE STAFF DO NOT ADD COURSES TO YOUR SCHEDULE.** We provide overrides (departmental approvals) so that you may register yourself via LoboWeb. Without an override, LoboWeb will not add an Honors seminar to a student's schedule.
- ✦ The Honors office does not maintain "waiting lists" for seminar registration. Students may register for a seminar via LoboWeb until that section is closed.

# The Promised Land: Who Exactly Is It Promised To?

The history of the Palestinian-Israeli conflict has been going on for centuries. It is a subject that appears in the media everyday, yet many young Americans cannot point out where Israel is on a map. The purpose of this seminar is to expand one's knowledge of the Palestinian-Israeli conflict, while exploring ways to achieve a peaceful settlement, where violence has repeatedly failed. We welcome students with strong positions on either side of the struggle, as well as students who are of Jewish or Arabic heritage. Students should join the seminar with an open mind and suspend judgements which have lead to stalemates, frustration and renewal of hostilities. The first half of the seminar will focus on the history of this struggle from the Balfour Declaration to the present day; David Bohm's insightful book "On Dialogue". In the second half of the seminar, students will divide into several groups, each group presenting its own plan for cessation of hostilities and offering a workable political solution. This seminar proposes an approach to negotiations based on dialogue--without presuppositions, non-negotiable demands and an unwillingness to accept the other part as an equal—rather than discussion, which is usually talking to gain an advantage. The groups will test their plans in public forum. What if students rising above so many—often deliberately—failed efforts, can outsmart and outthink the experts who accepted the unacceptable for so long?

*“Students should join the seminar with an open mind and suspend judgements...”*

## Readings

David Bohm, *On Dialogue*

Aaron Miller, *The Much Too Promised Land: America's Elusive Search for Arab-Israeli Peace*

Assorted and respected scholarly articles and documents necessary for understanding the Arab-Israeli conflict

## Requirements

1. A thorough and constructive assimilation of decades of the history of the struggle between two neighboring peoples, and
2. Preparation and presentation of a workable plan for cessation of hostilities and an agreement that provides a foundation for peaceful co-existence.

**This course fulfills an Arts and Sciences group requirement in Social & Behavioral Sciences.**

## About the Instructor: Ed DeSantis

Edward De Santis has a master's degree in English and a Lic. in Philosophy from Fordham University; a Master of Divinity from Georgetown Theological Center; and a Ph.D. in English from Brown University. He is wary of the increasing control of institutions over all aspects of society.

*About the Student Teacher:* Michaela has been very active at UNM for the last 4 years. Majoring in psychology and minoring in political science, she was awarded for the Emerson Fellowship by StandWithUs International, an organization that educates people about Israel. She also studied abroad at the Hebrew Univeristy in Jerusalem for 6 months. This summer she was chosen to be a group leader for Birthright, an organization that sends Jewish people who have never been to Israel before.

**R 12:30-3:00 SHC 22**



## The Making of a Magazine: Scribendi Pt. 2

In Part 2 of our year-long experience, students in this course who serve as the staff of *Scribendi* will perform the entire process of producing a high quality undergraduate literary/art magazine. *Scribendi*, an annual undergraduate honors publication affiliated with the Western Regional Honors Council, publishes work submitted by honors students from some 220 colleges and universities in the 13-state western region of the U.S. In the spring semester, staff members put into practice the graphic design, copyediting, desktop publishing, and submission assessment skills they learned in the fall semester to create the new issue of our magazine. To accomplish this, students perform all editorial, design, typesetting, promotional, and management functions necessary to make a successful magazine. By the end of the year, student staff members will have gained practical, marketable skills in the art and process of producing such a publication. Producing *Scribendi* is a highly rewarding, but labor-intensive effort that begins in the fall semester and culminates with this course. The course is ordinarily limited to students who have completed the corresponding fall *Scribendi* course. Permission to enroll must be obtained from the instructor.

*“By the end of the year, student staff members will have gained practical, marketable skills in the art and process of...publication.”*

and Type Books

Patricia T. O’Conner, *Woe Is I: The Grammarphobe’s Guide to Better English in Plain English*

Brian Woods, *Adobe InDesign CS2 Hands-On Training* (optional)

### Requirements

Attendance, active participation, meeting stringent deadlines, weekly work reports, 2-3 short committee and/or individual written reports, 1 final paper (12-15 pages).

**This course fulfills an Arts and Sciences group requirement in Writing & Speaking.**

### About the Instructor: Leslie Donovan

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

### Readings

*Scribendi* Staff Handbook

Amy Einsohn, *The Copyeditor’s Handbook: A Guide for Book Publishing and Corporate Communications*

Robin Williams, *The Non-Designer’s Design*

R 2:00-4:30 SHC 16

# Never Again, and Again, and Again

In 1948, the United Nations adopted the Convention on the Prevention and Punishment of the Crime of Genocide, which was intended as a promise from the world community to never allow a repeat of the Jewish Holocaust to occur. Yet since that promise was made, we have seen numerous examples of mass murder take place around the world.

In this class, we will examine several of these examples of genocide by reading first-person accounts, as well as through student research and presentations that will provide us with the historical, political and social context in which the atrocities occurred. We also want to explore why many instances of massive violence are not recognized by the world as genocide, in spite of the numbers of dead and wounded. We also will examine the kinds of violence which often lead to a broader genocide in different regions of the world. We think that the use of personal narratives, rather than textbook discussions of genocide as a religious, social, political or ethnic phenomenon, will help us to acknowledge that these horrors continue to happen, and that we are not so far removed from 1948 and the promise of "Never Again."

*"...we have seen numerous examples of mass murder take place around the world."*

## Readings

*Darfur Diaries*—Sudan  
*An Ordinary Man*—Rwanda  
*When Broken Glass Floats*—Cambodia  
*A Witness to Genocide*—Bosnia  
*Testimony: Death of a Guatemalan Village*—Guatemala  
*Chile: The Other September 11*—Chile  
*Hearts Grown Brutal*—Yugoslavia

Selections from various studies of genocide in the modern era.

## Requirements

One group presentation. One individual research paper (7-8 pages). Final project & paper (in pairs; 7-8 pages). Regular attendance and active participation in each class.

**This course fulfills an Arts and Sciences group requirement in Social & Behavioral.**

## About the Instructor: Diane Rawls

Diane Rawls has taught in the Honors Program for fifteen years. She was drawn to this topic by her Student Teacher, Molly Maguire-Marshall, who had already begun reading and researching the topic. Both of them realize that the importance of the topic cannot be overstated; it is of the utmost significance in a global society that we all be more aware of the use of genocide by regimes around the world as a means of ridding themselves of vast numbers of people, and that we all must work to prevent it.

*About the Student Teacher:* Molly Maguire-Marshall is a senior pursuing a double major in speech & hearing sciences and women's studies. She believes deeply in learning through experience, travel and readings. This class was inspired in part by a trip to Guatemala in 2007 to study social justice issues and their violent civil war. After graduation she plans to join the Peace Corps and spend two years living and working abroad.

M 1:00-3:30 SHC 28



## *From the Rockies to the Andes: A Comparison of the Human Impact in Arid Zones of the New World*

This seminar will ONLY be offered in conjunction with the 4-unit companion class also entitled *From the Rockies to the Andes*. The majority of this class will be composed of field trips within New Mexico and a trip to Argentina during Spring Break. Together, these two courses provide a comparative study of human impact and natural history of two regions: New Mexico and Western Argentina.

