

Honors College Spring 2020 Course Descriptions

UHON 122.004 43662 Sem: Legacy of Power TR 1530-1645

Faubion, Renee sanren@unm.edu

Course Title: Legacy of Power: Building the Perfect Government

UHON 122 courses count toward Area 5 of UNM General Education (formerly UNM Core)

Course Description: At its most ideal, the American system allows individuals to exercise their rights unimpeded by others. But as recent debates over issues such as free speech and immigration suggest, while Americans share a government, they buy into a wide range of dramatically differing values—values so divergent that sometimes it is difficult to understand how we might reconcile them to forge meaningful law and policy. To better understand this problem, this class will explore theories about the role of government. Aristotle, for example, argues that every community aims at some good; what might our “good” be, and how can we best achieve it? To help refine our ideas, we will consider Locke’s *Second Treatise of Government* and Mill’s *On Liberty*, both fundamental to understanding our own system, as well as Yevgeny Zamyatin’s science fiction novel *We*, which asks whether it is better to be “happy” than to be “free.” We will also consider the premises and sources of some of our values, the role of property in the civil state and the distinction between violence and power suggested by Hannah Arendt. Through readings, discussion, and debate, we will make ourselves more thoughtful, better-informed participants in our political system. For further information, please contact Dr. Renée Faubion at sanren@unm.edu

Readings/Texts: John Locke, *Second Treatise of Government*; John Stuart Mill, *On Liberty*; Mary Shelley, *Frankenstein*; Bryan Stevenson, *Just Mercy*; Yevgeny Zamyatin, *We*; Hannah Arendt, *On Violence*.

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

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

UHON 122.005 47210 Sem: Legacy of Renegade MWF 1000-1050

UHON 122.001 45076 Sem: Legacy of Renegade MWF 1100-1150

Hickey, Nora nhickey@unm.edu

Course Title: Legacy of the Renegade

UHON 122 courses count toward Area 5 of UNM General Education (formerly UNM Core)

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

Our studies will focus on the construction of identity in these literary and cultural texts. In particular, we will examine how these works portray and celebrate the diversity and dynamism of those that forged their own, new paths in whatever situation they found themselves—some more ideal than others. We’ll mostly focus on renegades who have reached “success,” and also study those that have met worse fates, in part due to their unwillingness to conform to societal standards.

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

Readings/Texts:

Antigone by Sophocles

The Handmaid’s Tale by Margaret Atwood

Ceremony by Leslie Marmon Silko

Kindred: Graphic Novel Adaptation, Octavia Butler

Supplemental materials and readings will be provided to students throughout the course, via PDF.

Student Requirements:

Participation & collaboration (includes low stakes assignments)
Final Project: Presentation and Paper with research component
Lecture attendance and response (2)
Group and individual Presentations
Four papers

About the Instructor: Nora Hickey enjoys writing and reading widely and has an MFA in poetry. In the classroom, Nora enjoys discussion and activities that engage students in critical and creative thinking. Originally from Milwaukee, WI, Nora has found much to love in the high desert, including her husband, Clay. She enjoys many things, among them, comics, poetry, the history of the Southwest and alliteration, always.

UHON 122.006 52532 Sem: Legacy of Comedy TR 0930-1045

Szasz, Maria deschild@unm.edu

Course Title: Legacy of Comedy

UHON 122 courses count toward Area 5 of UNM General Education (formerly UNM Core)

Course Description: “We know what makes people laugh. We do not know why they laugh.” W. C. Fields

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

Readings/Texts:

Aristophanes, *Lysistrata*
Plautus, *The Brothers Menaechmus*
William Shakespeare, *A Midsummer Night’s Dream*
Molière, *Tartuffe* (1664)
William Wycherley, *The Country Wife* (1675)
William Goldsmith, *She Stoops to Conquer* (1773)
Oscar Wilde, *The Importance of Being Earnest* (1895)
John Millington Synge, *The Playboy of the Western World* (1907)
George Bernard Shaw, *Pygmalion* (1912)
Frank Loesser, Jo Swerling and Abe Burrows, *Guys and Dolls* (1950)
Tom Stoppard, *Rosencrantz and Guildenstern Are Dead* (1966)
Yasmina Reza, ‘*Art*’ (1994)

Student Requirements: Reliable and eager attendance; careful, consistent reading and thoughtful contributions to class discussions; three short response papers (two to three pages each); attendance at a local production of a comedy; attendance at two Legacy Lectures and a one to two page review of each lecture; a one page proposal for a research paper and a ten minute conference with

the instructor to discuss the proposal; a four to six page research paper; and a group project: a short (15-20) minute performance of one or two scenes from one of the plays we read this semester.

About the Instructor:

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

UHON 122.007 52533 Sem: Legacy of Failure TR 0930-1045
Swanson, Ryan swansonr@unm.edu

Course Title: The Legacy of Failure

UHON 122 courses count toward Area 5 of UNM General Education (formerly UNM Core)

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

Readings/Texts:

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

Student Requirements:

Class participation, written and verbal assignments.

About the Instructor:

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

UHON 122.008 52534 Sem: Legacy of Myth & Magic MWF 1000-1050
Kottler, Jonatha jkottler@unm.edu

Course Title: Legacy of Myth and Magic

UHON 122 courses count toward Area 5 of UNM General Education (formerly UNM Core)

Course Description: 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, vengeful, passionate, fickle, dreamy, cruel, loving; that is, human.

Readings/Videos:

Required readings:

Emily Wilson, (trans.) *The Odyssey* (this edition only)

Shakespeare, *Macbeth* (any edition with line numbers)

Neil Gaiman, *Norse Mythology*

Neil Gaiman and Sam Keith: *The Sandman, Vol 1: Preludes and Nocturnes*

Rebecca Roanhorse, *Trail of Lightning*

Selected myths, *The Lais of Marie de France*, *Mage*, multiple film versions of *Macbeth*, episodes of *Buffy the Vampire Slayer*, *The Sword in the Stone*.

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

Student Requirements: Attendance, Participation, Short response papers, 2 analytic essays, group research project, final creative project

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

UHON 122.009 52535 Sem: Leg of Grt VIL of Lit MWF 1100-1150

Kottler, Jonatha jkottler@unm.edu

Course Title: Legacy of Great Villains

UHON 122 courses count toward Area 5 of UNM General Education (formerly UNM Core)

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

Reading/Texts:

Diane Arson Svarlien (trans.) *Medea (this translation only)*

Seamus Heaney, (trans.) *Beowulf (this translation only)*

Shakespeare, *Othello* (any edition with line numbers)

Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde (any edition)*

Margaret Atwood, *The Robber Bride*

Jim Starlin, *The Infinity Gauntlet*

Selected fairy tales, short selection of the *Iliad*, *Avengers: Infinity War* and others.

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

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

UHON 201. 001 38740 Sem: How to be a Better Writer

M 1600-1830

Brewer, Stephen abqbrew@unm.edu

Course Title: Rhetoric and Discourse: Become a Better Writer

UHON 201 courses count toward Area 1 of UNM General Education (formerly UNM Core)

Course Description:

Professional careers and academic pursuits require good writing and editing skills. Those skills can be developed with practice, resulting in clear, effective writing. In this class, students focus on writing for different audiences, using the basic mechanics of good writing as outlined in the textbook. In class, students share their work and learn to thoroughly edit to produce the best writing.

Readings/Texts: "On Writing Well" by William Zinsser

Student Requirements: In this once-a-week class, students write every week, at home and in class, and learn to edit and rewrite for the best polished work. Assignments cover many areas of writing – fiction, nonfiction, journalism, essay, humor, business writing, science writing, writing about the arts, etc.

About the Instructor: Steve Brewer is the author of 31 books, including one that was made into a Hollywood comedy. A

former journalist and syndicated humor columnist, Brewer has taught writing at various venues for the past 20 years. In 2018, he and his family opened a bookstore, Organic Books, in Nob Hill.

UHON 201.002 37976 Sem: Articulate Citizen MW 1200-1315

Obenauf, Richard obenauf@unm.edu

Course Title: The Articulate Citizen

UHON 201 courses count toward Area 1 of UNM General Education (formerly UNM Core)

Course Description: Our Founding Fathers considered a well-informed citizenry crucial to the survival of our republic. In this core writing course, we will critically evaluate some of the most important essays, speeches, and other documents from American history and use them as models for our own writing. We will also look at media portrayal of current events and issues in order to understand the relationship between audience and slant, a skill that will be useful to you both as a scholar and as a citizen. Thus you will explore some of the ways that your own predispositions may affect your writing, as well as the impact of bias on the way information is presented to you. In effect, in this course you will have the opportunity to emulate some of the most inspiring American voices to make your own writing more nuanced and persuasive, while discovering your own biases and learning how to detect the bias in other people's messaging, both in the present and in historical contexts.

Readings/Texts: Our reading list centers on foundational primary sources of our democracy, such as the Declaration of Independence, the Seneca Falls *Declarations of Sentiments and Resolutions*, and speeches and essays by George Washington, Abraham Lincoln, Teddy Roosevelt, Woodrow Wilson, Herbert Hoover, Franklin Roosevelt, Dwight Eisenhower, John F. Kennedy, Martin Luther King Jr., and Lyndon Johnson. Other authors on our whirlwind syllabus include Andrew Carnegie, Walter Lippmann, Edward R. Murrow, Potter Stewart, E.B. White, and George Lakoff. We will also look at media coverage of current events in newspapers including the *New York Times* and the *Wall Street Journal*.