This course will examine human life of both regions in the past and present. How have different cultural groups dealt with aridity? How has geography impacted human life and how have humans impacted their environment? What are the characteristics of water culture, from indigenous irrigation ways to colonial acequias and modern dams? How have natives and foreigners seen the culture and nature of both regions through narrative accounts? How are traditional folk medicine, products and food related to their own environment? What is the influence of different cultures and their contributions to the economic and social development of both regions? What is the role of both regions and their cultures in their respective national developments? What are the human aspects of biosphere reserves? What does human history of both regions teach us about the future of humanity in arid zones? In addition, in 2009 we celebrate the 200th anniversary of Charles Darwin's birth. What better opportunity to reflect on his legacy than following his route in Argentina and reading his *Voyage of the Beagle* in the exact places in the Andes Mountains where he was.

The combined classes provide a strongly interdisciplinary focus on the two areas covered. We will meet all day on Fridays to allow sufficient time for field trips in New Mexico. In addition, there will be one overnight field trip that requires participation on a Saturday as well as Friday. Travel to Argentina will be from March 12th– 22nd.

Previous application to the Program and acceptance is required to register in this course. For more information regarding application go to: [www.unm.edu/~andes/](http://www.unm.edu/~andes/) Students must pay a non-refundable deposit of \$600 at the time of acceptance into the Program and there will be a course fee of approximately \$1,600 due during registration. This fee will cover almost all expenses (except for a couple of meals) in nine days in Argentina as well as for transportation, museum entrances, and lodging in field trips in New Mexico.

Visit us on-line at [www.unm.edu/~andes/](http://www.unm.edu/~andes/)

### Readings

A course reader will be provided on e-reserve. This will include a selection of accounts by scientists, explorers, and native peoples, as well as academic articles on culture and environmental history of both regions. In addition, there will be two books:

- *Voyage of the Beagle* by Charles Darwin
- *Seeing Things Whole: The Essential John Wesley Powell*, edited by William deBuys

### Requirements

As always, students are expected to attend all classes, to prepare and complete all assigned readings and to participate in the class discussions and regular assignments. All field trips are mandatory. Each student will keep a journal throughout the class. This will act as a field notebook as well as a more traditional journal. There will be a final research paper and an oral presentation of that work.

**This course fulfills 4 credit hours of Arts and Sciences group requirement in Social & Behavioral Sciences.**

### About the Instructor: Celia López-Chávez

Celia López-Chávez received her Ph.D. in history and geography with a focus in Latin American History, from the University of Seville, Spain. Originally from Argentina, she focuses her research on Latin American history and cultures. Dr. López-Chávez has taught and published in her specialty in Argentina, Spain, and the United States. She is currently working on a book about epic poetry, frontiers, and imperialism in Latin America. She is also co-director of the program From the Rockies to the Andes (New Mexico–Argentina).



F 8:30-11:00 SHC 12

## *From the Rockies to the Andes: A Biogeographic Comparison of Arid Zones in the New World*

Mendoza, Argentina and Socorro, New Mexico lie at almost the same latitudes S and N. This field-based class will travel throughout New Mexico and will visit Argentina as we examine how this geographical reality impacts the two regions. We will cover several topics: geology and evolutionary history of the two regions, physical geography, biogeography, biodiversity, land use and water resources. Students will learn about climate as well as landforms and will become familiar with such concepts as physiographic provinces, biomes, convergent evolution as they work in the two locales. Both regions have biosphere reserves that will be an important part of the field study (Jornada in New Mexico, and Nacuán in the province of Mendoza, Argentina). This class will also provide an opportunity for students to learn basic ecology field techniques as they compare regions and assess the diversity found in each.

In addition, we will observe the 200th anniversary of the birth of Charles Darwin (Feb 12, 2009) by exploring his connections with Mendoza and other parts of Argentina. We will read sections of his writings and will visit at least one site that he mentioned, when we climb up into the Andes on the way to the Chilean border.

This seminar will be offered ONLY in conjunction with the 4-unit companion class also entitled "From the Rockies to the Andes." The combined classes provide a strongly interdisciplinary focus on the two areas covered. We will meet all day on Fridays to allow sufficient time for field trips in New Mexico. In addition, there will be one overnight field trip that requires participation on a Saturday as well as Friday. Travel to Argentina will be from March 12th–22nd. We will not meet for at least two weeks during the second half of the semester, but there will be class for 3 hours during the last three weeks to allow for student presentations. These classes will meet from 9-12 each Friday.

Students must pay a non-refundable deposit of \$600 at the time of acceptance into the class and there will be a course fee of approximately \$1600 due during registration. This fee will cover almost all expenses (except for a couple of meals) while in Argentina as well as for several field trips during the semester.

Visit us on-line at [www.unm.edu/~andes!](http://www.unm.edu/~andes!)

### Readings

A course reader will be provided on e-reserve. This will include writings by such authors as Josiah Gregg and Ricardo Ojeda, as well as classic papers in biogeography

and ecology. In addition, there will be two books:

- *Voyage of the Beagle* by Charles Darwin
- *Seeing Things Whole: The Essential John Wesley Powell*, edited by William deBuys

### Requirements

As always, students are expected to attend all classes, to prepare and complete all assigned readings and to participate in the class discussions and regular assignments such as lab reports or worksheets. Each student will keep a journal throughout the class. This will act as a scientific notebook as well as a more traditional journal. There will be a final individual research project with a paper and an oral presentation of that work.

**This course fulfills 4 credit hours of Arts and Sciences group requirements in Physical & Natural Sciences.**

### About the Instructor: Ursula Shepherd

Dr. Ursula Shepherd will bring to this course her experience in international programs, her background in ecology, evolution, and biogeography of the region and of arid landscapes in general, her love of the writings and works of Charles Darwin, and her training in research techniques.

*About the Student Teacher:* Jes Martin is currently working towards a B.S. in biology at UNM. She is a proud veteran of three UHP study abroad programs, and is pleased to make this her fourth. She is interested in biogeography, ecology, and conservation and plans to pursue a Ph.D. after a long hiatus from school spent traveling, hiking, and playing music.



F 12:30-3:00 SHC 12

# Nanotechnology: The Science of the Small

More than a year after Hurricane Katrina devastated the Gulf Coast, thousands of victims remained unidentified. Implantable Radio Frequency Identification (RFID) chips can transmit personal information to relief workers, allowing victims of future natural disasters to be immediately identified and preventing extended anguish and uncertainty. RFID chips could also provide paramedics with on-site medical information and history, help police track abducted children, and reduce prison violence. However, before you rush out to have your own RFID chip implanted, consider the consequences of this promising technology: the information contained in RFID chips is hackable, enabling anyone with the a radio frequency scanner to invade your privacy and track your movements and activities without your knowledge. All new technologies offer benefits that are seemingly miraculous but might also result in unforeseen consequences, none more so than nanotechnology, the basis of RFID chip components and a variety of products already in the market, including L'Oréal cosmetics, sunscreens, anti-bacterial socks and band-aids, and Eddie Bauer's Nano-Tex® water and stain repellent clothing. Nanotechnology is an interdisciplinary effort among biologists, chemists, physicists, and engineers to develop materials and processes on the nanometer (100,000 times smaller than the diameter of a human hair) scale and promises everything from more effective cancer diagnostics and treatment to self-cleaning construction materials that reduce airborne pollutant concentrations using only sunlight. Nanotechnology, however, also has the potential to threaten privacy and civil liberty, to enable irrevocable human enhancement, and to change what it means to be a human being. We will investigate the function of nanotechnology in the 21st century and beyond by discussing its role in medicine, environmental remediation, and warfare, as well as ethical concerns that arise from the ability to manipulate matter on nearly the atomic level.

## Readings

Selections from "Biomimicry: Innovation Inspired by Nature" by Janine Benyus (available on WebCT)

Selections from "Nanotalk: Conversations With Scientists And Engineers About Ethics, Meaning, And Belief in the Development of Nanotechnology" by Rosalyn Berne (available on WebCT)

Additional articles, including "There's Plenty of Room at the Bottom" by R. Feynman, "The Art of

Building Small" by G. Whitesides, "Of Chemistry, Love, and Nanobots" by R. Smalley, will be available on WebCT.

We will also discuss nanotechnology in works of science fiction, such as "Blood Music" by G. Bear, "Axiomatic" by G. Egan, and selections from "Prey" by Michael Crichton (all of which will be provided on WebCT) and in such movies and television programs as *Minority Report* and *Star Trek: The Next Generation*.

## Requirements

Attendance is essential, as is participation in discussions. Students will write a 1-page response paper each week, one short paper of 3-5 pages, and one final paper of 5-7 pages. Students will interview a nanotechnologist, design and distribute a survey to the general public, and prepare a final presentation summarizing the results of their interviews and survey. Each student will additionally be expected to prepare questions for guest speakers. NOTE: Since we will be discussing ethics, religion, and other controversial subjects, it is expected that students will have strongly-held opinions and beliefs; however, we expect everyone to maintain an open mind and to respect the opinions of others.

**This course fulfills an Arts and Sciences group requirement in Physical & Natural Sciences.**

## About the Instructor: Carlee Ashley

Carlee Ashley has a B.Sc. degree in biochemistry and molecular biology and is pursuing a Ph.D. in chemical engineering with a minor in nanoscience and microsystems. Her current research focuses on using various biological materials as templates to create intricate inorganic nanostructures. She was recently awarded a National Science Foundation fellowship. She strongly believes that scientists have a responsibility to educate the public about both the benefits and potential consequences of their research and to participate in discussions about ethical conduct in order to create an atmosphere of trust and accountability.

W 4:00-6:30 SHC 28

# PoliSciFi: The Science of Politics in Science Fiction

Politics has often been an underlying theme of science fiction. Indeed, contemplating the “perfect society” (and perhaps revealing the faults of such perfection) through storytelling is older than science fiction itself.

Isaac Asimov—a professor of biochemistry more widely known as one of the giants of science fiction—coined the term “psychohistory” in his Foundation series of books. It presents the possibility of predicting the future of society with such accuracy that “we” can adjust events in order to choose which future “we” want. This science-fiction idea is something of a holy grail of modern social science. However, some have argued that, like cell phones from Star Trek, psychohistory is less fiction than reality. While reading through a significant portion of Asimov’s Foundation series, we will discuss various tools for predicting human behavior, centering largely on game theory. We will also discuss the non-fiction model for predicting politics put forward by the “The New Nostradamus” ([http://www.goodmagazine.com/section/Features/the\\_new\\_nostradamus](http://www.goodmagazine.com/section/Features/the_new_nostradamus)).

*“There is much we can learn of human nature and society writ large by thinking through characters in a story.”*

## Readings

*Prelude to Foundation, Forward the Foundation, Foundation, and Second Foundation* by Isaac Asimov

*A Beautiful Math*, John Nash

*Game Theory, and The Modern Quest for a Code of Nature* by Tom Siegfried

*Predicting Politics* by Bruce Bueno de Mesquita

## Requirements

The students will write a paper predicting the future of some political situation of their choosing based, in part, on the theoretical ideas from the readings. In particular, they will demonstrate a strong understanding of the current political situation from which they are predicting. This background information and strategic thinking will form the logical basis of their prediction. The project will be conducted in phases, first doing background research, then considering likely futures, and then writing the final paper. The final paper may be written as an academic report, a mock government report, or as a work of fiction (while still having a firm foundation regarding the current political situation).

**This course fulfills an Arts and Sciences group requirement in Social & Behavioral Sciences.**

## About the Instructor: Christopher Butler

Christopher Butler is an Associate Professor of Political Science. He earned his M.A. and Ph.D. from Michigan State University and his B.A. from the University of Rochester (where he met the real William Riker). His published research examines various aspects of bargaining and conflict. He is generally interested in conflict and cooperation, whether inter-personal, inter-national, or inter-planetary.

MW 11:00-12:15 SHC 22



# *The Science of The Simpsons: How Are Science and Technology Viewed in Popular Culture?*

Everyone watches *The Simpsons*—some can even quote whole episodes verbatim from memory. Is this a total waste of mental storage, full of pop-culture references and slapstick humor, or are there lessons to be learned?

As Principal Skinner put it: “There’s nothing more exciting than science. You get all the fun of sitting still, being quiet, writing down numbers, paying attention...[chuckles] Science has it all.” Or in Ned Flanders words: “Science is like a blabbermouth who ruins a movie by telling you how it ends.” Two different, yet equally popular views of science: boring ordeal or dangerous mischief. *The Simpsons*, with its cast of archetypal characters, is an excellent vehicle for examining the relationship between science and society.

We will take a closer look at our society’s perception of science and technology, through the lens of Simpsons episodes. Along the way we’ll learn about a wide range of topics explored in the series, from nuclear fission (“Homer goes to College”) to sex-linked genetic disorders (“Lisa the Simpson”).

Loving *The Simpsons* is recommended, although certainly not required. No formal training in science is needed for participation.

## Readings

*What’s Science Ever Done for Us: What the Simpsons Can Teach Us about Physics, Robots, Life, and the Universe*

*“Science is like a blabbermouth who ruins a movie by telling you how it ends.”*

## Requirements

Due to the discussion-based nature of this class, attendance and in-class participation are crucial. A short mid-term paper will review episodes not discussed in class. Also, a final paper will integrate the semester’s learning and assess the current state of science and technology as viewed by the American public.

**This course fulfills an Arts and Sciences group requirement in Social & Behavioral Sciences.**

## About the Instructors: Eric Carnes and Adam Jay Wise

Eric Carnes has just completed his Ph.D. in chemical engineering from UNM and is an alumnus of the UHP. He has conducted high level nanotechnology and biotechnology research that has been recently featured in magazines, newspapers, and on TV. He is interested in informing the public on the perspective future of burgeoning technologies and establishing a dialogue where the public help guide the future of scientific and technological advances. In addition, he has previously co-taught a UHP seminar discussing the potential triumphs and pitfalls of the current nanotechnology revolution. He has also been a devoted *Simpsons* fan for nearly 20 years.

Adam Jay Wise is currently pursuing his nanoscience Ph.D. at the University of New Mexico. After receiving his bachelor’s degree in applied physics from the Rensselaer Polytechnic Institute, he travelled West in search of wide open spaces and abundant iron ore. He is a student of Dr. C.J. Brinker, world-famous Sol-Gel chemist.

**W 4:00-6:30 SHC 22**

# The Big Bang, Dark Matter, Dark Energy, and All That

"Big Bang", "Dark Matter", "Dark Energy" are phrases that have recently entered the general vocabulary, but they also refer to topics of exciting present-day research. What do these phrases mean? What is the scientific basis for those meanings? Is it really true that most of the Universe consists of dark matter that is fundamentally different from what forms our world? Is it really true that the energy contained in all the matter, normal and dark, of the Universe is but a small fraction of all the energy there is? How do we answer such questions?

*"Is it really true that the energy contained in all the matter...of the Universe is but a small fraction of all the energy there is?"*

In this seminar we will follow the conceptual development of the modern scientific ideas about the Universe, now called cosmology, with the guidance of a book by Bernard Schutz ("Gravity from the Ground Up"). The goal will be an appreciation of the fascinating history of cosmology and a thorough qualitative understanding of the basic scientific ideas and (especially) their observational support.

For historical background it is recommended, but not required, that students read Simon Singh's "The Big Bang: The Origin of the Universe." This book was a New York Times best seller and is well-regarded by scientists.

## Readings

B. Schutz, *Gravity from the Ground Up: An Introductory Guide to Gravity and General Relativity*

S. Singh, *Big Bang: The Origin of the Universe*

## Requirements

Seminar discussions will be based on required reading assignments in Schutz. As with all Honors seminars, all students are expected to participate in all discussions.