Student Requirements: As with all Honors courses, consistent attendance and active participation are required. Students are expected to keep a reading journal, which will form the basis for a series of short reaction papers. There will be five brief exercises and three analytical essays, the last of which is a research project that you will expand into your final project.

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

UHON 201.004 42267 Sem: Women, Comic, Poetry MW 1330-1445

Hickey Nora nhickey@unm.edu

Course Title: A Mirror of My Own: Women in Comics and Poetry

UHON 201 courses count toward Area 1 of UNM General Education (formerly UNM Core)

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

The course is designed to facilitate exploration, examination, evaluation, and communication. Reading and reflection is crucial to student success, as we will engage in seminar style discussions. Attending one outside event (lectures, musical acts, etc.) is mandatory, as is reflecting on what we've learned during them. Producing high quality, college-level writing is expected, and we will be flexing our creative muscles as well. We will examine the relationship between creating and identity in numerous examples, and come away with a better understanding our own, as well.

Readings/Texts:

Comics:

The Complete Persepolis or Persepolis I & II, Marjane Satrapi

My New York Diary, Julie Doucet

One Hundred Demons, Lynda Barry
Relish, Lucy Knisley
Ms. Marvel: No Normal, Willow G. Wilson

Poetry:

Citizen: An American Lyric, Claudia Rankine
Escape Velocity, Bonnie Arning

Student Requirements:

Participation & collaboration (includes low stakes assignments)
Final Project: Presentation and Paper with research component
Outside event attendance and response
Group and individual Presentations
Papers

About the Instructor:

Nora Hickey enjoys writing and reading widely and has an MFA in poetry. In the classroom, Nora enjoys discussion and activities that engage students in critical and creative thinking. Originally from Milwaukee, WI, Nora has found much to love in the high desert, including her husband, Clay. She enjoys many things, among them, comics, poetry, the history of the Southwest and alliteration, always.

UHON 202.001 38742 Sem: Math in the World: Stats MW 1130-1245
Sorge, Carmen csorge@unm.edu

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

UHON 202 courses count toward Area 2 of UNM General Education (formerly UNM Core)

Course Description: Statistical Thinking will one day be as necessary for efficient citizenship as the ability to read and write.- H.G. Wells That day is now. Have you ever wondered why first the newspaper tells you that coffee prevents cancer, and the next day the headlines proclaim coffee will kill you? Are you aware that some stock fund statistics are technically true, but presented in a way designed to manipulate you? When a doctor tells you that a test for a disease is 99 percent accurate (and you just tested positive) what questions should you ask? This course is designed to equip you with the statistical tools and knowledge to interpret and analytically analyze data. We will cover graphing techniques for presenting data, data sampling techniques, descriptive techniques, confidence intervals, regression toward the mean and central limit theory, basic probability, estimation and tests of significance as well as other topics. Mastering this material will provide you with the ability to interpret statistics related to public policy, education, business, and the social, health, and physical sciences. You will understand that statistics provides useful information for decision making but will also learn to recognize when the data is being manipulated in order to confuse or obscure the truth. Understanding statistics allows you to make rational decisions in your own life and to think critically about potential outcomes. If you have taken the equivalent of College Algebra (Math 121) you certainly have the math skills for this class. If you have not taken an algebra class, please contact me before signing up.

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

Student Requirements: Assignments include hands on data collection in the classroom and writing up mini labs using the data. You will have a short reflection due on the assigned reading which we will discuss in class. Some of these assignments will include collecting, interpreting and presenting of your own data. You will write two papers. For further information see <https://sites.google.com/view/unmuhonstatistics/home> .

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

UHON 203.001 47205 Sem: Physics is Everywhere MW 1000-1115

Sorge, Carmen csorge@unm.edu

Course Title: Physics is Everywhere: Rainbows to Refrigerators

UHON 203 courses count toward Area 3 of UNM General Education (formerly UNM Core). The lab offered with this course, UHON203L, is required for students completing the general education requirements but might not be necessary for students completing core requirements.

Course Description: The most exciting phrase to hear in science, the one that heralds new discoveries, is not 'Eureka!' (I've found it!), but 'That's funny...' - Isaac Asimov This course is about understanding physics in the world around you. Many students have the impression that science (physics in particular) is a bunch of rules discovered a long time ago by a bunch of boring dead white guys. Nothing could be further from the truth. Physics has a huge impact upon our daily lives, many issues including energy use, safety procedures and government regulations are based on physics principles. Understanding basic physics and learning to read and interpret scientific information critically will allow you to make decisions based on sound scientific reasoning. You might be thinking physics is just another name for math class. Not in this class. The ability to plug numbers into an equation, and chomp through them is not physics. You will need to use a little math in this course, but this course is not ABOUT math. Scientists are not handed a lab worksheet to fill in when doing research. Like scientists, you will utilize the scientific method to produce hypotheses based on experimentation. This course is for students who want to DO science and understand how to critically read and discuss scientific concepts (rather than memorize science facts). Our topics will vary and will include both basic physics fundamentals such as optics, radioactivity, motion and energy conservation and others. Three short class presentations are required. One is on examining physics observable in the real world. The second involves finding physics demonstrations and concepts on the web. The third is a physics demonstration for your classmates. You will be participating in hands on experiments in the classroom demonstrating physics principles and writing up a report on each lab. Most class periods you will have a short reflection due on the assigned reading, which we will discuss in class. This is a very interactive class, with lots of hands on work and discussion.

Readings/Texts: The required book is For the Love of Physics: From the End of the Rainbow to the Edge Of Time - A Journey Through the Wonders of Physics by Walter Lewin We will be reading sections from texts such as those listed below as well as from current scientific journals. These will be available online. Richard A. Muller, Physics for Future Presidents: The science behind the headlines Richard Feynman, Six Easy Pieces: Essentials of Physics explained by its most brilliant teacher Christopher P. Jargodzki and Frankin Potter, Mad about Physics: Brain twisters, Paradoxes and Curiosities

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

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

UHON 203L. 00147211 Science in 21st Century Lab MW 0900-0950

Sorge, Carmen csorge@unm.edu

Course Title: Physics is Everywhere: Rainbows to Refrigerators Lab

UHON203L is required for students completing the general education requirements but might not be necessary for students completing core requirements. This lab is taken with or after taking UHON203 Physics is Everywhere with Dr. Sorge.

Course Description: Crucial to science education is hands-on involvement: showing, not just telling; real experiments and field trips and not just 'virtual reality.' Martin Rees To take this class you need to be currently (or previously) enrolled in UHON 203. This class is an extension of UHON 203 This class is one hour lab is available as a SEPARATE class to be held outside of the regular class hours on the same days that class meets. The separate lab class is optional, if you need four hours of science credit, you can add this lab class to the three hour class. You will be designing and conducting your own experiments and demos and presenting them to the class. Contact me for further information.

Readings/Texts: We will be reading sections from texts such as those listed below as well as from current scientific journals. These will be available online. Richard A. Muller, Physics for Future Presidents: The science behind the headlines Richard Feynman, Six Easy Pieces: Essentials of Physics explained by its most brilliant teacher Walter Lewin, For the love of Physics: From the edge of the

Rainbow to the Edge of Time- A journey through the wonders of Physics Christopher P. Jargodzki and Frankin Potter, Mad about Physics: Brain twisters, Paradoxes and Curiosities Paul G. Hewitt, Conceptual Physics Fundamentals

Student Requirements: You will be participating in hands on experiments in the classroom demonstrating physics principles and writing up a report on each lab. You will also research and present a short physics demonstration. . Viewing of demonstrations impractical or unsafe for our classroom online are also required. For further information see <https://sites.google.com/view/unmuhonphysics/home>

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

UHON 203.002 52536 Sem: Bringing Fossils to Life TR 1230-1345

Moore, Jason jrm@unm.edu

Course Title: Science in the 21st Century: Bringing Fossils to Life

UHON 203 courses count toward Area 3 of UNM General Education (formerly UNM Core). There is no lab offered with this course. A lab is required for students completing the general education requirements but might not be necessary for students completing core requirements. Please see an advisor if you have questions regarding the Area 3 requirements.

Course Description: The Earth formed around 4.5 billion years ago and the first, albeit somewhat controversial, evidence for life is found only 600 million years later! Living organisms have, therefore, been present for 85% of the history of the Earth and have shaped the planet in a myriad of different ways as life has evolved. Incremental, frequently infinitesimal changes in morphology over inconceivably long time periods have produced the millions of species that we see interacting around us today. Fortuitous confluences of geological forces have led to the preservation of evidence of past life for millions, and in some cases billions of years.

In this course we will get hands on with the fossil record to investigate: how life has changed during its 3.8 billion year history, from individual organisms to entire ecosystems; the processes that can lead to the preservation of organic remains over geological time periods; and many of the ways in which we can make inferences about biological processes from the limited, often biased information preserved in the fossil record. You will then apply those skills exactly as a palaeontologist would to address a question that currently has no answer. I hope this course will provide you with a firm foundation of tools and knowledge that you will be able to use to find the answers to any questions you might have about the history of life, and to discuss and reconcile many of the complexities inherent to understanding organisms for which there are no modern representatives.

Readings/Texts: Readings will be a selection of primary scientific research papers that will be provided via Learn, or that you will find yourselves to support the questions you will be asking in class.

Student Requirements: The first 4-5 weeks of class will be composed of example exercises illustrating the approaches that palaeontologists take to analyzing ancient ecosystems and understanding the preservation of fossils. During the remainder of class, you will apply these techniques to address a genuine research question that you have developed. You will collect the data, analyse the results, and argue the conclusions both in a presentation to the class, and in a formal scientific paper.

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

UHON 204.001 52537 Sem: Understanding Social Chng TR 1400-1515

Walsh-Dilley, Marygold marygoldwd@unm.edu

Course Title: Individual & Collective: Understanding Social Change

UHON 204 courses count toward Area 4 of UNM General Education (formerly UNM Core)

Course Description: This course is an interdisciplinary introduction to the social and behavioral sciences, with a particular focus on theories about society and social change. With rapid technological change and the flow of information, goods and people across the globe, our society is changing fast. How do we, as individuals, fit into this rapidly changing society? How do people come together

and make collective meaning within the context of perpetual transformation? How can we make sense of what is happening all around us?

These questions echo similar inquiries made during another period of rapid social and technological change. The industrial and political revolutions and the related social and economic transformation of the 19th and early 20th centuries prompted new questions and concerns. This led to the emergence of a new “science of society”, in which scholars and laypeople tried to build new forms of knowledge to better understand their increasingly precarious world. We will study some of the principal and most enduring theories of modern society in order to build a toolbox of ideas and concepts with which we can better understand our own contemporary social world.

Course Objectives:

- Examine how the social sciences emerged and how they have shifted over time;
- Use social theory to better understand the world around us;
- Examine current events and understand how they reflect the broader social context, institutions, and hierarchies of our time;
- Develop critical reading skills and strategies;
- Build critical thinking skills by developing our sociological imaginations;
- Practice and improve oral and written communication skills, particularly expressing critical thinking and analytical reasoning.

Readings/Texts:

Students in this class will read primary and secondary texts compiled in a Course Reader. This will be supplemented with podcasts about the ideas and theorists we read. Students will also pay close attention to current events and news from reputable outlets.

Student Requirements:

- 1) Regular attendance and participation;
- 2) Current Events presentations;
- 3) Two short essays;
- 4) One longer essay applying ideas from class to a current event/social issue of your own choosing;
- 5) Persuasive letter about your social issue to someone in power to address it.

About the Instructor:

Marygold Walsh-Dilley is an interdisciplinary social scientist in the Honors College. She holds a PhD in Development Sociology, an MS in Applied Economics, and a BA in International & Comparative Policy Studies and Economics.

UHON 204.002 38753

Sem: Indiv in Conflict W-Coll

TR

1530-1645

Johnson, Lizabeth

lizjohnson@unm.edu

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

UHON 204 courses count toward Area 4 of UNM General Education (formerly UNM Core)

Course Description: “I like it when a flower or a little tuft of grass grows through a crack in the concrete. It’s so f*****’ heroic.”
George Carlin

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

examine individuals who have, like George Carlin's flower or tuft of grass growing through a crack in concrete, broken through the barriers placed in their way by collective structures and institutions and gone on to be regarded as heroes or, in some cases, villains.

Readings/Texts:

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

Charles Alexander Eastman, *From the Deep Woods to Civilization*. Mineola, New York: Dover Publications, 2003. ISBN 978-0486430881.

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

Jasvinder Sanghera, *Shame*. London: Hodder & Stoughton, 2007. ISBN 978-0340924624.

William Souder, *On A Farther Shore: The Life and Legacy of Rachel Carson, Author of Silent Spring*. New York: Broadway Books, 2013. ISBN 978-0307462213.

Student Requirements:

Active participation in discussions

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

Two 5-page papers focusing on different individuals in conflict with their collective. Rewrites of these papers are encouraged.

One 10-page research paper that will focus on the structures and institutions collectives use to hinder or support individuality and individualism. This paper may draw from material presented in the two 5-page biographical papers.

An oral presentation on the research paper

About the Instructor: Dr. Elizabeth Johnson has a B.S. in Biology and a Ph.D. in Medieval History. This course evolved out of her interest in how individuals throughout history have clashed with various collectives, whether social, cultural, or political. In this course, we'll examine individuals who were able to pursue individualistic actions with the support of their collective as well as those whose individualistic actions were condemned and punished by their collective.

UHON 204.003 52538 Sem: Keeping the Peace T 1730-2000

Carey, Andrew acarey1@unm.edu

Course Title: INDIVIDUAL AND THE COLLECTIVE: KEEPING THE PEACE

UHON 204 courses count toward Area 4 of UNM General Education (formerly UNM Core)

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

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

Readings/Texts:

Christopher Boehm, *Hierarchy in the Forest* (chapters 3-5)

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

Pamela Barsh, *Blood Feud and State Control*

Mark Twain, *Dueling*

Krystal Watson, *Song Duels: Conflict as Positive Force*

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

Shad Maruna, Re-entry as Rite of Passage

Njal's Saga (excerpts)

George Grinnell, The Cheyenne Indians (excerpt)

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

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

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

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

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

Thomas Hauschildt, Gacaca courts and Restorative Justice in Rwanda

Film/Video:

Frontline: Ghosts of Rwanda

The Axe Fight

Behind the Sun (Brazil)

The Cows of Dolo Ken Paye (Liberia)

Student Requirements: Students will read and discuss the articles and films presented in class each week. Each student will read and review three articles over the course of the semester and complete a research project. For each article, they will write a two page paper describing how that culture's customs work for those people compared to how their families customs work for them. The project involves doing library research, summarizing the data collected, and presenting the results in a class presentation, and a final essay and necessary attachments. Your project will involve three components. Component #1 is student research this will involve three assignments: 1) Library assignment, 2) List of 4 possible sources, 3) 2 page review of one source. Component #2 will be your final presentation. Component #3 will be your final essay. Grading on the final paper is based on content, format and style.

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

UHON 205.005 52539 Sem: Tolkien Art, Myths & Srcs TR 1100-1215

Donovan, Leslie ldonovan@unm.edu

Course Title: Tolkien's Art, Myths & Sources

[Video Link for more information](#)

UHON 205 courses count toward Area 5 of UNM General Education (formerly UNM Core)

Course Description: Vastly popular, immensely learned, and profoundly spiritual, J.R.R. Tolkien's epic trilogy *The Lord of Rings* has spawned a 1970s cult following as well as a 21st-century blockbuster film trilogy. Nevertheless, Tolkien's books have remained literary classics as well as foundational texts in the genre of modern fantasy. In recent years, national and international surveys even identified Tolkien as the most popular or influential writer of the 20th century. Yet, while millions have enjoyed and treasured *The Lord of Rings* and its precursor *The Hobbit*, few readers seriously study the art, myths, historical and literary sources that form the background for Tolkien's Middle-earth fiction. In this course, we will survey not only Tolkien's own works of art and literature, but also the mythic constructs that underlie his epic vision. While hard-working newbies to Tolkien are very welcome in this class, newcomers should be advised that this course expects at least a strong, basic knowledge of Tolkien's primary literary works. All students are strongly advised to read Tolkien's *The Hobbit* and *The Lord of Rings* in their entirety (read the books, don't just watch the films!) before the first day of class.

Readings/Texts:

Beowulf

Wayne Hammond and Christina Scull, *J.R.R. Tolkien: Artist and Illustrator*

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

J.R.R. Tolkien, *The Lord of the Rings*

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

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

J.R.R. Tolkien, trans. *Sir Gawain and the Green Knight, Pearl, and Sir Orfeo*

Sturluson, Snorri. *The Prose Edda*. Trans. Jesse Byock

Student Requirements: 1 multimedia research project, weekly blog discussion (2 postings each week); 1 analytic paper; 1 creative research project; 1 final portfolio (10-15 new pages); attendance and active class participation.

About the Instructor: Leslie Donovan is a tenured professor in the Honors College. She earned her B.A. in Creative Writing and M.A. in English from UNM and her Ph.D. in Medieval Literature from the University of Washington. Her publications include studies of J. R. R. Tolkien, *Beowulf*, Anglo-Saxon women saints, and Honors teaching. She has earned multiple awards for outstanding teaching, including UNM's Presidential Teaching Fellow award.