Students will also write two papers: one 5-page scientific biography and one 10-page treatment of one of the important ideas examined in class. Ten-minute oral presentations to the class will be due the week before each paper is due.

This course is designed for liberal arts students who remember their high school algebra and basic trigonometry (or are willing to learn quickly what is needed) and who are willing to work hard at logical thinking. Otherwise, no prior scientific training is required.

**This course fulfills an Arts and Sciences group requirement in Physical and Natural Sciences.**

## About the Instructor: Colston Chandler

UNM Professor Emeritus Colston Chandler was trained in mathematical physics (Ph.D., University of California at Berkeley, 1967). He has published numerous papers in physics and mathematics journals and has been an invited participant in many international conferences. He has been teaching physics to liberal arts students for more than forty years.

T R 3:30-4:45 SHC 22

# Truth or Lies, Fact vs Fiction: Exploring the Human Condition through Memoir

Creative nonfiction is a relatively recent genre construct, at least in the sense that writing programs have offered the specialization, and bestseller lists have added the category. But the impulse of memoir and various forms of autobiographical writing has existed since ancient Greeks and Romans first wrote “memos:” pieces of unfinished and unpublished writing which were used as a memory aid to create a more finished document at a later time. In eighteenth century France, “scandalous memoirs,” typically based on the lives of prostitutes and libertines, were also written, though these were later found to be largely invented. In this class, we will explore the impulse to write about our experiences, seeking to answer why we have the need to write about and understand our lives in the first place and what pushes it. We will look at varying lenses that may drive memoir, including suffering, loss, rediscovery, reinvigoration, humor, investigation/record-keeping, survival, and trauma. What sort of psychological and sociological impact does writing memoir have on both the author and the reader? The class will write reflective, analytical, and creative papers, and work in groups to define memoir and what the truth-telling impulse in human nature means.

“In eighteenth century France, ‘scandalous memoirs’...based on prostitutes and libertines...were later found to be largely invented.”

*Lucky*, Alice Sebold  
*Rocket Boys*, Homer Hickman  
*Me Talk Pretty One Day*, David Sedaris (or CD)  
*Night*, Elie Wiesel  
*Love and Consequences: A Memoir of Hope and Survival*, Margaret B. Jones  
*Self-Made Man: One Woman’s Year Disguised as a Man*, Norah Vincent  
*Darkness Visible: A Memoir of Madness*, William Styron  
*Couldn’t Keep it to Myself: Wally Lamb and the Women of York Correctional Institution*, Wally Lamb

## Requirements

Regular attendance, active class participation, on-line participation, short papers, creative, reflective, and analytical essays, and a final group project.

**This course fulfills an Arts and Sciences group requirement in Humanities.**

## About the Instructor: Kathryn Collison

Kathryn Collison received an MFA in creative writing from Eastern Washington University and a B.A. in English from UNM. She has taught in the UHP for three semesters and was the Scribendi 2007-2008 Faculty Advisor. 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*.

## Readings

*Incidents in the Life of a Slave Girl*, Harriet Jacobs, Linda Brent  
*The Year of Magical Thinking*, Joan Didion  
*Running with Scissors*, Augusten Burroughs

W 1:00-3:30 SHC 22



# *Just Another Story: Truth, Art and Ethics in the Postmodern World*

Whether we acknowledge it or not, we live in the postmodern era. Consequently, “universal truths” are now often revealed to be anything but universal; instead, they are local, subjective, biased—competing stories, each with a potentially equal claim to the status of truth. But is postmodernism’s purpose only to disorient us, or is there a way to respect competing realities while preserving standards of ethics or notions of truth? This course will introduce students to some of the key issues in this new and ever-changing postmodern world. As part of our work, this semester, we will schedule “polemic days”; during these sessions, students will set the agenda, supplying topics for discussion that are of particular interest to them and guiding the rest of the class through a consideration of those topics armed with ideas from our reading and our own analytic skills. Please note that, while a willingness to think critically and to be open-minded is essential for this course, no background in postmodern theory (or philosophy more generally) is necessary. Our goal is to progress productively through a limited number of texts to ensure that students gain a firm footing in the ideas we will discuss. For further information on this course, please contact Dr. Faubion at [sanren@unm.edu](mailto:sanren@unm.edu)

*“...universal truths are now...anything but universal; instead they are local, subjective, biased...”*

Margaret Atwood, *Oryx and Crake*; Selections from Tim O’Brien’s *The Things They Carried* (E-Reserve); Six to eight short selections from postmodern theorists (e-reserve)

## Requirements

Two analytic papers based on the course readings; a final project which may be non-traditional in nature and which should somehow demonstrate the student’s ability to work with postmodern ideas; careful preparation for seminar sessions; active participation in polemic days and class discussion; good attendance.

**This course fulfills an Arts and Sciences group requirement in Humanities.**

## About the Instructor: Renée Faubion

After receiving undergraduate and graduate degrees in Russian from Trinity University and the University of Kansas, Renee Faubion earned a second M.A. and a Ph.D. in English from UNM. Her fields include literary theory, gothic literature, and magic realism. She recently won her third award for excellence in teaching.

*About the Student Teacher:* Dale Enggass is a senior double-majoring in history and English. His first love is reading, especially fiction, and especially the books in this course. He plans to attend graduate school in his other first love, history, especially medieval studies, and one day (assuming he survives grad-school) he hopes to apply postmodern theories of history to the study of the Middle Ages.

## Readings

Richard Flanagan, *Gould’s Book of Fish*; William Faulkner, *Absalom, Absalom!*; Mario Vargas Llosa, *The Notebooks of Don Rigoberto*;

W 1:00-3:30 SHC 16

## Visualizing Shakespeare: Filming the Bard

One of the fastest growing segments of Shakespearean study is the use of film in interpreting and reinterpreting Shakespeare's plays. This class provides a close look at three of Shakespeare's plays and the ways in which these plays have interacted with film. To compliment Shakespeare's texts, I have added a selection of critical essays about filmed Shakespeare that will help us explore the text and their film adaptations. These essays will help guide us toward a more complete understanding of the interpretations that some actors and directors have applied to Shakespeare's texts. One of the things that we will consider is how these films reinterpret Shakespeare for a changing political and social milieu. We will also consider what the actors' costuming and performance, the play's staging, and the director's choice of music, lighting, etc. add to our understanding of the play. In most cases, rather than attempt to show any film completely, we will focus on selected scenes that either add to our understanding or that reinterpret the theatrically staged play. We are lucky that there are many films of staged plays to compare with Hollywood-style big production films, and of course, we will spend time discussing the differences. In recent years there have been many films of Shakespeare's plays, making the selection of which plays to include, a very difficult one. In the end, I have chosen three of my favorite plays, which represent the three groupings of the plays—a history, a comedy, and a tragedy. In addition, you will have the opportunity to choose amongst Shakespeare's filmed plays for the group presentation and the final research project.

*“...we will consider...  
how these films  
reinterpret  
Shakespeare for a  
changing political  
and social milieu.”*

### Readings

Shakespeare's *Twelfth Night*, *Hamlet*,  
*Richard III*  
Several critical readings about filmed  
Shakespeare at e-reserves

### Requirements

Group presentation on a filmed play, leadership for part of one class discussion, a research project that can be either a video or paper about a filmed Shakespearean play, and active participation in class discussion.

**This course fulfills an Arts and Sciences group requirement in Fine Arts.**

### About the Instructor: Sheri Karmioli

Sheri Karmioli has a doctorate in English Renaissance literature. One area of her research has focused on how early English literature evolved against a background of political, religious, and social change. Most recently, Sheri has been exploring the intersection of anti-Semitism and medieval and Elizabethan theatre to better understand how theatre, when used as a political device, furthers ethnic and religious intolerance. Sheri also teaches classes on Shakespeare at the UNM West campus.