UHON 205.006 52540 Sem: Atomic Bomb Culture TR 0800-0915
Gomez, Myrriah myrriahg@unm.edu

Course Title: Atomic Bomb Culture

UHON 205 courses count toward Area 5 of UNM General Education (formerly UNM Core)

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

UHON 205.007 52541 Sem: When Poe Talks to Freud TR 0930-1045
Faubion, Sandra sanren@unm.edu

Course Title: When Poe Talks to Freud: The Nineteenth-Century Gothic and Theories of Horror

UHON 205 courses count toward Area 5 of UNM General Education (formerly UNM Core)

Course Description: Ever wonder why we shudder when we see our own blood? Or why the dark seems full of demons—even when we know it isn't—and why we feel they are coming for us? This seminar sets out to explore these questions by considering nineteenth-century gothic narratives against the history of theories of horror drawn from philosophy, aesthetics, and psychology. Thinkers from the last 275 years, including Edmund Burke, Sigmund Freud, and Julia Kristeva will provide a context for our reading of horror tales as we try to understand how such tales endeavor to terrify us. We will also look at key developments in the culture of the nineteenth century (notably, colonization, "race" theory, gender roles, and evolution) to help us understand how those events participated in the development of horror narratives. Ultimately, our goal this semester will be to dissect the illicit pleasure of the horror story to understand how nineteenth-century Anglo-Americans translated their desires and anxieties about their changing world into literary texts. For further information, please contact Dr. Renée Faubion at sanren@unm.edu

Readings/Texts: Charlotte Brontë, *Jane Eyre*; Oscar Wilde, *The Picture of Dorian Gray*; Bram Stoker, *Dracula*; J. Sheridan Le Fanu, *Carmilla*; short stories by Edgar Allan Poe and Charlotte Perkins Gilman; and a selection of sources discussing theories of terror

Student Requirements: Two 1250-word essays; a research project culminating in a final paper or a non-traditional element, such as a short story; strong attendance and thoughtful, consistent participation in class

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

UHON 207.004 52542 Sem: Social XFORM through Art TR 1100-1215

UHON 207.005 52543 Sem: Social XFORM through Art TR 1400-1515

Jacobs, Megan mejacobs@unm.edu

Course Title: Fine Art as Global Perspective: Social Transformation through Art

UHON 207 courses count toward Area 7 of UNM General Education (formerly UNM Core)

Course Description: Art can reflect and can alter the historical, social and political framework in which it was created. We will investigate how art has been used as a tool to transform cultural perspectives, alter policies, and prompt social change from the 1900s to today. The Industrial Revolution, Great Depression, Civil Rights movement and Women’s Liberation movements have had a direct impact on seminal artists and their methods of expression and artists have resisted, protested, and supported shifts. Social photographers such as Jacob Riis and Lewis Hine who advocated for child labor rights critiqued industrialization. Dorothea Lange and Walker Evans were part of the photography group in the Farm Security Administration (FSA) and who documented the lives of American farmers. These images educated Americans and led to policy changes: aid for farmers during the Great Depression. The Civil Rights and Women’s Liberation movements called into question the “body” and artists created entirely new methods of expression, such as performance art, to explore and support this new idea. We will also explore a range of contemporary artists whose methodologies, materials and approach challenge cultural norms. JR, Ai Wei Wei, Vik Muniz, Yolanda Dominguez, Alfredo Jaar, and Krzysztof Wodiczko use mixed-media, installation, photography, and performance to confront economic systems, media representations, sexism, and censorship. Students will evaluate these contemporary artists use of materials and media to further their concepts. Once a foundation of knowledge has been laid, we will turn our attention to the creative process through an investigation of materials and practices. Students will research their communities and develop a series of solo and collective creative projects that promote social transformation in their communities!

Readings/Texts: Excerpts of readings from the following sources will be made available digitally on the course website. • Berger, John. *Ways of Seeing*. Penguin, 1990. • Boyd, Andrew and Dave Oswald Mitchell. *Beautiful Trouble: A Toolbox for Revolution*. OR Books, 2016. • Freeland, Cynthia. *But, Is it Art?: An Introduction to Art Theory*. Oxford University Press, 2002. • JR, Nato Thompson and Joseph Remnant. *JR: Can Art Change the World?*. Phaidon, 2015. • Mesch, Claudia. *Art and Politics: A Small History of Art for Social Change Since 1945*. I. B. Tauris, 2013. • Rushdie, Salman, *Imaginary Homelands*. Granta Books, 1991. [p. 87-106]. • Thompson, Nato. *Living as Form: Socially Engaged Art from 1991-2011*. MIT Press, 2012.

Student Requirements: o 2 creative projects o 1 creative exercise o Argumentative Paper (5-7 pages) o Oral Presentation

About the Instructor: Megan Jacobs teaching interests include fine art, design (infographics and data visualization), aesthetics, material culture, and cultural preservation through new media.

UHON 207.006 52544 Sem: Musical Theatre in Amer TR 0800-0915

Szasz, Maria deschild@unm.edu

Course Title: Fine Arts as Global Perspective: Musical Theatre in America

UHON 207 courses count toward Area 7 of UNM General Education (formerly UNM Core)

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

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

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

We begin in the early years of the twentieth century, with the charismatic “song and dance man” George M. Cohan, whose upbeat,

sassy songs and heroes in *Little Johnny Jones* (1904) and *George Washington, Jr.* (1906) jump-started American musical comedy. Through *Oklahoma!* (1943), *South Pacific* (1949), and *West Side Story* (1957), we explore what made the “Golden Age” of American musical theatre so rich, creative, and admired. In the 1960s-1970s, we determine why both the form and content of musicals radically changed, with the bold introduction of “rock musicals” such as *Hair* (1967) and “concept musicals” such as *Company* (1970) and *A Chorus Line* (1975). In the 1980s-1990s, we focus on the “British Revolution,” with the arrival of the “megamusicals” *Cats* (1982), *Les Misérables* (1987), *The Phantom of the Opera* (1988), and *Miss Saigon* (1991). We conclude by examining the most recent developments in musical theatre that invigorate theatergoers, such as *Wicked* (2003), *Memphis* (2009), *Million Dollar Quartet* (2010), *Spiderman: Turn Off the Dark* (2011), *The Book of Mormon* (2011), *Once* (2012) and *Hamilton* (2015). Our primary goal is to reach an understanding and appreciation of this eclectic, vibrant, innovative form of theatre that entertains and challenges audiences worldwide.

Readings/Texts:

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

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

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

UHON 207.007 52545 Sem: Color Disobedience T 1730-2000

Curreri, Amanda acurreri@unm.edu

Course Title: Fine Arts as Global Perspective: Color Disobedience

UHON 207 courses count toward Area 7 of UNM General Education (formerly UNM Core)

Course Description: Communicating beyond the strictly representational, color speaks to cultural codes both public and private. In this course we will investigate color systems, racism as a color-construct, the phenomenology of color, and the capacity of color to exceed definition and cross boundaries. Think of this course as a Color Theory redux in which we will collectively research the socio-political histories of color across cultures, within and beyond the realm of art. Grounded in Julia Kristeva’s feminist semiotics of color and Fred Moten’s recent writings on radical blackness, this course will investigate color as a construction and a communicative language. Art will be considered for its role in identifying and proposing new forms of freedoms.

The course includes critical discussion of color theory, art practices and histories, as well as the larger socio-political context of art and democracy. Expect a semester that challenges and supports you across a range of access points and methodologies. We will visit regional institutions to conduct arts-based research. Critical readings and hands-on creative workshops will lead to two projects designed to be interpretive to each student’s trajectory of research interests. Additional activities include response writing, integration of current events, and more. Students from a broad range of disciplines, not simply the fine arts, can expect to be supported and to play a role in a dynamic co-learning experience.

Readings/Texts:

Excerpts of readings from the following sources with additional topical journal articles:

Color Theory, edited by Maya Gomez and Vreni Michelini Castillo, Wolfman Books, 2019.
Interaction of Color, Josef Albers, Yale University Press, 1963.
The Undercommons, Fred Moten and Stefano Harney, Autonomedia, 2013.
The Black Unicorn: Poems, Audre Lorde, W.W. Norton & Company, 1978.
Desire in Language: A Semiotic Approach to Literature and Art, Julia Kristeva, Columbia University Press, 1969.
Citizen: An American Lyric, Claudia Rankine, Greywolf Press, 2014.
Bluets, Maggie Nelson, Wave Books, 2009.
Blue Alchemy: Stories of Indigo, Mary Lance, (film), 2011.

Student Requirements:

Creative hands-on workshops – Indigo Dyeing and Color Studies (2)
Off-Site exhibitions and artist lectures with written response papers (3)
Précis for reading assignments to facilitate discussion and critical dialogue
Creative presentations with written/oral components (2)
Color Inquiry Journal Entries (7)

About the Instructor: Amanda Curreri is an artist and educator. Her work is interdisciplinary and dialogic: creating conversation between artworks, viewers, and within actual and constructed feminist, radical, and queer historiographies. Curreri holds an MFA from the California College of the Arts, a BFA from The School of the Museum of Fine Arts, Boston, and a BA from Tufts University in Sociology and Peace & Justice Studies. Curreri is represented by Romer Young Gallery in San Francisco, California.

UHON 302.001 53802 Sem: Blck Demographics in the US MW 1230-1345
Jivetti, Billi bjivetti@unm.edu

This course is cross-listed with AFST397.
Please contact the instructor for more information.

UHON 302.002 52546 Sem: Sci & Soc of Disease TR 1100-1215
Johnson, Lizabeth lizjohnson@unm.edu
Course Title: The Scientific and Social Aspects of Disease

Course Description: Human society has a complicated relationship with disease. The earliest written accounts of contagion in human communities demonstrate that people tended to view disease as a result of divine wrath. In such cases, a cure could only be found by determining why the gods had sent the disease and how to regain divine goodwill. In addition, the earliest medical theories regarding disease tended to focus not only on possible environmental factors, but also on the sufferer's ethnic or social origin as a factor in the disease. These tendencies to view disease as the result of angering the gods and as connected to a person's ethnic or social identity continued well into the medieval period in European society. Even the growing body of medical knowledge offered by ancient and medieval physicians, again pointing largely to environmental factors, could not combat the conception of disease as divine retribution or as endemic among certain groups. These early medical theories took a giant leap forward during the Scientific Revolution, when physicians and scientists developed the tools necessary to study and understand the nature of disease vectors and developed methods to combat various diseases. This body of medical knowledge continued to grow from the 1700s onward, with the introduction of vaccines, antibiotics, and pharmaceuticals, such that entire communities or nations could benefit from efforts to eradicate, or at least control, common diseases such as smallpox, polio, and measles. Despite these developments in medical science, however, some have continued to view disease as a sign of divine wrath. Others have continued to believe that those who suffer from particular diseases suffer because of the ethnic or social group to which they belong, or even that the sufferer's biological sex or sexual preference is a key factor in their affliction. Even more recently, some have argued that the very tools that physicians use to treat or prevent diseases are the cause of other, potentially life-threatening medical conditions. These less-than-scientific and, in some cases, anti-scientific views of disease continue to be a troublesome issue even in the 21st century, complicating physicians' efforts to fight disease and perpetuating stereotypes of certain individuals and groups. In this course, we'll examine humanity's complex relationship with disease from the ancient period forward, using medical, scientific, historical, literary, and visual sources that depict both the scientific and the social view of disease.

Readings/Texts:

Steven Johnson, *The Ghost Map: the Story of London's Most Terrifying Epidemic—and How it Changed Science, Cities, and the Modern World*. New York: Riverhead Trade, reprint ed., 2007. ISBN 978-1594482694

James H. Jones, *Bad Blood: the Tuskegee Syphilis Experiment*, new and expanded edition. New York, London: Free Press, revised ed., 1992. ISBN 978-0029166765

David Quammen, *Ebola: the Natural and Human History of a Deadly Virus*. New York: W.W. Norton & Company, 2014. ISBN 978-0393351552.

Sylvia Plath. *The Bell Jar*. Harper Perennial Modern Classics, 2005. ISBN 978-0060837020

Student Requirements:

Active participation in class discussions

Leadership of one discussion session, including providing questions/topics for discussion

Two 5-page papers on two separate readings/sets of readings in the class

One 15-page research paper that will focus on disease from both a scientific and social perspective

An oral presentation on the research paper, including a handout with a 250-word abstract and references for fellow students

About the Instructor: Dr. Lizabeth Johnson has a B.S. in Biology and a Ph.D. in Medieval History. This course is a combination of her interests in epidemic diseases and historical reactions to those diseases. In particular, some of her research in medieval European history has focused on reactions to various disease outbreaks, particularly the 14th century outbreak better known as the Black Death.

UHON 302.003 45088 Sem: Rewriting Romance W 1600-1830

Deblassie, Maria deblassiem@unm.edu

Course Title: Rewriting Romance

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

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

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

We will likewise explore how traditional 18th- and 19th-century gender, marriage, and sexual ideologies are reinforced in our contemporary narratives—and resisted. Integral to understanding romance in modern culture is the shift away from set gender binaries toward increased gender and sexual fluidity, and the historical precedent for modern non-binary and queer identities. We will challenge the assumption that romantic narratives are traditionally for able-bodied, white, hetero, cisgender, affluent people by exploring love stories featuring LGBTQ+ identities, people of color, people with disabilities, and more. Lastly, we'll explore how advances in technology necessitate new perspectives when it comes to talking about love.

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

Readings/Texts:

Shorter Texts:

Aphra's Behn's "The Dissapointment" (1680)

The Early of Rochester's "Imperfect Enjoyment" (1680?)

Eliza Haywood's "Fantomina" (1725)

Richard Van Camp's "Aliens," *Love Beyond Body Space, and Time: An Indigenous LGBT Sci-Fi Anthology* (2016)

Gwen Benaway's "Transitions," *Love Beyond Body Space, and Time: An Indigenous LGBT Sci- Fi Anthology* (2016)

Excerpts from the #MeToo Movement: Aziz Anzari (2017)

Excerpts from various conduct manuals (1700s-present)

Novels:

Jane Austen's *Pride & Prejudice* (1813)

Helen Hoang's *The Kiss Quotient* (2018)

Movies:

When Harry Met Sally (1989)

To Wong Foo, Thanks for Everything! Julie Newmar (1995)

Bride & Prejudice (2004)

Professor Marston & the Wonder Women (2017)

Nappily Ever After (2018)

Book Club (2018)

TV Shows/Shorter Films:

Sex & the City, "Sex & the City" (S1E1, 1998)

Will & Grace, "Acting Out" (S2E14, 2000)

The Mindy Project, "Pilot" (S1E1, 2012)

Jane the Virgin, "Chapter One" (S1E1, 2014)

Crazy Ex-Girlfriend, "Pilot" (S1E1, 2015)

Master of None, "First Date" (S2E4, 2017), "Thanksgiving" (S2E8, 2017)

Will & Grace, "Acting Out" (S2E14, 2000)

Passionflix's "Dry Spell" (2019)

Guest Lecture's:

A Brief History of Latin Dance (Jessica Montoya)

Sex Positivity (Self Serve, Hunter Riley)

Ethical Dating (Self Serve, Hunter Riley)

Consent (Self Serve, Hunter Riley)

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

About the Instructor: Maria DeBlassie is a multi-awarding winning educator, teaching full-time at CNM and part time at the Honors College. She earned her B.F.A. in Creative Writing from UNM and went on to earn both her M.A. and Ph.D. in Eighteenth- and Nineteenth-Century Literature from the University of Washington. She writes about everyday magic, radical self-care, and simple pleasures. Her book, *Everyday Enchantments* (Moon Books), won the 2018 Pinnacle Book Achievement Award for the New Age Category.

UHON 302.004 52551 Sem: Getting Away with Murder TR 1230-1345

UHON 302.005 52552 Sem: Getting Away with Murder TR 0800-0915

Faubion, Sandra sanren@unm.edu

Course Title: Getting Away with Murder: The Social Construction of Serial Killing

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

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

together to shape responses to this legendary crime. Our texts will come from a range of disciplines, including art, literature, the history of criminal psychology, and cultural studies. For more information, please contact Dr. Renée Faubion at sanren@unm.edu.

Readings/Texts: Philip Jenkins, *Using Murder*; Patrick Suskind, *Perfume*; Thomas Harris, *Silence of the Lambs*; and a selection of scholarly secondary sources addressing various ways in which serial killing has been contextualized.

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

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

UHON 302.007 40728 Sem: Forensic Ecology TR 0930-1045

Moore, Jason jrm@unm.edu

Course Title: Forensic Ecology

Course Description: Not all ecological interactions occur under the watchful eye of a trained observer, but understanding such unseen interactions can be of great importance to our understanding of the world. In this class we will undertake a genuine scientific research project to recover some unseen and unknown ecology. We will examine the wide range of processes that can obscure ecological information post-mortem, and how we can leverage some of these processes to our advantage in understanding past ecologies.

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

Readings/Texts: All readings for this class will be generated by the class participants themselves during the course of the semester from the primary scientific literature. What we read will depend on the questions you decide to ask!

Student Requirements: This course is centred on generating and communicating the results of a scientific research project. You will be expected to spend time in the lab/museum gathering data in lieu of typical homework assignments. After the data are gathered and interpreted, you will have to communicate your results in three ways: a formal scientific paper, a poster presentation, and a presentation for a lay audience.

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

UHON 302.008 38761 Sem: Truth, Lies & Oth Physics T 1730-2000

James, Elizabeth ejames04@unm.edu

Course Title: Truth, Lies, and Other Physics: Science Fiction and Fantasy as Critical Insight

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

Course Description: In any moment, where do you stand: in reality or imagination? In the molecular world of physics, or in “other physics”: human culture’s world of beliefs, assumptions, stories, and literalized metaphors?

We constantly cross, confuse, and combine those worlds: we treat metaphor as though it were molecular reality. Nowhere is this tendency more outrageously identified and examined—and used to explore and illuminate—than in **science fiction, fantasy, magical realism, and horror, known collectively as of *Speculative Fiction, or SF***. These rapidly-evolving, interdisciplinary “what if?” fiction genres both exploit and question beliefs that we assume to be as “real” and innate as the Periodic Table.

As we learn more about neurolinguistics and how our minds work, SF helps us realize that **deeply-held biases like racism, sexism, and anthropocentrism are not givens, but largely artifacts of cultural metaphor**. Their controversial nature can make them too hot to handle in straightforward venues, so as the late Ursula K. Le Guin said, **“If you’re going to handle lava, it’s a good idea to wear**

gloves.” SF gives us gloves. Its indirect, playful stories help us look at ourselves, recognize prejudice, and experiment with solutions. In the journey toward a non-hegemonic perspective, SF is a powerful—and popular—vehicle of cultural change.