T 12:30-3:00 SHC 8

# *The History of African American Women*

This course will be a historical exploration into the characteristics, cultures, and reflective thoughts of black women in America. We will examine the lives of African American women from the colonial era through the Black Power movement of the 1960's. The focus of the semester will be on the history of the twentieth century, and the dramatic shifts that took place in this time period among the lives of black women. We will examine their roles as mothers, care givers, political leaders, workers, and organizers. Course readings will cover the lives of women from many different social groups and geographic locations within the United States.

*“We will examine their roles as mothers, care givers, political leaders, workers, and organizers.”*

## **About the Instructor: Kelena Reid Maxwell**

Kelena Reid Maxwell is a candidate for the Ph.D. in American history from Rutgers University. Her primary area of research is in the history of race, medicine and childbirth among African American women of the South. She has taught courses in African American history and the history of Black women for four years at the University of New Mexico.

## **Readings**

Darlene Clark Hine, Kathleen Thompson, *A Shining Thread of Hope: The History of Black Women in America*

Margaret Charles Smith and Linda Janet Holmes, *Listen To Me Good: The Life Story of an Alabama Midwife*

Ann Moody, *Coming of Age in Mississippi*

Angela Davis, *An Autobiography*

## **Requirements**

Reading and discussion of the materials. Two 5-7 page papers. One final paper (15-20 pages). One in class oral presentation.

**This course fulfills an Arts and Sciences group requirement in Humanities.**



**T R 12:30-1:45 SHC 16**

## Orpheus the Healer

Under the protection of Orpheus, the Greek god of poetry and reunion with Nature, we will gaze together on difficult and exciting questions. What is the connection between reading poetry, knowing oneself, and understanding the world? As citizens of an information-saturated and increasingly impersonal technotopia, how can we practice discernment, honor the meaning of right conduct, or understand the nature of healing?

As we work to record and evolve our own personal philosophies, we will turn for illumination to the legend of Orpheus. This story of great passion, violent loss and the transformative power of poetry contains many meanings for our modern world of celebrity martyrdom and environmental injustice. Using potent poetic texts and supplementary music biographies as catalysts, we will come together each week as fellow-travelers seeking to better grasp the distinction between aesthetic revelation and the struggle to make sense of experience. We invite you to join us in shaping this new song.

*“This story of great passion, violent loss and the transformative power of poetry contains many meanings for our modern world...”*

### Requirements

Our dearest hope is that each student will find in this course’s readings at least one new friend—one poetically to inspire gladness or offset grief. To this end, each student will complete weekly readings and will keep a journal of insight and reflection. Additional invitations to critical thought and self-expression will include one short paper, one major paper, and one presentation.

**This course fulfills an Arts and Sciences group requirement in Humanities.**

### About the Instructor: V.B. Price

V. B. Price is a poet, editor, novelist, and political columnist. His books include a novel, *The Oddity*, and the poetry collections *Chaco Trilogy*; *Myth Waking: The Homeric Hymns, a Modern Sequel*; and *Broken and Reset*. Price has been teaching in the UHP since 1986.

*About the Student Teacher:* Hana Wolf has written poetry and prose on topics from acute cancer to sexual politics. She is completing an interdisciplinary major in English and philosophy, and writing a book about insight and imaginary friends. Her critical background emphasizes postcolonial feminism and psychoanalysis, and draws influences from Buddhism and Classical Greece.

### Readings

*Shapeshift*, Sherwin Bitsui  
*Four Quartets*, T.S. Eliot  
*Howl and Other Poems*, Allen Ginsberg  
*Selected Poems*, Robinson Jeffers  
*New and Selected Poems Vol. One*, Mary Oliver  
*From Sand Creek*, Simon Ortiz

R 6:00-8:30 PM SHC 22

## Season of Symphony

This course provides honors students the opportunity to learn about the symphony orchestra, attend several New Mexico Symphony Orchestra concerts, and study the lives of those composers heard during the spring 2009 NMSO season. In addition to learning more about classical music and the repertoire of the symphony orchestra, we will look at the NMSO as a social institution—how it is managed, how it is funded, what its role is in the community and how that role is changing over time.

### Readings

Karl Haas, *Inside Music*  
Alex Ross, *The Rest is Noise*

### Requirements

Students will attend concerts, write concert reports, and either write a term paper or give an in-class presentation on a composition heard during the NMSO season.

**This course fulfills an Arts and Sciences group requirement in Fine Arts.**

### About the Instructor: Chris Shultis

Christopher Shultis is Regents' Professor of Music at the University of New Mexico where he has taught since 1980. He has twice served as a Fulbright guest professor, at the Technische Hochschule Aachen in 1994 and Universität Heidelberg in 1999. He divides his time between scholarly pursuits and music composition. His scholarly work is featured in several articles and books and he currently

serves as an Associate Editor for the journal, *Perspectives of New Music*. His compositions have been performed throughout the United States, in Mexico and Europe and are recorded exclusively on Albuquerque Records. Shultis began his career as an orchestral musician, serving as Principal Timpanist of the Lansing (MI) Symphony at the age of 19 and as a percussionist with the Santa Fe Opera (two seasons) at the age of 21. He joined the New Mexico Symphony Orchestra the following year serving as Principal Percussionist with the orchestra from 1980 to 1986 and as Principal Timpanist with the Santa Fe Symphony from 1988 to 1994.

*“In addition to learning more about classical music...we will also look at the NMSO as a social institution...”*

R 6:00-8:30 CFA 1108



## Queering the Caribbean

The title of this course, “Queering the Caribbean,” may conjure different images for each student. The very word ‘queer’ carries with it a great deal of, for lack of a better word, baggage. It is this baggage that we will unpack. In this course, students will be introduced to Caribbean literature through the theme of identity. Identities are narratives we tell ourselves (and others) about ourselves. Identity is the primary means by which people find community, belonging, and purpose. We often located our definitions of self in two ways: either by identifying with others who are like us in ways we deem important; or by dis-identifying with those who are not like us in ways we deem important. This class will explore representations of alternative identities in order to answer the question: who am I, and who gets to decide? In essence, we will explore the incongruencies between gender, sex, and sexuality. We may engage in discussions that some may find unfamiliar, uncomfortable or even controversial. Therefore, students enrolled in this course must possess the necessary skills and maturity to engage in respectful yet spirited intellectual dialogue around the issues of gender and sexuality.

As critical thinkers, we will pay close attention to the role of identity with attention to both the liberating and the limiting aspects of cultural norms. To that end, students will be challenged to:

- ✦ Talk knowledgably about the Caribbean and its literature
- ✦ Talk knowledgably about identity formation and power
- ✦ Talk knowledgably about LGBTQ issues

- ✦ Have read and thought about representations of race, gender and sexuality and their larger social implications
- ✦ Approach academic discourse as an occasion for creativity as well as argument

### Readings

Thomas Glave, *Our Caribbean*  
 Dionne Brand, *In Another Place, Not Here*  
 Rosamund Elwin, *Tongues on Fire*  
 Ian Lumsden, *Machos, Maricones and Gays*  
 Angeletta KM Gourdine, *Difference Place Makes*  
 Linden Lewis, *The Culture of Gender and Sexuality*  
 Shani Mootoo, *Cereus Blooms at Night*  
 Plus critical essays.

### Requirements

Reader response papers. Discussion questions. Presentations. Annotated bibliography. Final research paper. Final oral presentation.

**This course fulfills an Arts and Sciences group requirement in Humanities.**

### About the Instructor: Bellinda Wallace

Belinda Deneen Wallace is a Postdoctoral Fellow. She received her Ph.D. in Comparative Literature from the University of Maryland, College Park. Her primary areas of research are Caribbean literature, culture(s) and histories; with secondary interest in African American studies; women, gender and sexuality studies; and transatlantic studies. She has forthcoming publications on Caribbean women’s literature and is currently working on a project that examines Caribbean children’s games.