This course combines a quirky, interdisciplinary lineup of reading and writing from biology, medicine, sociology, and anthropology with a broad range of short stories. You’ll examine the gap between hard science and cultural metaphor, and hunt for cultural projection in both popular media and your own writing. In assignments that combine reading, writing, graphic and other elements, you’ll use SF’s “serious play” to explore various forms of rhetoric: alternative history, grant proposal, explorer’s journal, political screed, etc.

The question most asked about SF is, "How do you make an imaginary world *believable*?" You’ll answer that question by inventing and critiquing your own and others’ worlds, as you ride the interface between the hard-science world of molecules and the dynamic, mercurial world of the imagination.

Texts and readings:

The Secret History of Fantasy, Peter Beagle ed.

Wonderbook: The Illustrated Guide to Creating Imaginative Fiction, by Jeff Vandermeer

Short readings online and as pdfs

Assignments:

Most weeks, a writing experiment in speculative fiction (1000-word max)

Assorted bizarre side-experiments with maps, tattoos, logos, TBD

Multimedia journal

Self-determined final project

About the instructor: Betsy James is the author-illustrator of 17 books for adults, young adults, and kids. Her most recent novel, *Roadsouls*, was a finalist for the 2017 World Fantasy Award. She lives in Albuquerque’s North Valley, where she raises garlic and thus is relatively untroubled by vampires. Explore her writing and art at www.listeningatthegate.com

UHON 302.018 52556 Sem: S Freud Debates CS Lewis R 1530-1800

Delaney, Harold hdelaney@unm.edu

Course Title: Sigmund Freud Debates C. S. Lewis: Sexuality, Suffering, and the Meaning of Life

Course Description: This seminar is modeled after an undergraduate course taught at Harvard University by Dr. Nicholi, which became so popular that PBS did a 4-hour series on the course complete with dramatic presentations of Freud and Lewis. The course provides a bridge between the behavioral sciences and the humanities, and in particular draws upon the behavioral science discipline of psychology and the humanities disciplines of religious studies and philosophy. The fundamental question to be addressed is, as Freud termed it, “The Question of a *Weltanschauung* [worldview].”

Arguably the most influential individual in the history of psychology, Sigmund Freud’s concepts such as ego, repression, neurosis and projection have become part of our vernacular, and the sexual revolution he helped spawn, a pervasive feature of modern life. Freud’s atheism, like his focus on sexuality, is well known. One might think his life would have little in common with that of C. S. Lewis, the Oxford professor who wrote not only the *Chronicles of Narnia* but also numerous books arguing for belief. However, they faced many of the same struggles. Both experienced losses in their childhood: Freud lost his nanny; Lewis, his mother. Later in life, Freud battled cancer and Lewis agonized through the illness and death of his wife. Through such challenges, Freud and Lewis developed their perspectives on life’s deepest questions.

Despite their similar life experiences, Freud and Lewis arrived at radically different worldviews. This class will focus on Freud and Lewis’ thoughts about ultimate questions of human significance, such as the meaning of life and the existence of God, as well as what they had to say about issues such as desires and happiness, morality and rationality, sexuality and love, and suffering and death. We will also be examining their biographies, trying to discern the commentary their lives offer on the viability of their views. Although they never met, juxtaposing their writings and life stories permits their diametrically opposed positions to stand out in bold relief for evaluation like two debaters on a stage. Participants in this seminar will enter into this debate, and in the process refine our own answers to some of life’s ultimate questions.

Readings/Texts:

Required readings include:

Armand Nicholi. (2002) *The Question of God: C. S. Lewis and Sigmund Freud Debate God, Love, Sex, and the Meaning of Life*. New York: Free Press.

Sigmund Freud. (1927/1989) *The Future of an Illusion*. New York: W. W. Norton & Co.

C. S. Lewis. (1961/2000) *A Grief Observed*. New York: HarperCollins.

Portions of other books such as Freud's *Civilization and Its Discontents* and Lewis' *Mere Christianity* will also be assigned. In addition, students will regularly be viewing videos from the PBS series featuring experts on Freud and Lewis.

Student Requirements: To facilitate preparation for class discussion, students will be asked to prepare brief written responses to questions on issues addressed in the assigned readings and videos for a given week. Students will also be writing a term paper on a topic relevant to the Freud-Lewis debate and making an oral presentation based on their term paper. Finally, students will be participating in a formal debate advocating for the views of Freud or Lewis.

About the Instructor: Psychology professor Harold Delaney directed the Psychology Honors Program and has been teaching about Freud in the history of psychology for many years. He has written over 60 articles, co-authored a graduate text, and co-edited *Judeo-Christian Perspectives on Psychology: Human Nature, Motivation, and Change*, published by the American Psychological Association. In addition to teaching at UNM, he regularly offers this course in Budapest, Hungary where he served as a Fulbright senior lecturer.

UHON 302.019 52557 Sem: Sport in US Hist & Cultr R 1600-1830

Swanson, Ryan swansonr@unm.edu

Course Title: Sports in American History and Society

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

Course Description: This course is an analysis of American history and society *using* sport. It's not a sports class. We live in a sports obsessed society. In this course we will explore the role of sports in American society from a historical perspective. How, we will ask, did sports become so important? What positives and negatives result from America's unique sporting construct? In doing so we will read several lively books, investigate primary sources such as sports contracts and statistics, and we will assess the role of Hollywood in creating American sports lore.

Readings/Texts:

Michael Lewis, *Moneyball: The Art of Winning an Unfair Game*

Randy Roberts and Johnny Smith, *Blood Brothers: The Fatal Friendship between Muhammad Ali and Malcolm X*

Susan Ware, *Game, Set, Match: Billy Jean King and the Revolution in Women's Sports*

Student Requirements: Class participation, written and verbal assignments.

About the Instructor: Ryan Swanson is an Associate Professor in the Honors College. He studies sport in America and he tries, with varying success, to avoid evaluating his own kids' sports activities too closely.

UHON 302.020 52558 Sem: Leadership & Pub Speaking W 1730-2000

Goloversic, Timothy tgoloversic@unm.edu

Course Title: Leadership and Public Speaking

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

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

In this course, we will explore the theories, traits, successes, and failures of leadership. An important part of becoming a leader is the ability to speak to your audience. Speak clearly, convey your information, motivate your employees, and address their needs. You will have the opportunity to practice and improve your public speaking skills in this course.

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

Readings/Texts:

Anderson, Chris: TED Talks: The *Official TED Guide to Public Speaking*. Publisher: Houghton Mifflin Harcourt; 1 edition (May 3, 2016)
ISBN-10: 0544634497 ISBN-13: 978-0544634497

Goloversic, Timothy: *You Can be a Leader*. April 2016. ASIN: B01EO3PRBA. Amazon Kindle electronic or paperback.

Sandberg, Cheryl: *Lean In: Women, Work, and the Will to Lead*. Deckle Edge, March 11, 2013. ISBN-10: 0385349947; ISBN-13: 978-0385349949

Student Requirements:

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

Group Oral Presentation

Analytical Group Paper and Presentation

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

Weekly research along with class discussions and debates.

About the Instructor: Tim is a retired Army Officer, former Commander and a combat veteran. He was also a Commander in Bosnia as part of the peacekeeping task force.

Tim spent time working in corporate America as a Program Manager. He also instructs Air Force pilots in Combat Search and Rescue. In addition, he is the author of three books. Tim holds an MBA, MS of International Relations, and a BS in Aeronautics.

UHON 302.021 52561

Sem: Blood on the Tracks

M 1600-1830

Thomas, Michael **mthomas@unm.edu**

Course Title: Blood on the Tracks: Assessing the Work of Bob Dylan

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

Course Description:

"Beautiful despair is hearing Dylan

When you're drunk at 3 a.m.

Knowing that the chances are

No matter what you'll never write like him

Oh, brother

Do we laugh or cry?"

-Rodney Crowell

In 2016 the Swedish Academy took an unprecedented and controversial stance in awarding The Nobel Prize in literature for 2016 to Bob Dylan. In doing so the academy departed from its practice of naming an internationally recognized author of fiction, drama, or poetry for the award. Dylan is the only singer/musician/songwriter to ever receive the award. The Nobel Prize is consequential. The academy recognizes Nobel laureates as having made the highest achievements in their field. In recent decades literary critics and others have debated the status of Bob Dylan's work. Is it literature or simply pop music? In awarding Dylan the Nobel Prize, Academy has indicated that Dylan's work is not only literature but that it is great literature. The award challenges us to look at Bob Dylan's body of work in that light. And that is what we will concern ourselves with in this seminar. We will consider Dylan's body of work, not only the more than 500 songs from his 35 studio albums but also Dylan's forays into poetry, film, and ethnomusicology. The course will have a research component. The focus will be on the literary merit of Dylan's work, but students will be encouraged to research that work using the tools that their disciplinary majors provide. It's a cliché to note that there is a Dylan quote for every occasion, but it is certainly accurate to note that his work may be approached in seemingly endless ways. I expect the seminar to be lively and engaging. Much class time (about half) will be devoted to listening to selections from Dylan's work and discussing them. There will be an online song archive and nearly all of Bob Dylan's recorded songs will be available to students online. We will also be sampling other creative projects Dylan has taken on from film to poetry to his "Theme Time Radio Hour" archive of 20th century American popular music.

Readings/Texts:

Required Texts:

Bob Dylan: The Lyrics 1961-2012 (or the ability to use the lyric section of Bob Dylan's website to access lyrics on demand)

Chronicles Vol I – Bob Dylan

Why Bob Dylan Matters – Richard F. Thomas

Elements of Style: Wm. Strunk and E.B. White (any edition)

Recommended texts:

Tarantula – Bob Dylan

Bob Dylan: All the Songs – Philip Margolin

Dylan's Visions of Sin – Christopher Ricks

Bob Dylan in America – Sean Wilentz

Behind the Shades Revisited - Clinton Heylin

Films:

Don't Look Back (1967) by D.A. Pennebaker

Masked and Anonymous (2003) by Larry Charles

No Direction Home (2005) by Martin Scorsese

I'm Not There (2007) by Todd Haynes

Rolling Thunder Revue (2019) by Martin Scorsese

The instructor will provide readings with supplementary assignments on the seminar wiki. These will depend on the research interests of the students

Student Requirements:

A report on a particular song(s). (10pts)

A reflection paper on one of the films (10 pts)

A one page research project proposal (10pts)

A oral research progress report with one page synopsis (10pts)

A final research paper or performance based on research (30pts)

A presentation based on the paper (10pts).

Participation: attendance, participation in class activities, and professional demeanor. (20pts).

Grades will be assessed: A = 85-100 Pts. Cr. = 65-84 Pts. Ncr. = 0-64 Pts.

About the Instructor: Michael Thomas Ph.D. is an anthropologist (Univ. of Washington) and novelist. He is an Emeritus (retired) Honors College faculty member who directed many Conexiones study abroad programs in Latin America and has for 50 years avidly followed Bob Dylan's career.

UHON 302.022 52562 Sem: Visualizing Place MW 1200-1315

Lovata, Troy lovata@unm.edu

Course Title: VISUALIZING PLACE: THE ANTHROPOLOGY OF SPACE

Course Description: This course combines typical Honors College seminar discussions with the opportunity to explore real-world examples through a series of field trips and field studies.

Place is a fundamental concept in the study of culture. It is the landscape on which culture unfolds; it encompasses the physical and natural structures that shape and direct behavior; and it is the specific spaces—built, inhabited, remembered, and imagined—that people use to define themselves. Placemaking is the act of using landscape to define oneself and one's culture. This course is an anthropological-grounded study of how place has been, and continues to be, visualized, experienced, and understood by peoples from prehistory to the present.

This course has two arcs. First, students will study the fundamental, interdisciplinary scholarship of place to gain an understanding of how people have used, defined, and experienced place and how scholars have studied and documented place This includes examination of: the acts of claiming and marking place; the phenomenology of place; migrations and migrant's perceptions of place; and the setting aside and experiencing of wilderness.

Then, in the second half of the course students will head into the field to experience and visualize first-hand landscapes and the places of culture. This will entail sketching and photography on field trips, including an overnight field trip, across New Mexico both during class time and on select weekends. There is no prerequisite or required previous experience with visualization, sketching, drawing, or photography as long as students are willing to think creatively and observe qualitatively.

Students must also be physically able to hike and camp in the outdoors and must provide some of their own hiking and camping equipment. A course fee of \$85.00 will be required to cover field trip expenses, including travel to some sites and food and some camping gear while in the field. Field trips include, depending on weather and site access, weekend day trips to the Sandia Mountains outside Albuquerque and to an archaeology site at either the Pecos National Historic Park or El Morro National Monument. Students will also be required to participate in a 3 day, 2 night camping trip in the Sangre de Cristos Mountains above Santa Fe and Taos. Because of the time commitment of the field trips, we will not meet in the classroom every assigned class time.

Readings/Texts:

A reader that includes:

1. A short selection of peer-reviewed journal articles from the fields of Archaeology, Anthropology, and Cultural Geography.
2. Selections from books such as Swaile's *Field Sketching and the Experience of Landscape*, Manzo and Devine-Wright's *Place Attachment: Advances in Theory, Methods and Applications*, and Tilley's *Body and Image: Explorations in Landscape Phenomenology* 2 and *Interpreting Landscapes: Geologies, Topographies, Identities; Explorations in Landscape Phenomenology* 3.

Student Requirements: Students will complete both a semester-long reading journal and undertake a series of sketch and photo-based observational exercises. Students will also complete a month-long, comprehensive final project based on the ethnographic visualization of place undertaken during the day and overnight fields trip.

Field trips are required. A course fee of \$85.00 will be required to cover field trip expenses, including travel to some sites and food and some camping gear while in the field.

About the Instructor: Dr. Lovata is a tenured Professor in the Honors College, where he has taught courses on landscape and culture for more than 15 years. He graduated cum laude with a Bachelor's in Anthropology from Colorado State University and earned Masters and Doctorate degrees in Anthropology with a focus on Archaeology from The University of Texas. He is especially interested in how people from prehistory through the present conceive of and mark the landscape.

UHON 302.023 52564 Sem: What Good is Tolerance MW 1500-1615
Obenauf, Richard obenauf@unm.edu
Course Title: What Good is Tolerance?

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

Course Description: From heresy to hate crimes, humans have a long and tortured history of subjecting one another to persecution. In this highly interdisciplinary course, you will get a chance to read some of the most important texts of the past two thousand years; we'll begin with some medieval literature to see why intolerance has been the default ethical position for almost all of human history, but we'll also look at key political treatises from the Renaissance and Enlightenment to understand how tolerance became one of the most important values associated with modernity. How is it that careful thinkers like St. Augustine, John of Salisbury, Machiavelli, Erasmus, Hobbes, Locke, Paine, Smith, Marx, Franklin, Jefferson, and Thoreau could each take such different views of tolerance?

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

Readings/Texts: We begin with theoretical readings by E.M. Forster, Michael Walzer, and John Christian Laursen before delving into a grand tour through some of the so-called "Great Books" including Machiavelli's *The Prince*, Hobbes's *Leviathan*, Smith's *The*

Wealth of Nations, Marx's *The Communist Manifesto*, and works from the American Revolution by Paine, Franklin, Jefferson, Madison, Hamilton, and others, including the U.S. Constitution.

Student Requirements: Consistent attendance and active participation are required; students are expected to keep a private reading journal which will form the basis of a series of brief response papers. There will be one shorter analytical paper and a longer term paper. Depending on enrollment, each student will either lead discussion on one of our readings at some point during the semester, or will offer a series of three-minute "leads" to stimulate class discussion throughout the semester.

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

UHON 301.001 45020 Sem: Curanderismo Part 2 Online

Course Title: Curanderismo Part 2

Torres, Eliseo cheo@unm.edu

This course is cross-listed with SPAN302, RELG347, NATV450, LTAM400, LLSS493, CCS393

Please contact instructor for more information.

UHON302 Sem: Understanding Heimat (Arranged)

Ketcham, Amaris ketchama@unm.edu

Course Title: Understanding *Heimat*: Bioregionalism and Belonging

Course Description:

What are the places that form us, shaping our sensibilities, sculpting our identities, and impacting one generation to the next? To what extent does a local sense of place play into national identity and how does this inheritance affect international relationships? This course will wrestle with these questions as we explore the influence of bioregionalism and belonging on artistic practice. Germany is home to over 300 Art Societies (exhibit venues and laboratories for art production, 63 of which are in the North Rhine Westphalia region; in 2010, nearby Essen was named the European Capital of Culture. We'll explore what makes this region so fertile for creativity.

This class will be linked with LAIS 309 "The Value and Scope of the Global Arts Market" to form a six-credit-hour integrative block course. We will meet for 5 Saturday sessions at UNM beginning March 28th and then prepare for spring intercession in Germany and the Netherlands (5/18-6/7,2020).

The 2020 Schloss Dyck program "Heimat and the Creative Economy" consists of two thematically related upper-division courses (UHON 302 and LAIS 309, both cross-listed as INTS 499) that will explore the interdisciplinary nature of the global arts market through experiential exploration of public art, the formation of art societies, museums, arts institutions, and the ways that the design of cities reflects a culture's relationship with and value of art. Using a combined approach of reflection, creation, and mapping, students will explore the roles of art in Amsterdam, Berlin, Bonn, Cologne, Dusseldorf, Essen, and Rotterdam. Through these locations, students will learn how art may be used to reclaim the land, negotiate political or cultural values, or even heal historical trauma—in short, how local art grows into an international economic force.

For best consideration, applications will be due by December 2, 2019, and will be considered on a rolling basis. Students will submit their application to the International Studies Institute (ISI). The fee for this course will be between \$1500-1800; it will be open to non-Honors students as well.

Readings/Texts:

Careri, Francisco. *Walkscapes: Walking as an Aesthetic Practice*. Barcelona: Aleu, 2004.

Krug, Nora. *Belonging: A German Reckons with History and Home*. Simon & Schuster, 2018.