TR 11:00-12:15 SHC 28



## New Media Literacies

Literacy is not what it once was assumed to be. This course serves as an in-depth look at literacy theory in media contexts with the ultimate purpose of rethinking civic life, professional academics, and education. Beginning with the origins of Western literacy studies, we will examine how definitions and attitudes toward writing and reading have changed throughout history so that we may concentrate heavily on how literacies are produced, synthesized, and consumed in modern media contexts. New media literacies include the practices and concepts of: fan fiction writing, online social networking, videogaming, appropriation and remixing, transmedia navigation, multitasking, performance, distributed cognition, and collective intelligence. The majority of the semester will focus on treating literacy as more than a functional skill (i.e., one's ability to read and write) and instead as a sophisticated set of meaning-making activities situated in specific social spaces, placing emphasis on theories and methods of the "New Literacy Studies". We will look at aspects of production, consumption, and the blurry line dividing the two. We will also use the approaches used by new media scholars to engage the concept of numeracy, which has thus far seen much less critical attention than literacy.

*"New media literacies include the practices and concepts of...online social networking, videogaming...and collective intelligence."*

Scribner and Cole, Graff, Brandt, Heath, Lemke, Gee, Alvermann, Jenkins, Hobbs, Pratt, Leander, Dyson, Levy, Kress, Lankshear and Knobel, Lave, Davis and Hersh, Tufte, and Schoenfeld.

### Requirements

Assignments include weekly reading and writing assignments. Class discussion will play a central role in the course. Thoughtful, enthusiastic participation is a must. Further, this course is as much about practice as theory: To understand the reach of new media in our society, this course will require you to research and expand your expertise in new technologies and practices. Each student will, in addition, produce an original research project that marries typical academic methods with insights gleaned from our study of new media.

**This course fulfills Arts and Sciences group requirement in Humanities.**

### About the Instructor: Chris Holden

Chris received his Ph.D. in mathematics from the University of Wisconsin-Madison. Originally from Albuquerque, his interests include number theory, math education, and videogames as education and culture. Chris enjoys videogames like *DDR* and *Katamari Damacy* and takes a whole lot of photos.

### Readings

Readings will include Plato, Goody and Watt,

M 1:00-3:30 SHC 16

## *Senior Options*

Students who plan to graduate with an honors distinction from the University Honors Program must complete a six (6) credit-hour option during their senior year. The UHP offers four Senior Options described in detail on the following pages.

### **Senior Interdisciplinary Honors Program Thesis**

During this two-semester plan, students devise and research a thesis topic during the first semester and write, edit, and orally present the thesis during the second semester. Students enroll in UHON 490-001 (3 credit-hours) for the first semester Reading & Research component, and 491-001 (3 credit-hours) the next semester for the Thesis component. The thesis will be a minimum of 30 pages in length, and the student will produce a bound copy of the thesis for inclusion in the Honors Program's permanent collection.

### **Senior Disciplinary (Departmental) Honors Thesis**

Seniors who have been admitted to a departmental honors program, usually beginning their junior year, may apply six credit-hours toward the 24 hours required to graduate from the University Honors Program. In order for a disciplinary thesis (departmental thesis) to be considered for UHP credit, the student must meet with Dr. Otero prior to the beginning of the thesis/project. Requirements include a bound copy for inclusion in the Honors Program's permanent collection, as well as presentation of the research in a public forum.

### **Senior Student Teaching**

This two-semester plan offers students the opportunity to plan and co-teach an Honors seminar. This option is intended for selected graduating seniors who wish to gain experience working with an Honors instructor in an interdisciplinary setting. Students enroll in UHON 492 (3 credit-hours) during the first semester to plan the seminar with a Master Teacher. They enroll in UHON 493 (3 credit-hours) during the second semester, when they actually co-teach the class.

### **Senior Colloquium and Service Learning**

This one-semester plan combines seminar-style classroom work with a hands-on community service-research project. Students enroll concurrently in UHON 495-001 (the colloquium component, 3 credit-hours) and UHON 496-001 (the service learning component, 3 credit-hours) and complete both courses in one semester—preferably during the student's last semester at UNM. Students design a service learning project that integrates with the topic of the colloquium they have chosen. They invest a minimum of 40 hours in service learning activities during the semester. Students also write several papers, including a final Integrated Service Project summary that becomes a permanent part of the Honors Program collection.

## 400 - Level

UHON 490-001

### *Reading & Research (UHP Thesis)*

This course represents the research portion of the Senior Interdisciplinary Honors Thesis option. Students considering this option will need to obtain a Thesis Advisor, either from the UHP or another UNM department. During this semester, students will complete their thesis research in preparation for writing the thesis in the following semester. Throughout the research semester, students will meet regularly with their Thesis Advisor. They will discuss thesis options and then complete and sign a Thesis Proposal form, which should be returned to the **UHP Senior Thesis Coordinator**, Rosalie Otero. Once the proposal has been formalized, students will spend the balance of the semester completing the research into their thesis topic

in consultation with their Thesis Advisor.

Permission of the Senior Thesis Coordinator is required before registering. For more information, please contact Rosalie Otero by phone at 277-4211, e-mail at otero@unm.edu, or in SHC Room 21B.

UHON 491-001

### *Interdisciplinary Thesis (UHP Thesis)*

This course represents the writing portion of the Senior Interdisciplinary Honors Thesis option. During this semester, students will write their thesis based on the research they completed the previous semester. While they are writing their thesis, students will meet regularly with their Thesis Advisor. A meeting with the **UHP Senior Thesis Coordinator**, Rosalie Otero, will also be arranged (TBA).

The thesis should be at least 30, double-spaced, word-processed pages in length, excluding endnotes and bibliography. After the Thesis Advisor approves the thesis, it should be submitted to the UHP Thesis Coordinator by the end of the 13th week of the semester. A Senior Thesis form and Thesis Abstract must accompany the final manuscript. Thesis candidates will present an oral summary of their research at a UHP Thesis Presentation day shortly before finals week.

Permission of the UHP Senior Thesis

Coordinator is required before registering. For more information, please contact Rosalie Otero by phone at 277-4211, e-mail at otero@unm.edu, or in SHC Room 21B.

#### **About the Thesis Coordinator: Rosalie Otero**

Dr. Rosalie C. Otero is the Director of the University Honors Program. She is also the Associate Dean of University College. Her major focus is on strengthening the UNM Honors Program and promoting and advancing Honors education for outstanding students everywhere.

TIMES ARRANGED

## *Disciplinary (Departmental) Thesis*

Seniors who have been admitted to a departmental honors program, usually beginning their junior year, may apply six credit-hours toward the 24 hours required to graduate from the University Honors Program.

In order for a disciplinary thesis (departmental thesis) to be considered for UHP credit, the student must meet with Dr. Otero prior to the beginning of the thesis/project. Students must then complete the Disciplinary Thesis/Project form (available from Dr. Otero) and submit it with all appropriate signatures, including that of the Thesis Advisor and department honors advisor (some departments may not have one), and an abstract or prospectus of the thesis.

Students must submit a bound copy of the thesis/project two weeks before graduation to Dr. Otero for permanent inclusion in the Honors collection. The final manuscript must include all appropriate signatures that indicate approval by the department. Additionally, a Senior Thesis form and Thesis Abstract must accompany the final manuscript.

Students are also required to present their research in a public forum (a conference, Undergraduate Research and Creativity Symposium, departmental research day or during the UHP Thesis presentation day). Include a copy of the presentation flyer or handbill with the thesis/project.

### **Requirements**

A substantial research project with accompanying thesis. The form and length depends on what is required by the department. Psychology theses often consist of 40-60 pages, for example. An oral presentation of 15-20 minutes, and a bound copy of the thesis.