Odell, Jenny. *How to Do Nothing*. New York: Melville House, 2019.

Plus select chapters and short articles.

Student Requirements: Students will be required to come to each meeting prepared and ready to discuss. We will have reflective assignments as well as a variety of small creative assignments from our explorations of cities near Schloss Dyck, the castle we will have most classes in. The small creative assignments include a photo essay, a creative map, and final, short reflective video—no prior software experience is needed, just a phone or other device than can run Adobe Lightroom and Rush.

About the Instructor: Amaris Feland Ketcham occupies her time with open space, white space, CMYK, flash nonfiction, long trails, f-stops, line breaks, and several Adobe programs running simultaneously. Her writing has appeared in *Creative Nonfiction*, the *Los Angeles Review*, *Prairie Schooner*, *Rattle*, and the *Utne Reader*. Amaris is the faculty advisor for *Scribendi*. She's currently researching a guidebook of New Mexico campgrounds for Menasha Ridge Press. Her book of poems, *A Poetic Inventory of the Sandia Mountains*, was published in 2019.

UHON 402.001 53561 Sem: Art &Ecol Creating Change F 1000-1345

Hemel, Ryan rhenel@unm.edu

Course Title: Art and Ecology: Creating Change

This course is being cross-listed with ARTS444, CE491, CRP470, SUST402

Please contact the instructor for course description

UHON 402.002 37081 Sem: Scribendi Part II TR 1400-1515

Ketcham, Amaris ketchama@unm.edu

Course Title: The Making of a Magazine (Scribendi Part II)

Course Description: *Scribendi* is a high-quality publication of art and literature, sponsored by the Western Regional Honors Council and UNM's Honors College. Produced completely by honors students, *Scribendi* publishes creative work by undergraduate honors students in more than 850 national colleges and universities. The first half of our yearlong process is designed to train students who have committed themselves to the immensely rewarding experience of producing our publication. Functioning largely as an educational internship in small publication production, this course provides hands-on experience in proofreading, copyediting, typography, magazine design and layout, professional desktop publishing software, fundraising, marketing and distribution, as well as small press management. Students should understand this is a two-semester commitment, spanning both fall and spring semesters.

This semester, we will put into practice the professional skills you learned last semester. Instead of focusing on individual skills-building exercises, this semester your work will focus on how successful you are at being a productive, active, and responsible part of the process to produce *Scribendi* and provide for the future of our magazine. You will accomplish this focus through a mix of copyediting, production tasks, management tasks, and event planning.

This course is only open to students who have taken The Publishing Process (Scribendi Part I) the prior fall semester.

Readings/Texts:

Same as fall.

Student Requirements: Students will be required to come to each meeting prepared and ready to work on producing and distributing the latest edition of *Scribendi*. Students will need to complete various copyediting, production, and management tasks throughout the semester. Each student is expected to practice timely communication, complete work reports, and hold office hours. Students will submit a final reflection paper of 10-15 pages at the end of the semester.

About the Instructor: Amaris Feland Ketcham occupies her time with open space, white space, CMYK, flash nonfiction, long trails, f-stops, line breaks, and several Adobe programs running simultaneously. Her writing has appeared in *Creative Nonfiction*, the *Los Angeles Review*, *Prairie Schooner*, *Rattle*, and the *Utne Reader*. Amaris is the faculty advisor for *Scribendi*. She's currently researching a guidebook of New Mexico campgrounds for Menasha Ridge Press. Her book of poems, *A Poetic Inventory of the Sandia Mountains*, was published in 2019.

UHON 402.003 53566 Sem: Chicana(o) Civil Rights TR 1230-1345

Gomez, Myrriah myrriahg@unm.edu

Course Title: Chicana/o Civil Rights

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

Course Description: The Chicano Civil Rights Movement, or El Movimiento, of the 1960s-'70s is the period most recognized during which Chicanas/os across the United States mobilized for the advancement of Mexican American people; however, Chicana social activism is not limited to that historical moment. The course examines Chicana civil rights movements by exploring forms of collective social action on behalf of immigration rights/reform, education rights/reform, labor rights, treaty rights, environmental justice, gender rights, veterans' rights, and political (mis)representation prior to, during, and after El Movimiento. In this course, we will investigate how social injustices related to race, class, gender, and sexuality led to El Movimiento and how these related issues also affected internal relations within the movement in the 1960s and thereafter using both primary sources and secondary sources. We will also investigate how and why the terms "Chicana" and "Chicano" evolved as gendered, political terms used for self-identification among Mexican Americans and the more recent use of Chicana.

UHON402.004 53633 Sem: Santa Fe Midtown Studio R 1300-1645

Polli, Andrea apolli@unm.edu

Polli, Andrea apolli@unm.edu

This course is cross-listed with the College of Fine Arts. Please contact instructor for more information.

UHON 402.006 45092 Sem: Making the Right Decision M 1630-1900

Fornell, Paul pfornell@unm.edu

Course Title: UHON 402-Ethics: Making the Right Decision

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

This course will provide the vehicle to address these matters. We will examine some of the influential ethical theories in philosophical thought, from ancient Greece to contemporary thinkers. We'll explore theoretical and practical issues concerning the nature of ethical judgments, the resolution of disagreements and the evolution of ethical theories. We will also delve into contemporary ethical problems that may include; abortion, euthanasia, famine relief, animal rights, capital punishment, business practices, voting rights, climate crisis, and universal health care – to name just a few.

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

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

Additional Readings: Each student will select at least two (2) primary sources (Aristotle, Kant, Dalai Lama, a contemporary expert/scholar, etc.) to present and utilize in their individual and team project. The Codes of Ethics of pertinent professional associations will be examined (American Medical Association, American Management Association, Bar Association, American Counseling Association, etc.) As well as other pertinent documents that guide our ethical decision making.

Student Requirements: Each student will research and present on an ethics issue of their choice. In addition to the readings required for class, students will select a focused area of ethical decision making to research and prepare an individual and group project. The area selected is designed to lead to a practical application of ethical decision making. For example, a proposed change in government ethics or business practices. The research paper and class presentation must demonstrate a synthesis of the ethical disciplines explored and integrate the theoretical and the practical applications from these 2 disciplines (the philosophical and the focused area/discipline.) This research is also intended to be submitted for publication in a professional journal, newsletter or other appropriate source. Finally, students are encouraged to invite esteemed members of the community to present to class on their efforts in ethical decision making. Guests must be reviewed with instructor before invitation.

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

UHON 402.007 45093 Sem: What Worlds May Come TR 1530-1645

Donovan, Leslie Idonovan@unm.edu

Course Title: What Worlds May Come: Studies for the Future

[Video Link for more information](#)

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

Course Description: French writer and aviator, Antoine de Saint-Exupery once wrote that “When it comes to the future, our task is not to foresee it, but rather to enable it to happen.” In this course, we will explore what kinds of new worlds we would hope to live in someday. To accomplish this, we will study present-day visions of both near and far futures primarily in literature and popular culture, but also in fields such as popular social and natural science, sociology, fine and performing arts, and modern technology. Our discussions will examine topics such as: interdisciplinary field of Future Studies; speculative fiction from perspectives of gender, race and culture, accessibility; social cartoons of imaginary inventions; robotics, 3D printers, and other technologies; sustainable architecture of homes and cities. However, while many contemporary perspectives on the future are bleak or apocalyptic, our class will focus its investigations on texts and materials that generally feature decidedly optimistic views. In our efforts to envision real possibilities for our own tomorrows, we will work with two primary modes of examination: 1) Research, using academic methods and materials to develop papers and presentations; and 2) Imagination, exploring creative visions of the future constructed by yourselves and others in art and literature. Whatever your major, this course will allow you to explore for yourself what the future holds in your professional and personal life.

Readings/Texts:

Charlie Jane Anders, ed., *Future Tense Fiction: Stories of Tomorrow*

Ursula K. Le Guin, *The Dispossessed*

Nnedi Okorafor, *Binti*

Other readings/videos available online will include:

Variety of TED Talks (technology, social justice, architecture, ecology, city planning); selections from Peter H. Diamandis and Steven Kotler’s *Abundance: The Future Is Better Than You Think* (science and social science) ; Brian David Johnson’s *Science Fiction Prototyping: Designing the Future with Science Fiction* (communication and design); Steven M. Johnson’s *Have Fun Inventing! (comics, social science, technology)*; and others.

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

About the Instructor: Leslie Donovan is a tenured professor in the Honors College. She earned her B.A. in Creative Writing and M.A. in English from UNM and her Ph.D. in Medieval Literature from the University of Washington. Her publications include studies of J. R. R. Tolkien, *Beowulf*, Anglo-Saxon women saints, and Honors teaching. She has earned multiple awards for outstanding teaching, including UNM’s Presidential Teaching Fellow award.

UHON 402.009 48712 Sem: Bio Art and Design T 1100-1345

UHON 402.010 48721 Sem: Bio Art and Design Lab R 1100-1345

Polli, Andrea apolli@unm.edu

Cross-listed with ARTS429, ARTS389, SUST402, CRP470, BIOL419, FDMA491

****Must take Bio Art and Design & Bio Art and Design Lab together**** Please contact instructor for course description.