For more information, please contact the Director, Dr. Rosalie Otero by phone at 277-4211, or in SHC Room 21B.

**SEE YOUR DEPARTMENT FOR COURSE REGISTRATION NUMBER**

## Senior Teaching Preparation

Senior teaching is a two-semester commitment (6 credit hours). The senior teaching option is intended for selected graduating seniors who are contemplating becoming professional teachers and who wish to gain experience working with an Honors instructor in an interdisciplinary setting. Students wishing to be senior teachers must be bona fide Honors students, have senior classification, and have completed a minimum of 18 UHP credit hours by start of the teaching semester. Interested students must also have attended the mandatory Information Session.

Pre-Application Procedures:

**To apply for Teaching Prep in Spring 2009 interested students must have attended the Information Session on Friday, October 24th, 2008.**

Students should start the process when they are second-semester sophomores or juniors. Students should meet with a UHP Peer Advisor to discuss student teaching procedures and requirements. Then they must interview with a Master teacher. The student must have taken the course they would like to co-teach, or have taken a course with their Master teacher. Faculty who agree to be a Master teacher may accept one senior teacher (and one prep student) per semester due to the time and effort expected in mentoring a student teacher. First-time Master teachers are required to attend the Information Session offered once every semester. In this meeting students and faculty will get a better idea of what senior teaching involves in terms of time, commitment, and work. Students and faculty can then make a decision about co-teaching.

### Deadlines

The student must complete and submit a Student Teaching Application that will accompany the Master teacher's seminar proposal to be submitted to the Curriculum Committee (August 1 for Spring seminars, December 1 for Fall seminars). Once the Curriculum Committee approves the seminar, the Master

teacher notifies the student teacher who will then register for the preparation component (UHON 492).

Finally, during the prep-semester the student teacher will begin weekly meetings with the Master teacher to prepare for teaching the course.

*NOTE: Student Teaching Preparation is not available during summer semesters.*

### Requirements

Prior to applying, students must attend an Information Session.

At the beginning of the prep-semester a blog for continuous on-line collaboration is set up for prep-students, student teachers and Master teachers. The blog allows these unique colleagues to communicate with each other and give support. Students and faculty are required to participate on the blog, and should use it as a tool to enhance their teaching expertise.

During the preparatory semester, they must also participate in the mandatory workshop to be scheduled every semester on the Friday after Fall Break and the Friday after Spring Break.

Students must meet with their Master teacher at least once a week during the preparatory semester. At the end of the semester students will write a final "Mastery of Content" paper (minimum 5-8 pages), a plan for facilitating a class period, and an annotated bibliography of all books they read to prepare for the class. These documents are due on the Friday before exam week. One copy will be given to the Master teacher and another copy to the Director, which will be retained as a part of the Honors library.

For more information, please visit our website or contact a Peer Advisor by phone at 277-7415 or visit SHC 17C during advising hours.

## TIMES ARRANGED



## Honors Senior Teaching

During this second semester of the Senior Teaching option, students will put last semester's planning to use participating in all aspects of guiding an Honors seminar under the direction of their Master teacher. Master teachers must not allow student teachers to prepare all classes by themselves or be completely in charge of all classes during the teaching semester. This is a co-teaching experience and the Master teacher is ultimately responsible for the success of the class. In order to create this unique working dynamic Master teachers and their student teachers must hold weekly pre-seminar meetings of at least one hour, covering the intellectual agenda for the day. They should also hold a post-seminar debriefing and must adhere to the contract made in the previous semester regarding shared responsibilities. The Master teacher ensures he/she is dedicating ample time to mentor the student teacher throughout this semester. The Master teacher must allow the student teacher to facilitate at least 1 (or 2) classes independently. (The student should use the plan for one class facilitation created during the preparatory semester). Student teachers must also facilitate one class completely alone (with no Master teacher present during one hour and fifteen minutes, or part of an entire class period). The rest of the time, Master Teacher and student teacher should always facilitate classes together.

At the end of the semester student teachers write a final paper reflecting on what student-teaching has meant to their lives and their education, including both positive and negative aspects. The paper is more than just a response and more than just anecdotes; it must be a well thought-out synthesis of the two-semester process. Some students use a simile to describe their experiences: "Teaching is like..." In any case it has to be reflective and thoughtful with a specific title. The length of the paper ranges from 10-15 pages and is due the Friday before exam week. One copy is given to the Master Teacher and a second copy is given to the Honors Director for permanent inclusion in the Honors Library.

**WARNING:** In the event the co-taught seminar is cancelled (when enrollment falls below a minimum of 12 students), the student teacher will need to be prepared to enroll in an alternate Senior Option. Faculty may not "shift" the student teacher to another seminar. Doing so would not give the

student teacher adequate time to prepare for teaching.

### Requirements

At the beginning of the prep-semester a blog for continuous on-line collaboration is set up for prep-students, student teachers and Master teachers. The blog allows these unique colleagues to communicate with each other and give support. Students and faculty are required to participate on the blog, and should use it as a tool to enhance their teaching expertise.

Student teachers are required to attend two (2) meetings during the teaching semester: a workshop and a synthesis meeting. The mandatory workshop is always on the Friday after Spring Break and the Friday after Fall Break. For this Fall 2008 semester, the Workshop is scheduled for Friday, October 24th 2008. One or two faculty members will facilitate discussion, and in the last part of the workshop, student teachers will meet with the students completing the preparatory component to discuss what teaching is like, give recommendations, and answer questions. Student teachers will schedule the summary meeting themselves. They will meet before the end of the semester to summarize and share their experiences.

At the end of the semester students will write a final paper, which includes a reflection on what student-teaching has meant to their lives and their education; both positive and negative. The length of the paper is 10-15 pages. The paper is due on the Friday before finals week. One copy will be given to the Master teacher, and another copy to the Director, which will be retained as part of the Honors library in the Senior Teaching folders.

For more information, please visit our website or contact a Peer Advisor by phone at 277-7415, or visit SHC Room 17C during advising hours.

## TIMES ARRANGED



# Senior Colloquium: What Worlds May Come: Reimagining Possibilities for the Future

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 Senior Colloquium, we will explore a myriad of near and far futures as a means for enabling graduating UHP seniors to create the new worlds we all want and hope to live in. To accomplish this seemingly daunting task, we will study present-day visions of the future in science fiction literature, contemporary U.S. politics, television and film, sociology, architecture, 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 new interdisciplinary academic 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, this class will focus its investigations on texts and materials that offer decidedly optimistic views. In our efforts to comprehend the possibilities of tomorrow, 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 students’ creativity will be given free rein to envision the future through short exercises in writing and art.

## Readings

William Shatner and Chip Walter, *I’m Working on That: A Trek From Science Fiction to Science Fact*  
 Alex Steffen (ed.), *Worldchanging: A User’s Guide for the 21st Century*  
 Chris Spannos (ed.), *Real Utopia: Participatory Society for the 21st Century*

Additional readings to be placed on e-reserve may be taken from: Sociology and Future Studies works such as *Bold New World: The Essential Road Map to the Twenty-First Century* by William Knoke;

*Tomorrow Now: Envisioning the Next 50 Years* by Bruce Sterling, *Imagine: What America Could be in the 21st Century*, edited by Marianne Williamson, Anne Lamott, Joseph Sohm, and Thom Hartmann; Science and technology works such as *Imagined Worlds* by Freeman Dyson, *Probable Tomorrows: How Science and Technology Will Transform Our Lives in the Next Twenty Years*, by Marvin Cetron and Owen Davies, *Islands in the Sky: Bold New Ideas for Colonizing Space*, edited by Stanley Schmidt and Robert Zubrin, *Visions: How Science Will Revolutionize the 21st Century* by Michio Kaku; Other works such as *Urban Futures: Critical Commentaries on Shaping Cities* by Malcolm Miles, *State of the World 2007: Our Urban Future* by the Worldwatch Institute, and *What the World Needs Now* by Steven M. Johnson.

## Requirements

Attendance and active class participation; weekly electronic discussion on a course blog; one 8-10 page analytical paper; one creative project; two short oral presentations; four short research assignments; a final synthesis paper and class portfolio. Students taking this seminar must also register for UHON 496-001.

## About the Instructor: Leslie Donovan

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

TR 11:00-12:15 SHC 16

# Senior Colloquium: Creating Opportunities for Equity and Justice in Our Communities

“Never doubt that a small group of thoughtful, committed citizens can change the world; Indeed, it’s the only thing that ever has.”—Margaret Mead

Plato believed that if people intellectually understood good, they would be good. Aristotle, on the other hand, felt that people would become good only if they 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. In our present day society there is a great deal of debate concerning how the government shapes the idea of the ‘common good’. Students in this seminar will examine their role in creating communities that promote equity and justice and define the meaning of citizen. You will explore how issues of inequity, power relations, and institutionalized oppression often deter some ‘citizens’ from finding opportunities to reach their full potential within a mutually responsible, interdependent society. Through this exploration you will learn that working towards social justice practice often requires changing unjust institutional structures and policies. As participants in this seminar, you will work with a community partner to design and implement a service learning project that establishes a more equitable distribution of power and resources so all citizens can live with dignity and self-determination. You will become agents of change in your communities.

## Readings

*Soul of a Citizen*, Paul Rogat Loeb  
*Readings for Diversity and Social Justice: An Anthology on Racism, Sexism, Anti-Semitism, Heterosexism, Classism, and Ableism*, Maurianne Adams, ed et al.

## Requirements

Active student participation in both the seminar meetings and the integrated service learning action project. Two critical analysis papers on community issues; a research paper on a selected community issue (6 pages); a written proposal on the service learning action project; a presentation on the action project; a portfolio documenting your project. Students registering for this colloquium are also required to register for Senior Service Learning. Students taking this seminar must also register for UHON 496-002

## About the Instructor: Dawn Stracener

Dawn Stracener has a Ph.D. in educational thought and sociocultural studies with a focus on how issues of gender and class define learning environments, create identities, and construct communities. Her M.A. is in modern European history with an emphasis on cultural and gender issues that have shaped modern day Western societies. Dawn has spent 10 years developing service learning as a “pedagogy of hope.”

T 4:00-6:30 SHC 8

## *Service Learning: What Worlds May Come: Reimagining Possibilities for the Future*

This course represents the service learning component of the Colloquium Senior Option. You must be concurrently enrolled in the colloquium (UHON 495-001) in order to register for this component.

Service Learning represents the UHP's commitment to education for civic responsibility. It gives students the opportunity to integrate academics with service in an experiential way and to reflect on that experience. As Shirley Chisholm, the first African American woman elected to the U.S. Congress, once said "Service is the rent that you pay for room on this earth." But perhaps even more significant for our purposes is noted anthropologist Margaret Mead's remark, "Never doubt that a small group of thoughtful, committed citizens can change the world; indeed, it's the only thing that ever has." The Service Learning experience is intended to give students a small glimpse into how they personally can help effect change the world. Prior to the beginning of the semester, each student must choose an organization/agency with which he or she wishes to work. A list of possible organizations is available in the Honors office. Then, before the semester starts, students will be expected to have made an appointment to talk to the contact person at the chosen agency and design/arrange a schedule of responsibilities. Because all community organizations have their own perspectives and investments in the future, most any organization students choose to serve will have an appropriate connection to the subject

of the associated seminar course. Students must meet with the instructor to discuss the agency they wish to work with prior to January 15. Permission of the instructor is required to register for this seminar. For more information, contact Leslie Donovan by phone at 277-4313, by e-mail at [ldonovan@unm.edu](mailto:ldonovan@unm.edu), or visit SHC Room 20.

**NOTE: You must meet with the instructor and arrange your work with a local organization prior to the beginning of class in January.**

### **Requirements**

Attendance and active class participation; Community Service Work (40 hours minimum during the semester); Praxis Notebook to include a worklog, service proposal, daily reflections on service work, and several short service learning exercises; and a substantial Service Learning Legacy Project that will be a permanent record of the student's work in the Honors Program.

### **About the Instructor: Leslie Donovan**

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

## TIMES ARRANGED

## *Service Learning: Creating Opportunities for Equity and Justice in Our Communities*

This course represents the service learning component of the Colloquium Senior Option. You must be concurrently enrolled in the colloquium (UHON 495-002) in order to register for this component.

Service learning represents the UHP's commitment to education for civic responsibility. It gives students the chance to integrate academics with service in an experiential way and to reflect on that experience.

Permission of the instructor is required to register for this seminar. For more information, contact Dawn Stracener, by phone at 764-8500 or 944-7446, by e-mail at [dawns@unm.edu](mailto:dawns@unm.edu), or visit SHC Room 11B.

### **Requirements**

Participation in a minimum of 40 hours of service learning activities during the semester

documented in a portfolio; development and implementation of an Honors Senior Action Project; and submission of a proposal for the project which will be placed in the Honors Library as a permanent record of the student's work in the Honors Program.

### **About the Instructor: Dawn Stracener**

Dawn Stracener has a Ph.D. in educational thought and sociocultural studies with a focus on how issues of gender and class define learning environments, create identities, and construct communities. Her M.A. is in modern European history with an emphasis on cultural and gender issues that have shaped modern day Western societies. Dawn has spent 10 years developing service learning as a "pedagogy of hope."

# TIMES ARRANGED

# *Honors Program Faculty Directory*

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## **Faculty and Instructors**

## **E-mail**

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Bellinda Wallace	bwallace@unm.edu
Adam Wise	aw1@unm.edu

# 2008-2009 Academic Calendar

<b>Preview Night</b>	<b>Monday, November 17th, 2008</b>
<b>Registration for active<sup>1</sup> Honors students</b>	<b>Monday, December 1st, 2008</b>
<b>Registration for inactive Honors students</b>	<b>Friday, December 12th, 2008</b>
<b>Spring Semester Begins</b>	<b>Tuesday, January 20th</b>
<b>Last day to add courses</b>	<b>Friday, January 30th</b>
<b>Last day to drop a course (without a grade)</b>	<b>Friday, February 27th</b>
<b>SPRING BREAK</b>	<b>Sunday, March 15th—Sunday, March 22nd</b>
<b>Last day to withdraw (without approval of college dean)</b>	<b>Friday, April 17th</b>
<b>Last day to withdraw (with approval of college dean)</b>	<b>Friday, May 8th</b>
<b>Last day of instruction</b>	<b>Saturday, May 9th</b>
<b>Final Exams</b>	<b>Monday, May 11th—Saturday, May 16th</b>
<b>UHP Commencement Ceremony</b>	<b>Friday, May 15th</b>
<b>UNM Commencement Ceremony</b>	<b>Saturday, May 16th</b>

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<sup>1</sup> To be considered “active” in the Honors Program, students must have a.) a 3.2 cumulative GPA or higher, b.) seen a peer advisor (Fall semesters: freshmen and first-semester Honors students), and c.) attended Preview Night.



# *cultivating excellence*

The mission of the University of New Mexico Honors Program is to provide a vibrant, interdisciplinary educational environment for the intellectually curious and scholastically capable student. It is also our mandate to serve as a catalyst for innovative growth and change in the University community. Students are encouraged to “discover” knowledge through discussion, critical reading, writing, laboratory experience, and research. Often the greatest benefit we provide for Honors students is the chance to enrich their academic pursuits within a small community of life-long learners.

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